

# MEDIA, ARTS AND DESIGN POSTGRADUATE COURSES



*Gajus Zidi*  
2016 01 '08

UNIVERSITY OF  
WESTMINSTER 



# UNIVERSITY OF WESTMINSTER

## WESTMINSTER SCHOOL OF MEDIA, ARTS AND DESIGN

FULL-TIME AND PART-TIME POSTGRADUATE COURSES

COURSE ENQUIRIES  
 First Floor  
 Cavendish House  
 101 New Cavendish Street  
 London W1W 6XH  
 T: +44 (0)20 7915 5511  
 E: course-enquiries@westminster.ac.uk

FOR POSTGRADUATE INFORMATION  
 EVENING DATES  
 visit our website  
[westminster.ac.uk](http://westminster.ac.uk)

Cover image by Gajus Eidiejus, Illustration and Visual Communication BA Honours

# CONTENTS

WELCOME .....	2
RESEARCH .....	4
PROFESSORIAL TEAM .....	8
<b>CENTRE FOR CREATIVE INDUSTRIES MANAGEMENT .....</b>	<b>15</b>
FASHION BUSINESS MANAGEMENT MA .....	16
INTERNATIONAL MEDIA BUSINESS MA .....	22
MEDIA MANAGEMENT MA .....	26
MENSWEAR MA .....	30
MUSIC BUSINESS MANAGEMENT MA .....	34
<b>CENTRE FOR PROFESSIONAL COMMUNICATION .....</b>	<b>39</b>
MEDICAL JOURNALISM GRADUATE DIPLOMA .....	40
MULTIMEDIA JOURNALISM MA/PG DIPLOMA .....	44
PUBLIC RELATIONS MA .....	48
<b>CREATIVE PRACTICE AND ART THEORY .....</b>	<b>53</b>
AUDIO PRODUCTION MA .....	54
DESIGN FOR COMMUNICATION MA .....	58
DOCUMENTARY PHOTOGRAPHY AND PHOTOJOURNALISM MA .....	62
FILM MFA .....	66
FILM AND TELEVISION: THEORY, CULTURE AND INDUSTRY MA .....	70
INTERACTIVE MEDIA PRACTICE MA .....	74
PHOTOGRAPHY ARTS MA .....	78
<b>MEDIA AND SOCIETY .....</b>	<b>83</b>
COMMUNICATION MA .....	84
COMMUNICATIONS POLICY MA .....	88
DIVERSITY AND THE MEDIA MA .....	92
GLOBAL MEDIA MA .....	96
MEDIA AND DEVELOPMENT MA .....	100
MEDIA, CAMPAIGNING AND SOCIAL CHANGE MA .....	106
SOCIAL MEDIA, CULTURE AND SOCIETY MA .....	110
<b>EMERGING MEDIA LABS .....</b>	<b>115</b>
IMAGING ART AND SCIENCE MA .....	116
INTERACTIVE FACTUAL NARRATIVE MA .....	120
<b>DISTANCE LEARNING .....</b>	<b>125</b>
INTERNATIONAL CULTURAL RELATIONS MA .....	126
ENGLISH LANGUAGE DEVELOPMENT .....	130
FACILITIES .....	132
ABOUT THE UNIVERSITY OF WESTMINSTER .....	134
LIVING AND STUDYING IN LONDON .....	136
AN INTERNATIONAL EXPERIENCE .....	137
STUDYING AT WESTMINSTER .....	138
COURSE STRUCTURE .....	139
ACCOMMODATION, FEES AND FUNDING .....	140
LOCATION .....	142
CONTACT US .....	144

# WELCOME

The creative sector is one of the most significant growth engines for the UK economy and worldwide. In the UK it accounts for five per cent of the economy and contributes 8.8 per cent to the country's service export. The creative economy provides jobs for 2.6 million people, i.e. it provides one in 12 jobs in the UK. The number of highly skilled versatile and enterprising professionals has increased four times faster than the UK workforce as a whole. The creative economy continues to grow not least due to technological advances, media convergences and the emergence of new business models, service offers and professional career paths. It has its biggest UK hub in and around London.

Westminster School of Media, Arts and Design plays a significant role in educating the next generations of media professionals, filmmakers and photographers, fashion designers, music performers and producers, artists and multi-media communicators and professionals for the creative industries. We pursue an integrated focus on professional practice and world-leading research with societal impact. Covering the intersection of media, creative practices, technology and industry with a broad and diverse portfolio of taught and research programmes, the Faculty has proven to successfully prepare its graduates to lead and shape the creative industries. In 2015, the QS Worldwide University Rankings has placed the research and courses in Media, Journalism and Communications at the University of Westminster among the top 35 globally. Business of Fashion recognised our fashion courses as highest global ranking programmes for its internship programme and resources and studios and amongst the best overall as well as in terms of teaching and career support. Photographers, filmmakers and artists have their work shown in prestigious cultural venues and events internationally. Fashion designers and visual communicators join global players in the film industry.

If you want to give your inquisitiveness and imagination, your design ambitions and entrepreneurial aspirations, new energy, focus and application, we can offer you a vibrant, diverse and committed community of students, researchers, creative practitioners and alumni from across the world to interact with and to learn from. We have grown an extensive network of creative industries collaborations and international partnerships to offer opportunities for inspirational project work, placements, research and knowledge exchange, and study abroad, for the benefit of all our students and our staff.

Our industry-standard production and postproduction facilities in purpose-built studios and workshops stimulate creative experiences that closely match what you can expect to encounter in professional environments. The tailored learning support services on our Harrow Campus include a completely refurbished, well-stocked and spacious library that is accessible 24/7.

Our campus in Harrow has undergone an extensive programme of refurbishment and modernisation, including the creation of the Forum, a generous and fluid space for informal exchange and learning, interactive presentations and performance that also contains dedicated project spaces and a new state-of-the-art gallery. A high spec music performance space and a state of the art recording studio have recently been completed alongside new studios for creative practice. More is planned over for the next period to enhance the learning and teaching facilities of one of Europe's centres of excellence for higher education in media and the creative arts.

Westminster School of Media, Arts and Design fosters the development of agile professional skills sets including critical and creative thinking, effective communication, teamwork and leadership, social and cultural competencies for working in diverse global contexts, and entrepreneurship. It encourages cross-disciplinary project work in the School and the University, international exchanges, life projects with industry and businesses, placements and internships. The knowledge, skills and experiences acquired during their programme of study prepare our graduates to go directly into employment; to set up their own business; or to embark on a research degree. 'Change your life today. Don't gamble on the future, act now, without delay' (Simone de Beauvoir). Invest in your future and join us for a future oriented and well grounded, practice-led and research oriented, critical and creative education.



**Professor Kerstin Mey**  
Pro Vice-Chancellor and  
Dean, Westminster School  
of Media, Arts and Design



## RESEARCH AT WESTMINSTER SCHOOL OF MEDIA, ARTS AND DESIGN

Our faculty hosts some of the UK's most highly rated research in both Arts and Media.

Twice a decade all research groups in British universities are subject to a rigorous government sponsored evaluation and grading – the Research Excellence Framework or REF.

In the 2014 REF our School's Arts research was assessed as 45 per cent World Leading, and 46 per cent Internationally Excellent, ranking it number three in the UK, and top in Arts research that embraces both practice and theory. Our Media research was assessed as 52 per cent World Leading and 35 per cent Internationally Excellent, ranking it number four in the country.

Our high research reputation is based on the work of our two leading research groups – CREAM (Centre for Research and Education in Arts and Media) in the Arts and CAMRI (Communication and Media Research Institute) in Media.

CREAM embraces the work of leading artists, theorists and historians of art, including, we are proud to say, a number of the same people doing both. Its strengths include photography, digital art and curation, experimental, documentary and Asian film, and ceramics.

CAMRI has a long tradition of analysing the political economy of communication, media policy, media history, media and social change and the social impact of new media technologies. In recent years it has developed particular strength in the analysis of the social, political and economic impacts of social media.

Both CREAM and CAMRI are imbued with a critical approach to artistic practice and media institutions. And both have a very international – and non-western focus – with particular strengths in Chinese, South Asian, Arab and African media.

Our two world-leading research groups, with over 60 active researchers and over 100 PhD students overall, sustain our faculty's vigorous and wide-ranging research culture, and nourish the full range of taught postgraduate courses you will find in this brochure.





## COMMUNICATION AND MEDIA RESEARCH INSTITUTE (CAMRI)

CAMRI has been a leading centre of Media and Communications research in the UK for almost 30 years, with 30 researchers and 65 Doctoral students. In the most recent Research Excellence Framework (REF 2014) – the official exercise in which all research at every UK university is assessed – 52 per cent of our research was judged to be “world-leading” (the top rating, four star), with 87 per cent of the total rated “internationally excellent” (three star). The assessment of our impact on society and business was exceptional (87 per cent four star).

CAMRI is the UK’s most internationally oriented centre for Media research, with a long tradition of studying global and transnational media. It hosts the China Media Centre, Arab Media Centre and jointly with our Art and Design research group CREAM, both the India and Arab Media Centres.

The Institute regularly gains grants from research councils and charities. Subjects of currently held grants include political activism, media ownership, social media, and international television.

The Institute has also been at the forefront of studying the social and economic impact of new media technologies and recently established the Centre for Social Media Research. CAMRI hosts several international research conferences. Recently covered topics include Journalism and Protest, Social Media, and Soft Power – Perspectives from China and India. Alongside these important events, CAMRI organises a fortnightly research seminar for staff and PhD students with presentations by visiting speakers.



## CENTRE FOR RESEARCH AND EDUCATION IN ARTS AND MEDIA (CREAM)

CREAM is the UK’s top ranked centre for research across Visual and Media Art and Design as assessed by the UK’s 2014 Research Excellence Framework (REF), with 91 per cent of our research rated as either “world-leading” or “internationally excellent”.

Our research was also judged on its impact outside academia, to account for its measurable effects on culture, civic society, policy and the economy. The 2014 REF gave CREAM an impact rating of 100 per cent, with all submitted research being judged as either “world-leading” or “internationally excellent”. Similarly 100 per cent of our research environment (or ability to support and sustain an institutional platform for research) was rated as either “world-leading” or “internationally excellent”.

CREAM boasts over 30 researchers and 60 PhD students, including internationally renowned artists, filmmakers, photographers, theorists, critics and musicians who have exhibited or performed at national and international venues including: Tate Modern, Tate Britain, Tate Liverpool, the Victoria and Albert Museum, the Venice Biennale, the Istanbul Biennale, Documenta, the Museum of Modern Art in New York, Chicago’s Museum of Photography, and many other places.

The Centre’s portfolio of research expertise includes photography, documentary, experimental and South and Southeast Asian film, digital art, ceramics and music. It is highly international in its approach and, together with our media research group CAMRI, hosts the Indian and Africa Media Centres.

Research in CREAM covers critical, theoretical and historical work on the arts and arts practice-based research, an area in which it was a pioneer, with a large number of our PhD students doing practice-based projects. Researchers work closely with the University’s two gallery spaces, Ambika P3 and London Gallery West, and the historic Regent Street cinema.

The Centre has also hosted several large projects for the Arts and Humanities Research Council (AHRC). These include *Genocide and Genre*, which produced *The Act of Killing*, the BAFTA award-winning and Oscar-nominated documentary on the 1965 killings in Indonesia, and its award-winning follow-up *The Look of Silence*. Three of our most recent AHRC-funded projects are *Screenplays*, on the history of theatre productions on British television; *Ceramics in the Expanded Field*, on ceramics interventions in museums; and *Digital Realism*, visualising the social through digital art practice.

Above  
Clare Twomey, Manifest: ‘10,000 Hours’. 2015

## PROFESSORIAL TEAM



**Steven Barnett**

**Professor of Communications**

Professor Steven Barnett is an established writer, author and broadcaster on media and communications issues. He specialises in media policy, regulation, journalism, press ethics and political communication. He has acted several times as specialist adviser to the House of Lords Select Committee on Communications and was called twice to give oral evidence to the Leveson inquiry. Over the last 30 years, he has advised ministers and shadow ministers, given evidence to parliamentary committees and the European Parliament, and has directed numerous research projects on the structure, funding, and regulation of communications in the UK and other countries. He was for many years an Observer columnist and is the author or co-author of numerous books, book chapters and articles. His most recent books are *The Rise and Fall of Television Journalism*, published by Bloomsbury in 2011, and *Media Power and Plurality* (co-editor) published by Palgrave Macmillan in 2015. He is on the editorial and management boards of British Journalism Review.



**David Bate**

**Professor of Photography**

David Bate is an international photo-artist and writer. He was awarded his Doctorate in the Fine Art Department at the University of Leeds in 1999 after taking an MA in Social History of Art, and a BA Honours in Film and Photographic Arts. His many writings, exhibitions and publications include the books *Zone* (London: Artwords, 2012), *Photography: Key Concepts* (Berg: 2009) and *Photography and Surrealism* (I.B Tauris, 2004). Forthcoming works include a new edition of *Photography: Key Concepts* (Bloomsbury Press, 2016) and a monograph of his photographic works and writings in 2016. He currently directs the

Photography Research Group and leads the Photography Arts MA course. He teaches practice and theory mainly to postgraduate students and supervises doctoral student work. He is also co-editor of the journal *Photographies* (Routledge) and was a co-founder of Accident and Five Years Gallery in London.



**Christie Brown**

**Professor of Ceramics**

Christie Brown is an artist, researcher and Professor of Ceramics, who administrates the Ceramics Research Centre (CRC-UK) and supervises research students Centre for Research in Education, Art and Media (CREAM). She joined the University in 1993 and taught for nearly twenty years on the Ceramics BA Honours course. She was awarded the title of Professor in 2001 for her international contribution to the discipline. Professor Brown has exhibited her ceramic sculpture widely in the UK and abroad and her work is in several private and public collections including the Victoria and Albert Museum UK and the Mint Museum USA. Her most recent solo exhibition, *DreamWork* (2012-3) was shown at the Freud Museum in London as part of an AHRC-funded project *Ceramics in the Expanded Field*. Other major exhibitions include *Marking The Line* at the Sir John Soane's Museum (2013) and *Ambika's Dream* at Ambika P3 (2014).



**Hugo de Burgh**

**Professor of Journalism**

Hugo de Burgh is Professor of Journalism and Director of the China Media Centre. A pioneer of the study of the Chinese media in Europe, for 15 years he worked in British TV and is an authority on investigative journalism. His books and articles on China and its media have been published widely. He is Professor, PRC 985 Programme, Tsinghua University, and SAFEA (National Administration for International Expertise) Endowment Professor for 2014-16.



**Christian Fuchs**

**Professor of Social Media**

Christian Fuchs' fields of expertise are social media, internet and society, political economy of media and communication, information society theory, social theory and critical theory. He is the author of numerous publications in these fields, including the books: *Internet and Society. Social Theory in the Information Age* (Routledge 2008), *Foundations of Critical Media and Information Studies* (Routledge 2011), *Digital Labour and Karl Marx* (Routledge 2014), *Social Media: A Critical Introduction* (Sage 2014), *OccupyMedia! The Occupy Movement and Social Media in Crisis Capitalism* (Zero Books 2014) and *Culture and Economy in the Age of Social Media* (Routledge 2015). He co-founded the ICTs and Society Network (icts-and-society.net) and is editor of the journal /tripleC: Communication, Capitalism & Critique/ (triple.c.at), an academic open access online journal that focuses on the critical study of the media and the Internet.



**David Gauntlett**

**Professor of Creativity and Design**

David Gauntlett writes and teaches about the ways in which digital media gives people new opportunities to create and connect, and the social implications of this 'everyday creativity'. He has also led the development of new approaches to the study of media ('Media Studies 2.0') and pioneered the use of creative research methods in social research. He is the author of several books, including: *Creative Explorations* (2007), *Media Studies 2.0*, and *Other Battles around the Future of Media Research* (2011), *Making is Connecting* (2011), and *Making Media Studies* (2015). He has made several popular websites and YouTube videos, and has worked with a number of the world's leading creative organisations, including the BBC, the British Library, and Tate. For a decade he has worked with LEGO on innovation in creativity, play and learning.



**Graham Meikle**

**Professor of Communication and Digital Media**

Graham Meikle joined the University of Westminster in 2013, having previously taught at the University of Stirling in Scotland and Macquarie University in Sydney, Australia. Graham's most recent book is *Social Media: Communication, Sharing and Visibility*, published by Routledge in February 2016. His current research projects include writing a book about the internet of things, and editing *The Routledge Companion to Media and Activism*. Graham's other books include: *Media Convergence: Networked Digital Media in Everyday Life* (2012), co-written with Sherman Young; *Future Active: Media Activism and the Internet* (2002); and *Interpreting News* (2009). He has a PhD in Media and Communication; a Masters in Media, Technology and Law, (both from Macquarie University); and an MA (Hons) in English Literature from the University of Edinburgh. Graham is Course Leader of the MA in Social Media, Culture and Society.



**Sarah Niblock**

**Professor of Journalism**

Sarah Niblock is a journalist, broadcaster and author whose scholarly research includes journalism studies, media and cultural studies, visual culture and musicology. She is co-author of *Prince: The Making of a Pop Icon* (Ashgate) and numerous other books, chapters and articles. Sarah's work embraces reflexivity and closing the theory/practice gap. She is a public speaker on popular culture, with appearances at the ICA, South Bank Centre, Latitude Festival and is a frequent contributor to broadcast and online journalism in the UK and internationally. She enjoys strong links with the Dart Centre for Journalism and Trauma, having reported on major stories such as Hillsborough. She has supervised Doctorates to completion and assisted on others in the UK, Australia and Scandinavia. Sarah is on the editorial board of four international peer reviewed journals.



**Kerstin Mey**  
**Pro Vice-Chancellor and Dean of Westminster School of Media, Arts and Design; and Professor of Contemporary Art and Theory**

Kerstin Mey has held academic positions in universities in

Germany and the UK before joining the University of Westminster as Dean of Westminster School of Media, Arts and Design in 2013. She studied for an MA in Art and German Language and Literature, and a PhD in Art Theory/Aesthetics at Humboldt University Berlin, Germany. Her text-based and curatorial inquiries are concerned with the situatedness of 20th century and contemporary art practices, and the 'making of knowledge' in relation to art research, technological advances and embodied experience. She is a member of the Austrian Science Board; on the Executive of CHEAD (Council for Higher Education of Art and Design); a member of the Supervisory Board of the European Centre for Press and Media Freedom; and is a fellow of the RSA and of the Leadership Foundation for Higher Education.

**Edmond Prakash**  
**Professor in Computer Games Technology**

Professor Edmond Prakash is the Head of Creative Technologies at Westminster School of Media, Arts and Design. Prior to that he was Professor in Computer Games Technology at Bournemouth University, United Kingdom and Department of Computer Science and Technology at the University of Bedfordshire. He has also held positions at Manchester Metropolitan University, United Kingdom; Nanyang Technological University, Singapore and Indian Institute of Science, Bangalore, India. He has also held visiting positions at the Pontificia Universidad Javeriana, Cali, Colombia; State University of New York-Stony Brook, USA; University of Illinois at Urbana Champaign, USA; and Beijing Normal University, China. Edmond has over 150 publications in journals, conferences and monographs. He has also published five books. His research interests are in Games Technology, Games AI, Mobile Games, Mobile Apps, Facial Animation, Visual Computing, Volume Visualisation, Cloud Computing and High Performance Computing.



**Naomi Sakr**  
**Professor of Media Policy**

Naomi Sakr is the author of *Transformations in Egyptian Journalism* (2013), *Arab Television Today* (2007) and *Satellite Realms: Transnational Television, Globalization and*

*the Middle East* (2001). She has edited two collections, *Women and Media in the Middle East: Power through Self-Expression* (2004) and *Arab Media and Political Renewal: Community, Legitimacy and Public Life* (2007), and co-edited a third, *Arab Media Moguls* (2015). Her research interests are in the areas of media policy, human rights, journalism and cultural production in the Arab world, including children's screen media. Naomi has been commissioned to write reports for international bodies including UNESCO, the UN Development Programme (UNDP), UNDP Regional Bureau of Arab States, Anna Lindh Foundation and European Parliament. She is a former director of the CAMRI Arab Media Centre.



**Jean Seaton**  
**Professor of Media History**

Professor Jean Seaton has written about the media and wars, politics, journalism and disasters, as well as children. Her classic *Power Without Responsibility* (with James

Curran) was published in a seventh edition in 2009; *Carnage and the Media: The Making and Breaking of News about Violence* was published by Penguin (2005). She is the Director of the Orwell Prize for political writing and journalism, and is writing the official history of the BBC. She broadcasts frequently and launched the new BBC History website. She has recently written for *The Guardian*, *The Times* and *Prospect*.



**Jeanette Steemers**  
**Professor of Media and Communications**

Professor Jeanette Steemers is a graduate in German and Russian from the University of Bath and completed her PhD on public service broadcasting in

West Germany in 1990. After working for the international research company CIT Research

and the international television distributor HIT Entertainment, she rejoined academia in 1993. Professor Steemers' research interests include the audiovisual sector, the global children's audiovisual industry, international distribution, public service media and the impact of new technologies on the audiovisual sector. Her work has been funded by the Arts and Humanities Research Council (AHRC), the Leverhulme Trust and the British Academy. Selected book publications include *Selling Television: British Television in Global Marketplace* (2004), *Creating Preschool Television* (2010), *Regaining the Initiative for Public Service Media* (2012), *The Media and the State* (2015 – with T Flew and P. Iosifidis), and *European Media in Crisis* (2015 with J. Trappel and B. Thomass).



**Jonathan Stockdale**  
**Professor of Music**

Jonathan is Professor of Music and Associate Dean with overarching responsibility for postgraduate programmes within the School. He trained initially as a performer working

across jazz, popular and contemporary genres, and then specialised in electro-acoustic and computer music composition leading to the award of a DPhil in 1988 from the University of York, UK. He has led the development of ground-breaking courses in jazz and popular music in the UK, and held various high level positions in Universities and Colleges in the UK and Australia including Associate Dean at the Victorian College of the Arts, University of Melbourne, and Principal of the Royal Northern College of Music. As well as extensive performance and compositional output, his recent research is mostly practice-led and concerned with improvisation, representation and audience (AHRC/Cheltenham Festival 2015), but also interdisciplinary, and critical in nature considering the representation of objects and space through sound in film. Jonathan has undertaken academic work and consultancy in the UK, The Netherlands, Hong Kong, Singapore, Australia and New Zealand, and held Director roles with Conservatoires UK, and the Associated Board of the Royal Schools of Music.

**Mitra Tabrizian**  
**Professor of Photography**

Mitra Tabrizian is a professor of photography, teaches practice and theory mainly to postgraduate students and supervises practice-based PhD. Subjects range from rereading hybridity in contemporary photographic practice to rethinking documentary photography. Professor Tabrizian has published and exhibited widely, in major international museums and galleries including her solo exhibition at Tate Britain in 2008 and participating in Venice Biennial (Iranian Pavilion), 2015. Her most recent photographic book *Another Country* (Hatje Cantz 2012) with a forward by Homi Bhabha (Harvard), is concerned with what we might call the 'crisis of contemporary culture' both in the West and East. Her photographic and film works are represented in major public collections. She has received several photographic and film awards, including AHRB (Arts and Humanities Research Board) Innovation Awards for the film *The Predator* (28 minutes, 35 mm print, 2004) and the Royal Academy Rose Award for photography, 2013.



**Joram ten Brink**  
**Professor of Film**

Professor Joram ten Brink is Academic Director at the International Centre of Documentary and Experimental Film at the University of Westminster. He has worked

as a director, writer and producer of film and TV in the UK, Holland, Israel, Austria and other European countries. His films and videos have been shown internationally on broadcast television and at major film festivals, film venues and galleries, including MOMA, The German Cinematheque, The Dutch National Film Archive and Image Forum, Tokyo. Professor ten Brink is the director of AHRC Arts on Film Archive. Joram edited *Building Bridges – the cinema of Jean Rouch* for Wallflower Press in 2007. His most recent co-edited book, *Killer Images – Documentary Film, Memory and the Performance of Violence* was published by Wallflower Press (2012). He is a Producer and Executive producer of the BAFTA winning film and Oscar-nominated film *The Act of Killing*. He is also an associate producer of Oscar nominated film *The Look of Silence* (2014).



**Rosie Thomas**  
**Professor of Film**

Rosie is the director of the Centre for Research and Education in Arts and Media and co-director of the India Media Centre. She is a pioneer of the academic study of popular Indian cinema, establishing an international reputation following the publication of her first ground-breaking article on Hindi cinema in *Screen* in 1985. Since then she has written widely on Indian cinema, contributing to numerous books and journals. Rosie has also worked as an independent television producer, making documentaries, arts and current affairs programmes for Channel Four in the 1980s and 1990s. She is co-founder and co-editor of the international Sage journal *BioScopes: South Asian Screen Studies*, a forum for new research on the history and theory of South Asian film, screen-based arts and new media screen cultures. Her monograph *Bombay Before Bollywood: Film City Fantasies* was published in 2013 by Orient Blackswan and republished in 2015 by SUNY Press.



**Daya Thussu**  
**Professor of International Communication**

Daya Thussu is Professor of International Communication and founder and Co-Director of India Media Centre and research advisor to the China Media Centre. Author or editor of 17 books, among his key publications are: *Communicating India's Soft Power: Buddha to Bollywood* (Palgrave, 2013, a South Asian edition published by Sage India, 2016); *Media and Terrorism: Global Perspectives* (co-edited with Des Freedman, Sage, 2012); *Internationalizing Media Studies* (Routledge, 2009); *News as Entertainment: The Rise of Global Infotainment* (Sage, 2007); *Media on the Move: Global Flow and Contra-Flow* (Routledge, 2007); *International Communication – Continuity and Change, third edition* (Bloomsbury, forthcoming); and *Electronic Empires – Global Media and Local Resistance* (Arnold, 1998). He is the founder and Managing Editor of the Sage journal *Global Media and Communication* and Editor-

in-Chief of the new Sage journal *Global Media and China*, published in collaboration with Communication University of China. His latest book (with Kaarle Nordenstreng) is a co-edited collection of essays on the media in the BRICS countries, *Mapping BRICS Media*, published by Routledge in 2015. In 2014, he was honoured with a 'Distinguished Scholar Award' by the International Studies Association.



**Gillian Youngs**  
**Professor of Creative and Digital Economy**

Gillian Youngs has been researching diverse aspects of the internet's impact on society and economy for more than 15 years and has had a portfolio career in journalism and independent communications consultancy. She is an applied theorist actively engaged with business and policy sectors, including through the Knowledge Transfer Network of the UK's innovation agency Innovate UK. Her work has been supported by funding from the ESRC, AHRC and British Academy, and she is currently focused on the role of creative arts and design as drivers of innovation in the next stages of the digital economy, linked to internet of things and big data. Alongside chapters and major journal articles, her books include *Global Political Economy in the Information Age: Power and Inequality* (Routledge, 2007) and the edited volume *Digital World: Connectivity, Creativity and Rights* (Routledge, 2013). She has given invited keynote and guest papers internationally in the US, China, South Korea, Turkey, Hungary, Germany, Belgium, Holland, Spain, Austria, Tanzania, and presented more than 100 conference and workshop papers at national and international conferences. Her presentations feature on YouTube and other online platforms.





# CENTRE FOR CREATIVE INDUSTRIES MANAGEMENT

Across the world, creative industries are drivers of economic growth and are central to the cultural lives of both nations and the wider global community. Westminster has led the way in the development of courses devoted to training the next generation of creative industry managers and entrepreneurs, whilst simultaneously cultivating their critical understanding of the fields in which they work.

The new Centre for Creative Industries Management (CCIM) brings together our successful Masters courses in Media, Fashion and Music Business Management, delivering and contributing to programmes in the UK, Italy and China. Its purpose is to continue Westminster's record of excellence, not only in teaching but also in research and knowledge transfer.

Based in London, one of the world's main hubs for culture and creative practice, the Centre and its constituent courses work with leading professionals and organisations from across industry to cultivate new talent and foster original, innovative thinking. It benefits from being able to draw upon the skills and expertise of colleagues and students from across the School and the wider University and its links to London's vibrant creative community.

# FASHION BUSINESS MANAGEMENT MA

---

## Length of course

One year full-time

---

## Location

Harrow and central London

---

## Course fees and funding

See [westminster.ac.uk/fees](http://westminster.ac.uk/fees)

---

## More course information

See [westminster.ac.uk/fashion](http://westminster.ac.uk/fashion)

---

This course will equip you with the strategic decision-making, leadership and problem-solving skills you will need to become an entrepreneurial and visionary fashion business leader of the future. It continues the University's fashion tradition of a commitment to excellence in developing highly effective, talented and committed professional fashion graduates.

Working closely with fashion industry professionals, role models and mentors, you will receive a relevant, well-grounded, high-quality education and skill base that will enable you to have a wider, clearer understanding of the business you are already involved in. The course offers inside knowledge of industry strategies and cultures on a global basis, combined with key business skills and essential fashion industry management knowledge.



## COURSE CONTENT

This course equips you for a business management career in the domestic or international fashion industry. Delivered by a teaching team with a wide range of experience both in industry and academia, the course offers an innovative and relevant fashion business curriculum that focuses on preparing your entry into senior roles in business and management within the industry.

### SEMESTER ONE CORE MODULES

#### **Fashion Business and Supply Chain Management**

The fashion business dynamics and its fast-shifting product sourcing require an adaptable attitude to spot business opportunities emerging around the world. Building profitable relationships with partners and suppliers and balancing costs and risks are key challenges.

To transform an idea into a commercial product involves a complex route: this module is designed to provide an overall understanding of how to manage a fashion business from concept to customer. It will explore a variety of perspectives on global product sourcing and global supply chain issues with the aim of preparing you for the challenges of developing and maximising a strategy whilst still responding efficiently and effectively to constant changes in consumer demand.

#### **Creative Team Building**

This course aims to provide you with a thorough grounding in the theory and practice of managing creative people in organisations, at both strategic and operational levels. It also aims to develop an awareness of the major practical and theoretical dilemmas among individuals, groups and organisations, and to place managerial practices into an historical and international perspective, highlighting both traditional and emerging issues and their importance to develop a sustainable competitive advantage.

This module will acknowledge the challenge of managing creative individuals in the fashion business and managing diversity and conflict which may arise. Through case studies and in class group work you will examine issues and challenges inherent in recruitment, placement and retention of creative teams and the growth and compensation via human resource management.

As organisations evolve globally, leaders face new opportunities, risks and demands that challenge and stretch their abilities in the context of leading, managing and communicating with people of different cultures and management structures as well. Leadership in a diverse and multicultural environment provides a culturally-centred perspective that allows organisational leaders the opportunity to attend to the influence of culture. This module will help you find examples of how multicultural awareness can make your leadership task easier and promotes an organisational culture that is more satisfying to both individuals and their leaders by embracing and celebrating differences.

#### **Strategic Fashion Business Management**

The module covers the theories, models, tools and methodologies used in the field of strategic management specifically within the fashion business.

It aims to enhance your ability to play an effective role in developing, implementing and monitoring strategy within a business in the fashion or fashion-related industries. The module especially aims to help you develop a critical awareness of the management of creativity and design within a global context. Fashion enterprises at every level inherently enjoy advantages as well as face the vulnerabilities of the market conditions. This unit opens windows into strategic and creative thinking, analytical evaluation, and business strategy development as well as the decision-making process. The business environment is constantly changing and this affects the market condition, business structure, strategy and style.

## SEMESTER TWO CORE MODULES

### Finance and Entrepreneurship

The Finance and Entrepreneurship module combines theory and practical knowledge of finance in the fashion industry. It also provides a practical, real-world approach that presents the common financial problems (and solutions) entrepreneurs often face especially in the fashion world.

With the increasingly critical role played by finance and financial management in the success of global business, a solid grounding in the principles and techniques of finance is essential for a successful business venture. The module is designed to develop your understanding of the core financial aspects of business as well as entrepreneurship through the preparation, interpretation, use and analysis of strategic financial information in the context of an understanding of the strategic need for the survival of global business.

This module represents a mixture of financial and management accounting, corporate finance and risk management. The principles and concepts underlying each of these subject areas are examined with particular emphasis being placed upon their practical application in the international fashion industry.

### Fashion Marketing and Brand Management

With the competition in the fashion business at its fiercest, it is imperative that companies understand and develop successful and effective marketing strategies for product development and brands for the mass market as well as the luxury goods market.

This module will stimulate critical and intellectual skills and allow you to explore the challenges of developing fashion marketing strategy, to include an understanding of the fashion market, the marketing mix, the consumer, how to make appropriate product adaptations to meet consumer demands, developing strategy to protect and ensure effective intellectual property protection for a brand.

The module also aims to help you effectively develop and overcome challenges in the marketing environment in order to successfully understand how to penetrate new markets and manage brands in order to balance a competitive advantage with profitability in the fashion business.

This module will include:

- an understanding of the global fashion market
- the global marketing mix
- the consumer
- how to make appropriate product adaptations to meet consumer demands
- developing the strategies to protect and ensure effective intellectual property protection for a brand
- ensuring and effectively developing and overcoming the challenges to successfully understand how to penetrate the market in order to balance a competitive advantage with profitability in the global fashion market.

### Managing Change and Innovation

One of the fundamental elements of the Fashion industry is that it is producing something new every season or is reinventing itself. This is clearly evident in the constant change in the products produced. Change in the processes and organisation of the industry are also constantly occurring – they are less evident but are equally important.

Globalisation of the industry and significant technological advances has led to an increased variety and velocity of change much greater than in the past.

Managers in the industry today need to be alert to these changes and know how to manage them. These changes can be initiated by new product or process innovations or can be forced upon the industry by external factors. The effective management of any type of change is essential for a business to survive and requires deep understanding of the impact change can have on the people and processes within the business.



This module looks at how a fashion business can successfully innovate and how the changes need to be managed to be successful. This module will be discovering and then analysing the theory and practice of the management of change and innovation.

### Major Fashion Business Management Project

The Fashion Business Management Project builds on the skills and experience derived from the previous modules. You will be provided with the opportunity to apply all of the knowledge gained during the programme into a major project to address fashion business issues and challenges while adding to the body of professional practice and theoretical literature.

Supervised by a faculty member in collaboration with yourself and a potential fashion industry representative, the Fashion Business Management Project is recognised by graduates as one of the most rewarding and empowering experiences of the entire programme.

### INDUSTRY LINKS

The idea of a Fashion Business Management MA was formulated in discussion with industry leaders. Building on the success of our Fashion Merchandise Management course and, in particular, the close collaboration with industry we spoke extensively to senior fashion executives. Many felt that although doing an MA in Fashion Business Management would not ensure promotion, potential candidates who learn how to apply the knowledge they gain from the course can become leaders who can inspire others. Those candidates need to understand the values and culture of the industry and, most importantly, recognise the difference between information and knowledge and have clearly defined goals.

This support from the industry is important both for you as a student and to the future development and relevance of the MA. We will continue to foster and maintain these important links with the fashion industry, and ensure that our Fashion Business Management MA stays at the forefront of education for the future leaders in the fashion industry. We will also continue to invite many prestigious and eminent guest speakers from the industry to participate on all the modules, ensuring that the course remains relevant, informed and up-to-date with current industry practice.



## ASSOCIATED CAREERS

The course is designed to attract applicants with a recognised design, retail management or distribution/manufacturing background. With guidance from the academics and professionals in this field it is anticipated that you will go on to enter senior management positions and move up the career ladder.

Our alumni can be found working in senior positions all over the world in many fashion roles and include such well-known brands such as Aldo, Dior, Dunhill, Harrods, Hermes, Louis Vuitton, Marks and Spencer, Nordstrom, Prada and many more.

Several of our alumni have also gone on to study at PhD level and to further academic research. Others have set up their own business or successfully taken over a family run business.

## ENTRY REQUIREMENTS

Entry to the course is based on a combination of formal qualifications and significant industry experience. You should have a First or Upper Second Class Honours in your first degree in any subject, as well as a minimum of two years' working experience in the fashion business or marketing. If English is your second language you should have an IELTS score of 6.5 with 6.0 in each element.



**Virginia Grose**  
Course leader

Originally trained as a fashion designer, Virginia has worked in the fashion industry for over 25 years. Most of her experience is in the supply chain and product development sectors.

During her career, she has worked closely with clothing, yarn and textile manufacturers all over the world including China, Sri Lanka, North Africa, Italy, the Philippines as well as in the UK. Virginia gained much of her professional experience with Courtaulds Textiles PLC, who supplied several major UK and international retailers, and has worked with a wide range of international clients such as Marks & Spencer and Wal-Mart. Virginia managed many design teams in a variety of product areas and was part of the senior management team at Courtaulds. She has also provided consultancy services to several luxury international cashmere knitwear brands. Virginia has been a visiting lecturer at the American Intercontinental University, London College of Fashion and at Southampton University. She has also been an external adviser to the University of Liverpool and 'Domus Academy', Milan on the collaborative Fashion Management Programme MA.

In addition to her role as Course Leader at the University of Westminster, Virginia continues her consultancy work with several premium knitwear brands, and remains a non-executive director for a Chinese knitwear manufacturer. Virginia gained her BA (Honours) degree in Fashion and Textiles from Manchester Metropolitan University. She studied for her MBA at Stirling University, Scotland, by distance learning, specialising in international retailing and marketing for major fashion retailers. Virginia is currently working on her MA in Higher Education and towards her PhD topic proposal, which has the working title - *Made in the UK*, this is via her research interests within the industry. Her first book, *The Basics of Fashion Business Volume One – Concept to Customer* (2011), is published by AVA Publishing. She is a member of the UKFT Rise committee which focuses on fashion start up and brands under ten years old.

# INTERNATIONAL MEDIA BUSINESS MA

## Length of course

One year full-time

## Location

Harrow

## Course fees and funding

See [westminster.ac.uk/fees](http://westminster.ac.uk/fees)

## More course information

See [westminster.ac.uk/journalism](http://westminster.ac.uk/journalism)

The course is designed for recent graduates seeking a career in traditional and new media organisations. It provides a combination of business and media skills designed to equip you to take up an entry-level position in today's media organisations.

You will learn how media organisations are engaging with the challenges resulting from the emergence of digital media technologies and platforms. The course introduces you to the processes by which media organisations develop their corporate strategies, business plans, marketing and production operations as they respond to radical change in the commercial environment.

The course is designed to enable you to find and take up work placements and internships at media organisations in London during the course of your studies. Our students have successfully completed internships at TV production companies like the BBC, technology companies like Google, as well as many other multimedia, advertising and news organisations in London. Some have successfully started their own businesses in the UK.

Whether you are planning a career in a media organisation or seeking to create your own new business start up, the MA International Media Business aims to provide the analytical insight, operational knowledge and planning skills you will need to prosper. The course is



taught alongside a suite of Masters courses in Westminster's highly successful Centre for Creative Industries Management.

## CORE MODULES

### Media Business Dissertation

A taught module and group workshops in the first semester guides you in conducting a major piece of independent research which could be either practical or academic in focus. In the second semester you will receive individual tuition in how to develop your research questions, collect and analyse data. The dissertation is a 15,000-word piece of original research on a topic agreed with your supervisor and related to the business, economic, political or cultural factors shaping the performance and practices of media businesses.

### Media Business Strategy

This module integrates Business Strategy and Planning. You will conduct case study analysis of a media company facing major environmental changes, you will learn how to produce a competitive analysis of a media organisation and present strategy recommendations to faculty. In teams, you will learn how to develop a new media business idea, write a business and financial plan and present this to a panel of industry experts and media investors.

### Media Markets

This module introduces the economics of the media and content industries, including broadcasting, print, film, recorded music and interactive media. You will learn how to research and produce a market report examining the revenue and cost structures of these industries, and the economics of key processes of production, distribution and consumption. You will also learn to use tools enabling decision-making based on quantitative market data.

### Media Production Skills

This module enables you to develop your practical and critical understanding of how media content is created and distributed. You will develop and improve your newswriting techniques for different media platforms; learn how to develop research and write your own professional blog; design a website in teams using individual and team working skills; acquire a knowledge of ethical considerations faced by journalists.

### Media Work Experience

As London is the media capital of Europe, there is a great opportunity for you to take work experience as a part of the course. This could be in long established companies or start-ups. While the course team and work experience unit will advise you on placements, it is your responsibility to actively pursue work placement opportunities. Our students have secured work placements at media companies including: the BBC, Universal Music, Blue Rubicon PR, Kameleon Brand Engagement, and Paul Smith Fashion.

## OPTION MODULES

You will take one option module in the first and one in the second semester. The following provides an overview of current option modules. At the time of publication all option modules were under review, please refer to our website for up-to-date information.

## SEMESTER ONE OPTION MODULES

### Global Media

This module examines key developments in the media and communications industries associated with the logic of globalisation. You will explore the complex nature of the globalisation process, focusing on the emergence of both supra-national and sub-national developments, and explore the relationship between new contexts of production and questions of collective culture and identity.

### Media Operations

(Recommended Option Semester One)  
This module addresses the operational challenges involved in the management of media companies. You will analyse the structures and managerial practices of media organisations and the design and management of digital supply chains. You will develop transferable skills in content development and multiplatform media project planning. Other topics covered include analysing audiences; content creation and creativity; performance management; digital media supply chains; planning digital media workflows.

## Political Analysis of Communications Policy

As international regimes and national regulation become increasingly important in the creation and delivery of communications, it becomes necessary to understand how the two levels interact. This module will introduce you to those theories of policy making and international relations which provide tools for the analysis of communications policies, and their dynamic interaction at the national and international level.

## Study Skills

This module can be taken in addition to the option module. It is designed for students whose first language is not English, or who have no experience of the UK education system. It is intended to help you to produce written work in accordance with current UK academic standards and practices. You will be taken through the process of producing a piece of written work, from note taking to editing and referencing.

## Technology and Communications Policy

This module will introduce you to a range of broadcasting and telecommunications technologies, enabling you to assess the economic and political issues surrounding each technology. Topics covered include capital investment in networks, how and why technologies change, strategic interests and communications, and substitutable technologies and the creation of markets.

## SEMESTER TWO OPTION MODULES

Students choose from a range of options across the school including the following:

### Chinese Media

This module is for you if you have little or no knowledge of the Chinese media, but nevertheless realise that for anyone interested in the media in the world today, some understanding of the biggest national media system is a necessity. The objective is to introduce participants to the Chinese media, in the context of a world order changing on account of the growth in wealth and power of several countries, in particular China. The Chinese media are seen as a factor in this, and also as an example of a media system distinct

from the Anglo-American, which has often been touted as a model of universal applicability.

### Corporate Communications

How do organisations manage their reputation even when in a crisis? These are some of the questions which you will address in this module. You will learn how to analyse stakeholders and prepare a communications strategy.

### Consumer PR

This module is designed to equip students with some of the necessary practice skills required to gain entry into the expanding employment market. The module content explores the role and practices of PR within political, corporate and advertising context. The aim is to enable students to critically analyse issues such as rise of the global brand, magnification of the media, the growing role of lifestyle and social marketing.

### Fashion Marketing and Brand Management

This module will stimulate critical and intellectual skills and allow you to explore the challenges of developing fashion marketing strategy, to include an understanding of the fashion market, the marketing mix, the consumer, how to make appropriate product adaptations to meet consumer demands, developing strategy to protect and ensure effective intellectual property protection for a brand.

The module also aims to help you effectively develop and overcome challenges in the marketing environment in order to successfully understand how to penetrate new markets and manage brands in order to balance a competitive advantage with profitability in the fashion business.

### Fashion PR

From luxury brands to the high street, the world of fashion relies on promotion and public relations. This module gives you an opportunity to take a backstage tour of the fashion industry and design a campaign for a leading fashion brand.

### PR and New media

Many commentators argue that digital and social media are the natural tools for public relations practitioners because they facilitate two-way

communications and foster relationship building. However, public relations is only just beginning to recognise the value of these platforms and incorporate them into communications strategies. This course is intended to help you understand the new media toolkit and how it can be used for PR purposes. You will also look at the potential of new media metrics for evaluating campaigns and demonstrating value. The course is taught through a series of workshops and practical exercise.

### Marketing, Creativity and Innovation

This module focuses on creativity and innovation in marketing and their impact on increasing the competitive edge of organisations (across all sectors). The module explores the complexity of the creative process and innovation at the individual, group and organisational levels and helps students develop the competencies of a creative/innovative manager.

### Music Marketing Management

Marketing and promotion is essential to the music industry; it sells tickets, recorded music services and products, and is a fundamental tool for developing talent. Through this module you will explore a variety of perspectives on marketing management issues including the challenges of developing the artist and their music, identifying potential consumers and fans, marketing and promoting music-related services and products through various media channels including social media. You will focus on expanding an understanding of how music marketing and promotion fits into the contemporary music industry through the study of best practice, concepts and theories that inform how industry professionals operate.

### Policies for Digital Convergence

The module studies digital convergence and the role of policy and regulation in facilitating and controlling that process. The focus is on internet-related policy debates and concepts drawing mostly on developments in the USA, the European Union and the UK, but with a critical awareness of the issues facing developing, transitional and small countries.

It critically assesses competing arguments concerning the interplay between policy

and technology and implications for market structures and business models, as appropriate.

Please note some modules are limited in number.

## ASSOCIATED CAREERS

Most graduates of the course find work in the media industries soon after graduation. Some start at an entry level while others have used their knowledge and work experience to rise quickly to a more senior level. A smaller number of graduates have started their own media businesses or worked in non-media businesses.

## ENTRY REQUIREMENTS

You should possess, or be expecting, a good first degree (equivalent to at least an Upper Second Class Honours) or equivalent; or have relevant professional experience. If English is your second language you should have an IELTS score of 7.0 with 6.0 in each element.

## RELATED COURSES

- Communication MA
- Communications Policy MA
- Diversity and the Media MA
- Global Media MA
- Media and Development MA
- Media Management MA
- Multimedia Journalism – Broadcast, or Print and Online MA/Postgraduate Diploma
- Public Relations MA
- Social Media, Culture and Society MA

### Paul Dwyer Course Leader

Paul is Course Leader of the International Media Business MA and Director of Academic Enterprise at Westminster School of Media, Arts and Design. His research publications cover media production, social media, creativity and digitisation. Previously he was BBC Head of Development for Documentary and Specialist Factual Television and an award-winning director and producer of drama-documentaries, current affairs and news.

# MEDIA MANAGEMENT MA

## Length of course

One year full-time or two years part-time

## Location

Harrow

## Course fees and funding

See [westminster.ac.uk/fees](http://westminster.ac.uk/fees)

## More course information

See [westminster.ac.uk/journalism](http://westminster.ac.uk/journalism)

Media professionals and media firms are united in their need to acquire the commercial, strategic and managerial skills to prosper in an industry undergoing constant fundamental change. This course is designed to address these needs, developing entrepreneurial leaders equipped to deal with the complex and novel challenges presented by new technologies, consumer behaviour, and evolving business models.

The course will enable you to identify and analyse strategic and operational problems and opportunities, understand, quantify and access national and international media markets, and use foresight and planning techniques to understand and respond to change. As well as being able to manage complex media projects, you will also have the skills to engage in strategic direction setting, deploy business-planning skills and excel in leadership and implementation.

The course is delivered by academic staff with lengthy experience of advising and managing media organisations. Teaching methods are based around practical problems and include in-class exercises and individual and group projects and assessment. Assignments will enable you to develop and apply your skills in creative project development and business planning.



## COURSE CONTENT

The course provides a rounded suite of managerial and commercial skills, rooted in a critical understanding of today's media and content industries, building on our role as a leader in UK media research. Practice-based assignments, such as the integrating business-planning project, play an essential role in enabling you to apply ideas and learning in a creative fashion. The course consists of eight credit-bearing modules and an additional key skills module which includes the use of quantitative methods and software tools.

## CORE MODULES

### Dissertation

The course culminates with a major research-based project. You will take a research and methods course designed to introduce you to the key tools for collecting and analysing evidence. Group work in Semester One orients you towards identifying and refining your individual research topic, which must be specific to the Media Management MA. Topics must be related to the strategic and commercial challenges faced by media businesses. You will be encouraged to focus your research upon the challenges and opportunities confronting a specific media firm or group of media organisations.

## Media Management: Strategy, Context and Tools

This module provides an overview of the course and the strategic and operational disciplines required for modern media executives. It also introduces you to a number of conceptual tools that you will use throughout the course. The module analyses key drivers for change within media industries and the context for managerial decision-making. You will also acquire important skills in report-writing and professional presentation technique.

## Media Markets

This module will introduce you to the economics of the media and content industries, including broadcasting, print, film, recorded music and interactive forms. You will examine the revenue and cost structures of these industries, and the economics of the key processes of production, distribution and consumption. The module provides tools enabling decision-making based on market data.

## Media Operations and Organisation

The module addresses the fundamental challenges involved in organising and managing the operation of media companies. It examines the degree to which it is possible to apply conventional management techniques for achieving efficiency and quality in the creative and editorial processes of media organisations. In particular the module focuses on how digitisation and convergence are changing the methods of managing those processes.

## Responding to a Changing Media Environment

You will acquire the skills and knowledge to transform the information and insight gained through analysis into strategic recommendations and proposals for commercial initiatives. The module introduces a range of theoretical and practical tools and techniques enabling you to formulate solutions to problems and apply them in a practical and realistic fashion. The module explores structured innovation techniques, the marketing and branding of media products and services, as well as business planning.



## Strategy Implementation in the Media Firm

The module addresses the key challenges facing media organisations as they attempt to manage a period of unprecedented, radical change. The course builds on the work done in Media Management and Strategy, and Media Operations and Organisation to address the practical questions of how to implement changes to the way media organisations and media professionals actually work.

## The International Media Firm in Transition

How have media firms around the world dealt with the task of synthesising commercial and strategic solutions to the challenges they face? This module examines the ways in which private and public media organisations are changing. It will highlight key topical issues such as the challenge of piracy and file sharing, the switch to on-demand, and the impact of globalisation. The module combines methods derived from foresight studies with your own directed research to engage with concrete problems facing international media organisations.



## ASSOCIATED CAREERS

Graduates of the course are working in mid-level and senior positions in analysis and consultancy, business development, content distribution and creative team leadership. They occupy managerial roles within media organisations, project management, regulation and policy and strategy analysis.

Graduates from the Media Management MA have found roles in a wide variety of media organisations including: CCTV, Hunan Television, State Administration of Radio Film and Television (China), the BBC, eBay, Screen Digest (UK) Deutsche Telekom (Germany) NTV (Russia) MBC (South Korea) NDTV, *Hindustan Times* (India) Welhoo (Finland) and Globo TV (Brazil).

Success in their Masters has allowed many to move into more senior roles within the businesses they have been working in, to transfer to new sectors of the media, or set up their own businesses.

## ENTRY REQUIREMENTS

You will typically have a good Honours degree (Upper Second Class or equivalent) in a relevant discipline and significant relevant professional experience. You will generally be expected to have at least a year's experience of working in an editorial, creative or business function. If English is your second language you should have an IELTS score of 6.5 with 6.0 in each element.



### Charles Brown Course Leader

Charles has a background in journalism, media consulting and management of digital development companies. He has advised some of the world's leading media companies

and is the President of the European Media Management Education Association.

Charles leads modules dealing with strategic analysis (Media Management: Strategy, Context and Tools), strategic foresight (the International Media Firm in Transition) and strategy formation, innovation and business planning (Responding to a Changing Media Environment). He also teaches undergraduate students and is joint leader of the core first year module Story, Sound, Image, Text.

# MENSWEAR MA

---

**Length of course**

Two years

---

**Location**

Harrow

---

**Course fees and funding**

See [westminster.ac.uk/fees](http://westminster.ac.uk/fees)

---

**More course information**

See [westminster.ac.uk/fashion](http://westminster.ac.uk/fashion)

---

In this time of creative ambiguity it is essential that we develop and empower the individual. Therefore, this entrepreneurial Menswear MA recruits ambitious and envisioned designers to work on their creative expression through personal research, process development and informed professionalism.

The Course is delivered by the most inspiring and informed menswear design professionals who provide a learning environment that is supportive, challenging and defined by students' application proposals. Through self-directed and set projects students will generate original and contextualised ideas, technique and process that establishes them as influential and informed menswear designers.

In order to define a sustainable career path and effect influence upon fashion, whose boundary is subject to social, economic, cultural and technological flux, it is important that our students establish their aspirations within a global design context.



## COURSE CONTENT

The taught project-based curriculum will progressively develop students' confidence in an interdisciplinary and multidisciplinary context that encourages imaginative, practical and theoretical knowledge to the highest level of strategic and tactical competence.

Year one: Formative. Self-directed and industry related work aimed at establishing a diagnostic, reflexive and critical approach that establishes each student's potential.

Year two: Summative. Self-directed with essential industry-related work aimed at developing the highest level of creative thinking, specialised process and professionalism aligned to students' individual aspirations.

## ASSOCIATED CAREERS

The MA Course builds upon Westminster's long history of producing menswear graduates capable of working at the highest levels of the international fashion industry. Within the last four years Menswear graduates from Westminster have secured design roles for companies as diverse as Tom Ford, Burberry Prorsum, Alfred Dunhill, Topman, Alexander McQueen, Harrods, GAP, Belstaff, J.W. Anderson, Bottega Veneta, H&M, Adidas, Pull & Bear, Aitor Throup, Timothy Everest, and James Long. Others have established their own companies including Aaron Tub, who set up Bazar 14 and Liam Hodges who was recently awarded the NEWGEN award and shows at London Collection Men.

## ENTRY REQUIREMENTS

This two-year course is the destination for the most creative, driven and original thinkers who will shape the contemporary menswear and design-based industries. Entry is based on a combination of formal qualifications, industry experience, portfolio, garments and demonstration of commitment through a considered study proposal.

We welcome applications from individuals who have either a First or Upper Second Class Honours degree in fashion, textiles or design-related subject areas, or the professional experience that demonstrates an equivalent knowledge and commitment to study for an Honours degree.

Selection for interview will be made on the strength of a virtual portfolio that evidences individual motivation and how this is developed through the process of designing. Applicants invited for an interview will be set a project to complete and add to their portfolio as a new body of work that identifies future direction. As the technical process is integral to design students will be asked to bring garments and toiles to interview.

Portfolios need to evidence a strong, unique style in response to a range of creative experiences. The ability to develop and apply personal research through accompanying sketchbooks and visual diaries is important. Critically engagement with a given brief and thoughtful, perceptive and responsible work will constitute an essential part of our evaluation.

You will be asked to identify in writing, through the set project and the interview process a specific area of personal interest aimed at creating a positive contribution to the menswear industry that they envisage studying in depth while on the course.

The level required by the University for this course is IELTS 6.5 with a minimum of 5.5 in each element.

## COURSE STAFF TEAM

### Ike Rust – Course Director

Ike is a design academic with experience of developing international fashion brands and instigating the most influential curricula at the top universities of art and design. He is renowned for producing the most innovative and professional fashion design thinkers including James Long, Katie Eary, Aitor Throup, Mason Jung, Astrid Andersen, Matthew Miller, Hiroaki Kanai, Alex Mullins, Liam Hodges and Feng Chen Wang. Most of who are the 'Bright Young Things' of the now established London Collections Men.

**Rosie Armstrong – Specialist Menswear Tutor**

Rosie has over 13 years experience in the fashion industry, which includes creating showpieces for Alexander McQueen and as menswear designer for Tommy Hilfiger and Topman. With excellent technical knowledge ranging from tailoring to knitwear construction Rosie is responsible for ensuring students have the technical knowhow and professionalism necessary to realise their design ideas.

**Simon Foxton – Menswear Tutor**

Simon Foxton is one of Britain's leading menswear stylists. Renowned for his unique style and formative work with photographer Nick Knight he has made multiple contributions to magazines including *i-D*, *The Face*, *Arena*, *Arena Homme Plus*, *Fantastic Man*, *Vogue Hommes International*, *Details*, *W*, *GQ Style* and *Big Magazine*. He is currently creative consultant to the Italian menswear brand Stone Island.

**Matthew Miller – Design Tutor**

London-based Matthew Miller made his debut in 2011 and has become renowned for his unique aesthetic that combines classic tailoring and functional sportswear. Whilst rooted in the political and ideological his collections retain a sense of versatility with emphasis on cut and fabric tactility.

**James Long – Design Tutor**

British menswear designer James Long established his brand in 2008 after graduating from the Royal College of Art and is currently one of the inaugural designers to show his eponymous independent brand at London collection men. Having received sponsorship from MAN, the British Fashion Council's first ever New Gen Men award and Fashion Forward awards. The brand is considered one of the highlights of the new wave of contemporary brands showing at LCM. James has recently been appointed Creative Director of Menswear at the Italian brand Iceberg.

**Liam Hodges – Design Tutor**

Liam Hodges, a Kent boy originally, is interested in expressive polysyllabic masculinity and creating a luxury brand that is for people who live for the week, not the weekend. His signature style is big garish shapes and hardwearing workwear detailing

communicated through a strong graphic language communicated on oversized t-shirts and knitwear. Liam has won the support of titles including *Another Man*, *Dazed & Confused*, *i-D*, *Interview*, *VMAN*, *GQ Style*, *Dansk*, *Vogue Japan*, *WGSN*, *Wonderland*, *Rollacoaster*, *Vogue Italy*, *Hypebeast*, *Complex*, *Showstudio*, *7th Man*, *STYLE.com*, *Sang Bleu* and *Fucking Young* to name a few.

**Richard Gray – Menswear Illustration Tutor**

Richard Gray is a fashion illustrator who first collaborated with Anna Piaggi in 1988 – the year her famous Doppie Pagine for *Italian Vogue* was invented. He has worked with designers such as Agent Provocateur, Alexander McQueen, Givenchy, Boudicca, Antonio Berardi, Miguel Adrover, and Benjamin Kirchhoff. His editorial work has included *Vogue Italia*, *Vogue Gioiello*, *Vogue Pelle*, *V Magazine*, *lo Donna*, *Entertainment Weekly*, *The Sunday Telegraph Magazine*, *Madame Figaro*, and *Flaunt Magazine*.

**Joyce Thornton – Menswear Industry Liaison Tutor**

As director of industry relationships for fashion at Westminster, Joyce Thornton liaises with industry to ensure that students are able to have the very best start to their career. Her long career spans design and management roles as well as ten years with pioneering fashion forecaster WGSN. She has secured internships for students in the last two years with a number of companies including Louis Vuitton, Craig Green, Loewe, Thom Browne, Aitor Throup, Alexander McQueen, Burberry, Calvin Klein and Givenchy.

**Andrew Groves – Design Tutor**

As Course Director for the Fashion Design BA at Westminster, Andrew Groves has taught a new generation of designers including Liam Hodges, Ashley Williams, Claire Barrow, Mary Benson and Roberta Einer. Other graduates under his tuition are now working at companies such as Louis Vuitton, Tom Ford, Burberry Prorsum, Alfred Dunhill, Topman, Alexander McQueen, Harrods, Belstaff, J.W. Anderson, Bottega Veneta, H&M, Adidas, Aitor Throup, Timothy Everest, and James Long.



# MUSIC BUSINESS MANAGEMENT MA

---

## Length of course

One year full-time or two years part-time

---

## Location

Central London (Cavendish)

---

## Course fees and funding

See [westminster.ac.uk/fees](http://westminster.ac.uk/fees)

---

## More course information

See [westminster.ac.uk/music](http://westminster.ac.uk/music)

---

This course is recognised highly in music business management education and will prepare you to become one of the next generation music industry leaders and entrepreneurs. All teaching staff on the course are currently working in the music industry, and every week there are a number of high-level industry guests. You will need to be a self-motivated and open-minded student, as this is an intense course, but one which can help you to progress your career across a wide range of music business disciplines.



## COURSE CONTENT

Working with music industry leaders and organisations, the course has developed a unique curriculum. You will be able to combine a strong underpinning of key business skills (finance, leadership, organisational management, marketing and entrepreneurialism), with essential music industry management knowledge (strategic innovation and technology, intellectual property and copyright, and a focus on the live industry and digital content exploitation).

Teaching is mainly through lectures. In each module there is a minimum of two assignments. The final project is a report of a minimum of 12,000 words.

## CORE MODULES

### A&R Music Development

This module will critically explore the primary relationship with the music industry of artist and repertoire development, commonly referred to as A&R. The A&R department of any music company is where the process of music creativity and production start; it is the research and development department. This module seeks to critically evaluate the evolution of A&R within the music industry by examining contemporary artists case studies within each session from both a local domestic and international music industry perspective. You will be expected to contribute and practise your contemporary musical knowledge in each session and develop an A&R strategy for an act you have identified as having commercial or cultural significance.

### Entrepreneurship and Finance for Creative Industries

This module is concerned with the critical evaluation of entrepreneurial business structures and finance in the creative industries. Entrepreneurial business and finance for creative industries increasingly has a significant effect on the development and promotion of new talent and is particularly relevant to students from both a creative and entrepreneurial background. This module is designed to provide you with a solid introduction to media economics, financial management and entrepreneurship in the creative industries. It will equip you with the tools to analyse financial documents and analyse business finances. It will provide insights into traditional accounting practices, as well as providing you with the knowledge to produce industry standard business and marketing plans based on industry financial practices. It will examine entrepreneurial issues facing creative industry firms and small businesses and will provide an overview of the activities required in starting and managing a business.

### Intellectual Property and Copyright Management

Intellectual Property (IP) and copyright are central to the music industry, where successful management of a firm's IP and copyrights can provide a powerful competitive advantage. IP and copyright can cover works as diverse as songs, master recordings, videos, knowledge, ideas and more. You will gain a firm understanding of the various dimensions of IP and copyright, and the tools and strategies to identify, protect and manage them. You will also explore the international perspective of ownership issues, contracts, licensing and the commercialising of IP, including business and legal issues, domestic and international copyright law, and music industry agreements.

### Live Music Management

The module will critically examine the development of the internal live music market, which is now the largest source of revenue in the commercial music market. This module will critically evaluate the historical development of the live music sector from the perspective of the key stakeholders, from artist and bands to record companies and live agents.



### Music Business Management Project

The Music Business Management Project is recognised by graduates as one of the most rewarding and empowering experiences of the course. You will be supervised by a member of the University faculty, and possibly supported by a music industry representative, to carry out research in an area agreed between yourself and the module leaders and/or industry professional. The subject must address current music business issues and concerns and should incorporate relevant music business theories, academic research design and critical analysis. The Project builds on the skills and experience you have gained in previous modules, and gives you the opportunity to apply programme knowledge to a major project, adding to the body of professional practice and theoretical literature.

### Music Industry Structure, Role and Development

This module provides you with a historical perspective on the development of the music industry and aims to help contextualise the current state of the industry and its place within it. Teaching is delivered in a weekly lecture and seminar session format. The first set of lectures is dedicated to investigating the histories of discrete areas of the music industry, such as copyright, piracy, music and media. The second half of the module provides a general history focused upon the development of the post-war British record industry from the 1940s to the present day. Along the way, the usefulness of analytical such as Peterson's 'production of culture approach' are also considered. The seminar section of the teaching sessions develop on the lecture content and involve discussion, small group work and other learning activities aiming to build upon knowledge and skills. You are also introduced to appropriate research and study techniques.

### Music Marketing Management

Marketing and promotion is essential to the music industry; it sells tickets, recorded music services and products and is a fundamental tool for developing talent. Through this module you will explore a variety of perspectives on marketing management issues including the challenges of developing the artist and their music, identifying potential consumers and fans and marketing and promoting music-related services and products through various media channels including social media. You will focus on expanding an understanding of how music marketing and promotion fits into the contemporary music industry through the study of best practice, concepts and theories that inform how industry professionals operate.

### ASSOCIATED CAREERS

Graduates have gone on to work in a wide variety of creative industries, from mobile marketing through to the Arts Council. Many of our graduates are working in the music industry, with companies such as Universal Music Group, iTunes and Spotify. Our international students are working around the globe in music companies, including EMI Holland, PIAS European office and MTV Brazil.

### ENTRY REQUIREMENTS

You should have an Upper Second Class Honours degree (or equivalent). We also consider applicants with significant industry experience. If English is your second language you will need an IELTS score of 6.5, with 6.5 in each element.

### RELATED COURSES

- Audio Production MA
- Interactive Media Practice MA



### Sally Gross Course Leader

Sally Gross started her career in the music industry as a manager in 1990. Over two decades, either as a manager or a record company director, she has been involved with five

acts that have each sold over a million records, Adamski, Rollo and Rob D (who are responsible for Dido), Urban Cookie Collective, William Orbit, Gotan Project and now One Direction with the song *Little Things* penned by her client Fiona Bevan.

In 2000, Sally won the Helena Kennedy Award for outstanding legal criticism whilst studying Law at Birkbeck University, after which she spent a couple of years working in entertainment law.

Sally has been involved with all aspects of the music industry, from raves in the French Alps to sold out shows at the Sydney Opera House.

She continues to manage the internationally successful Gotan Project. She has four children and lives in north London. Sally is particularly interested in copyright law and how its development impinges on the creative process. She has a passion for the arts in everything from literature to disco.



# CENTRE FOR PROFESSIONAL COMMUNICATION

The Centre for Professional Communication offers a range of courses designed for those planning a career in the fast growing media industries of journalism, public relations, advertising and digital content production.

The Centre offers practical and applied knowledge underpinned by a rigorous approach to research and critical analysis. Students come to us from all over the world, some to enhance their existing skills in those industries, others who are just embarking on their careers. Students are attracted by our excellent resources and industry standard digital technology.

The MAs are designed and taught by leading media professionals and accredited by the relevant professional bodies. The courses have strong links with industry experts who bring real world experience and best practice into the classroom.

Our graduates go on to work with a variety of leading international media organisations including the BBC, Reuters, *The Guardian*, Al Jazeera, *The FT*, Edelman, Weber Shandwick as well as senior communication roles in the corporate and the public sectors.

# MEDICAL JOURNALISM GRADUATE DIPLOMA\*

## Length of course

Eight months full-time

## Location

Harrow

## Course fees and funding

See [westminster.ac.uk/fees](http://westminster.ac.uk/fees)

## More course information

See [westminster.ac.uk/journalism](http://westminster.ac.uk/journalism)

Building on the success of our unique one-year Medical Journalism BA Honours course for medical students, we are now offering a similar course aimed at a wider range of health professionals. If you are a nurse, pharmacist, psychologist, physiotherapist or trained in any other therapeutic occupation, you may have considered broadening your skills to include journalism. This specialism could be aimed at either a wider audience, particularly as health stories play an increasing part in the news agenda, or at a more specialised or 'in-house' audience. The course is also suitable for those who can show a strong interest in medical and health issues, and wish to pursue a more specialised career in journalism.

This course is designed to equip you with the practical and intellectual skills necessary for a career or part-time employment in medical and health journalism. The course has a strong practical focus and you will be expected to develop story ideas and contacts, and gather your own material for journalistic course work. You will be given full training in using our up-to-date media resources, newsrooms and studios, ensuring that you graduate as a multi-skilled journalist, able to work across different media platforms.

Our teaching staff are highly experienced journalism professionals, and you will have specialist tuition from a leading medical journalist. Many of our Medical Journalism BA graduates have successfully combined their medical careers with their work in journalism.



\*Subject to approval



## COURSE CONTENT

There's a strong emphasis on learning through practice and on making you aware of multi-platform journalism. Much of your assessed course work will be real journalism assignments. The course is broadly very similar to that taken by our postgraduate Multimedia Journalism students, who will be your classmates, and your specially adapted modules will largely be taken alongside them to give you a broader journalism education. You will also benefit from the specialist seminars delivered by the Medical Journalism tutor. You will also be able to undertake a work placement at a medical publication, and contribute to the University's multimedia news site, Westminster News Online ([wnol.info](http://wnol.info)). There's also the opportunity to broadcast on Smoke Radio ([smokeradio.co.uk](http://smokeradio.co.uk)), the University's multi-award-winning internet radio station.

## CORE MODULES

### Digital News Production

Together with students from our Multimedia Journalism course, you will be developing the best online techniques to run as a team a live, multimedia news website ([westminsterworld.com](http://westminsterworld.com)), and contribute medical and health items to its pages.

### Magazine Project (Medical)

During this module you will develop advanced skills in the content, design and layout of magazines, working as part of an editorial team to write health-related stories and contribute to the design and production of a magazine, both as a 'glossy' and in electronic form.

### Media Law and Current Affairs (Medical)

A critical survey of some of the social, political and economic pressures on media across the world, looking at the ethical considerations which are of key concern to medical journalists. This module will also help you gain an in-depth working knowledge of media law, government and public institutions and the National Health Service, and how they relate to journalists.

### Medical News and Feature Writing

In this module you will develop your skills in writing general, medical and health-related news stories and features for both print and the web. You will gain an understanding of the concepts and pressures of news gathering, and the importance of developing contacts. You will also be able to add to your journalism portfolio some TV and radio experience, both as interviewer and expert interviewee.

### Multimedia Journalism Skills (Medical)

A module for all postgraduate journalism students which aims to give you a critical understanding of the concepts and techniques of contemporary convergent journalism, including news values, story research, news writing and multi-media reporting techniques, including the use of audio and video material. You will be expected to regularly keep a blog, and publish your work on the multimedia news site, Westminster News Online ([wnol.info](http://wnol.info)).

### Specialist Journalism – Medical and Health Journalism

This module examines in-depth the role of the specialist medical and health correspondent, and provides a critical understanding of the importance of sources, contacts and consideration of ethical issues and current debate in the field. You will also develop further your specialist reporting techniques to provide a number of 'multi-platform' pieces of journalism.

## ASSOCIATED CAREERS

Although designed to prepare students for a future in medical journalism, either full-time or combined with a job in the health field, this course could also lead to working in public relations, in charity sector communications or any other professional pathway which requires effective specialised communication skills.

## ENTRY REQUIREMENTS

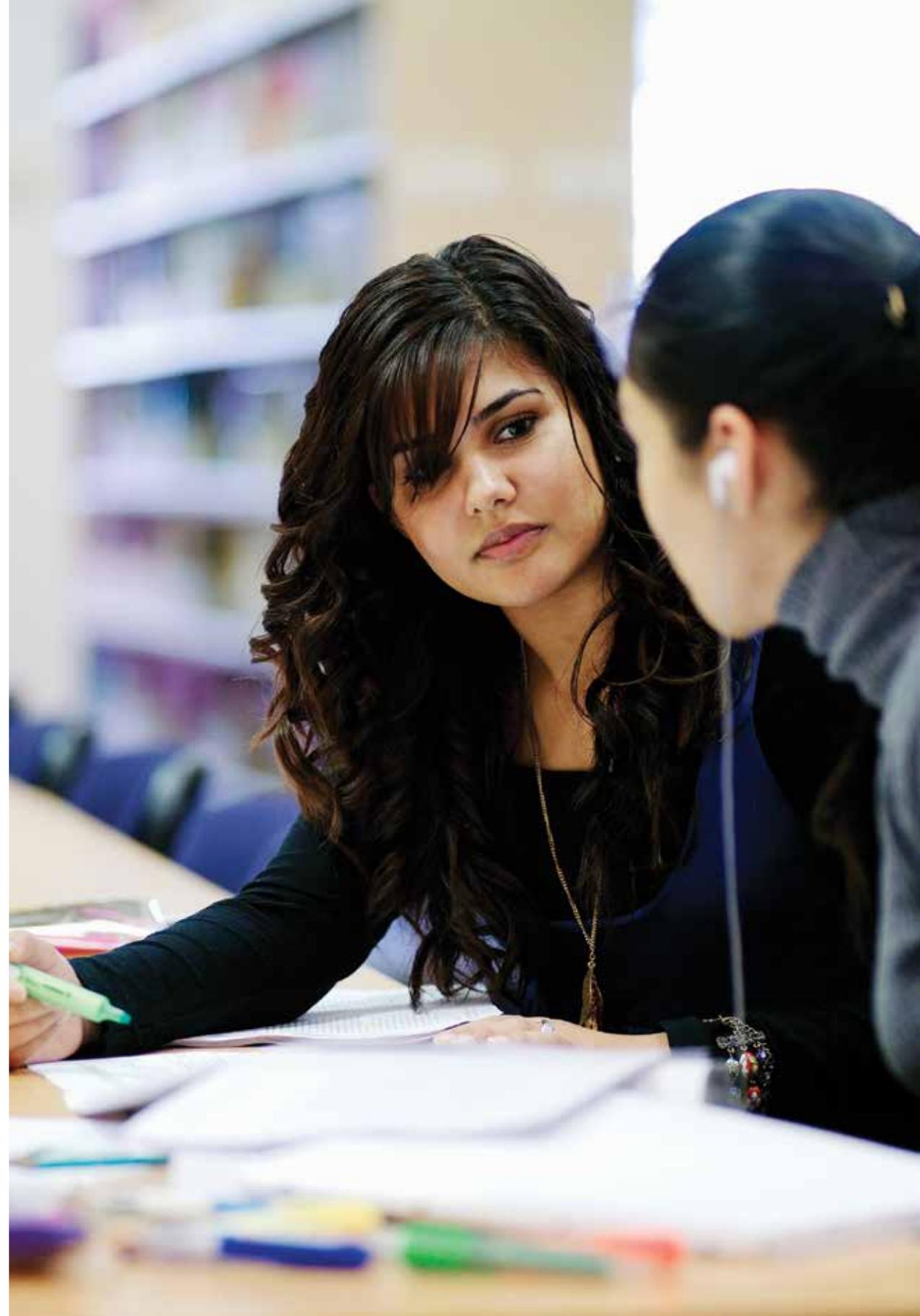
For the Diploma, you would need to have a good degree and/or the relevant professional experience. Unless your secondary and further education has been in English, you should have an IELTS score of 7.0, including 7.0 in speaking and writing. You will need to be able to demonstrate a strong interest in the UK news media, and a knowledge of current affairs.



**Deborah Vogel**  
Cluster Leader

The Multimedia Journalism MA was conceived and developed by Deborah Vogel, former Course Leader for the MA and the Medical Journalism Graduate Diploma. She has

been a radio broadcaster and journalist for many years, producing programmes for four BBC radio networks: chiefly for BBC World Service, and also Radios 2, 4 and 5. She is committed to maintaining the high quality radio journalism in this country, and still teaches it on the course.



# MULTIMEDIA JOURNALISM – BROADCAST OR PRINT AND ONLINE MA/POSTGRADUATE DIPLOMA\*

## Length of course

One year (MA), or eight months (Postgraduate Diploma) full-time. Part-time over two academic years

## Location

Harrow

## Course fees and funding

See [westminster.ac.uk/fees](http://westminster.ac.uk/fees)

## More course information

See [westminster.ac.uk/journalism](http://westminster.ac.uk/journalism)

We are offering a new version of our very successful and popular MA in Journalism. The title reflects better the changes that have been sweeping across the media industry all over the world in the past few years. Although we have been continually updating the course to reflect the fact that so many journalists these days have to be proficient in more than one form of journalism, we feel we could do even more to enable them to become truly 'multi-platform' journalists. These are the kind of journalists who are likely to be successful in years to come, and we want to make sure that those from Westminster are in the vanguard.

The course now titled Multimedia Journalism (Broadcast, or Print and Online) MA, will offer a Postgraduate Diploma in Multimedia Journalism, (Broadcast, or Print and Online), which will run over eight months. There will be an option to take either the Masters or the Postgraduate Diploma as a part-time course, which will run over two successive academic years.



\*Subject to approval

If you are planning to start a career in journalism, or already work in the field, this course will equip you with the practical and intellectual skills necessary to succeed in today's media world; whether in print, online media, multi-platform or broadcast journalism. You will still be able to specialise in a particular medium on the course, but you will also develop a wider range of skills and be better familiarised with the way that journalists work across different platforms. This is vital for people starting out in the profession.

The course has a strong practical focus, and you are expected to develop story ideas and contacts, and gather your own material for journalistic course work, finding stories which could be local, national or international. You will be given full training in using our up-to-date media resources, newsrooms and studios, ensuring that you graduate from the course as a multi-skilled, multi-platform journalist.

Our teaching staff are highly experienced journalism professionals. The broadcast pathway of the course is accredited by the Broadcast Journalism Training Council (BJTC). We have twice been acknowledged with the BJTC award for excellence in teaching and many of our students have won journalism awards. Our graduates, both international and UK based, have gone on to work with a variety of leading media organisations including BBC News, BBC Radio, BBC World Service, BBC Online, ITN, Sky News, Sky Sports, LBC Radio, Reuters, Condé Nast, *The Economist*, *The Financial Times*, *The Guardian*, to name a few. Many graduates are now employed at well-known international organisations such as Al Jazeera, BBC Arabic and Persian TV, BBC Russian and Chinese Online, CNN TV and Online, Russia Today, Central China Television, Indian news channels such as NDTV, UTV and CNN-IBN, Phoenix TV, *The Washington Post*, *China Daily*, and many other good journalism careers in countries around the world.



## COURSE CONTENT

There's a strong emphasis on learning through hands-on practice, using our professional standard facilities, and preparing students for the new world of multi-platform journalism; much of your assessed course work will be 'real' journalism assignments.

We often invite other journalism professionals as guest speakers or to critique student work. We help our students network with media professionals, and find opportunities for work placements. The course is taught over two semesters, followed by the largely self-directed final project for the MA students. Unlike most journalism MAs, you can undertake a practical Final Project or choose to write a 15,000-word dissertation.

You will have the chance to air your work on Smoke Radio, the University's multi-award-winning internet radio station, and contribute to the University's multi-media news site Westminster News Online ([wnol.info](http://wnol.info)). In recent years some MA students have been able to go as 'embedded journalists' on Royal Navy and NATO training exercises, sometimes on board ship.

## MODULES

These will include:

### Broadcast News

This module on the Broadcast pathway aims to give you a grounding in the skills and techniques of daily live radio and television news and current affairs. It is intended for those specialising in broadcast journalism, but can also be taken by those wanting to develop multimedia video and audio skills in more depth. You gain an in-depth understanding of the techniques of writing for radio and TV, reporting, presentation and studio production, using the latest digital equipment.

### Documentary Skills

This develops your TV and radio skills further, allowing you to develop advanced production and reporting techniques, enabling you to carry out longer form pieces of broadcast journalism.

### Final Projects for MA Students

The practical projects enable you to demonstrate the skills and techniques learned during the course in greater depth. You will be working under a limited amount of supervision and each project is accompanied by a written critical analysis. Print and online students may choose between researching and producing to professional standard a series of articles on a related theme in a print format, or producing a professional standard journalistic website. Broadcast students will research, compile and present their own authored TV or radio documentary, investigating a current topic in depth.

Alternatively, you may choose to research and write a 15,000-word academic dissertation, exploring an aspect of contemporary journalism.



### Issues in Journalism

A critical survey of some of the social, political and economic pressures on media across the world, looking at the ethical considerations which are of key concern to journalists, and the provisions designed to safeguard media freedom. On this module, there is a variant for UK students who will have the chance to gain an in-depth working knowledge of media law, and of government and public institutions in the UK, and how they relate to journalists. This is in line with the syllabus requirements of the accrediting body, the Broadcast Journalism Training Council. Students from outside the UK can take a more international perspective in their studies.

### Magazine Project

During this module you will develop advanced skills in the content, design and layout of magazines, working in a team to originate, write, design and produce a magazine, both as a 'glossy' and in electronic form. Designed primarily for Print and Online students, it is also available as an option for Broadcast students.

### Multimedia Journalism Skills

A module for all postgraduate journalism students which aims to give you a critical understanding of the concepts and techniques of contemporary convergent journalism, including news values, story research, newswriting and multi-media reporting techniques, including the use of audio and video material. You will be expected to regularly keep a blog, and publish your work on the journalism department's website, Westminster News Online ([wnol.info](http://wnol.info)).

### News and Feature Writing

This module is for students specialising in written journalism on the Print and Online pathway. It aims to help you develop the skills and techniques of writing news stories and features across both print and web platforms, as well as gaining an understanding of the concepts and pressures of news gathering, and the importance of developing contacts.

### Online Journalism

This provides an advanced understanding of online journalism skills, combined with in-depth tuition in creating a multimedia website, both in design and content. Small teams work together to produce topical web-magazines. During Semester Two, a number of visiting lecturers will be delivering classes in more specialist areas of journalism, such as travel or sports journalism, or arts and entertainment journalism, or investigative reporting, including environmental and financial stories. There are also a number of other optional modules available, some from our theory based MA courses.

### Web Production: Westminster News Online

A team or teams of students apply their editorial and reporting skills to run the live, multimedia news website. ([wnol.info](http://wnol.info)).

## ASSOCIATED CAREERS

Although designed to prepare you for a career in journalism, this course could also lead to a career in public relations, communications, or any other profession requiring effective communication and practical skills.

## ENTRY REQUIREMENTS

You should hold a good first degree / equivalent to a UK Upper Second Class Honours. You should also have some journalism work experience, whether a brief student placement, or more extensive professional experience. You will also need a good understanding of the media and current affairs. If English is not your first language you are expected to have at least IELTS 7.0 with 7.0 in writing and speaking.

Applicants should be prepared to show a commitment to a career in journalism and a good knowledge of current affairs and the media. Two short assignments should be submitted as part of the application; the first should explain in 250 words why you have decided on a career in journalism, and the second should be either a 300 word analysis of the print, online or broadcast media in your home country, or a 300 word analysis of how a recent news story was covered in different UK media (more suitable for UK-based students).

## RELATED COURSES

- Documentary Photography and Photojournalism MA



### Deborah Vogel Cluster Leader

The Multimedia Journalism MA was conceived and developed by Deborah Vogel, former Course Leader for the MA and the Medical Journalism Graduate Diploma. She has

been a radio broadcaster and journalist for many years, producing programmes for four BBC radio networks: chiefly for BBC World Service, and also Radios 2, 4 and 5. She is committed to maintaining the high quality radio journalism in this country, and still teaches it on the course.

# PUBLIC RELATIONS MA\*

---

## Length of course

One year full-time or two years part-time

---

## Location

Harrow and central London

---

## Course fees and funding

See [westminster.ac.uk/fees](http://westminster.ac.uk/fees)

---

## More course information

See [westminster.ac.uk/journalism](http://westminster.ac.uk/journalism)

---

Public Relations is a fast moving and dynamic profession which needs adaptable, analytical and innovative graduates.

This course is designed to produce the future leaders of the public relations Industry. You will not only learn the practical skills required to embark on a career in PR, but you will also gain the theoretical and analytical knowledge to help you get ahead. You will create campaigns, pitch to clients, stage a press conference and create videos and blogs, as well as write research reports, essays and a dissertation. You will also explore issues affecting the industry, such as professional ethics and the impact of social and digital media.

The course has close links to the London-based PR industry, and is one of a select few chosen by the professional body PRCA for its University partnership initiative. These connections with leading PR practitioners help you gain the practical knowledge and understanding you need to work in PR.

This MA is currently under review and will include exciting new modules in advertising and strategic communication. Please see the course page on our website [westminster.ac.uk](http://westminster.ac.uk) for the latest available information.



\*Subject to approval



## COURSE CONTENT

The course combines practice skills with analytical tools and is highly participative. You will take part in workshops, debates, seminars, presentations and group exercises including making pitches and presenting creative campaign ideas. The course runs for one year (full-time) or two years (part-time).

There are no formal examinations on this course. You are assessed on course work including essays, presentations, blogs, group work and your participation in class exercises.

## CORE MODULES

### Contemporary Theory and Issues in PR

This module explores a range of perspectives on PR. We look at the social, cultural and management approaches to PR, and examine the tension between these theoretical models and their practical application.

### Dissertation Research Skills

This module provides guidance on how to plan and conduct a piece of independent research into the PR industry. You will learn how to apply the theories, research methods and scholarly practice learned in your other modules to produce an original 15,000 word dissertation.

### Planning and Managing a PR Campaign

This module gives you an opportunity to develop and enhance your campaign management skills. You will plan, design and present a creative public relations campaign and explore the relationship between PR agencies and your clients.

## Public Relations and the Media

The module equips you with the professional practice skills to manage media relations including writing press releases, conducting media interviews and preparing media events. It also looks at the increasing role of digital media including Twitter feeds, blogs and online newsrooms.

## Understanding Public Relations

This module provides a critical evaluation of the public relations industry and the context in which it operates. You will look at the role of the practitioner and explore whether perceptions of the industry are valid. You will also consider the professional aspirations of PR, ethics and how the industry is changing in the context of digital media.

## OPTION MODULES

The option modules are taught by leading practitioners and allow you to develop your interest in specialist sectors within the PR industry. You choose two option modules.

### Advertising planning and strategy

This module focuses on the need for strategic planning to produce compelling advertising, and evaluate its effectiveness. You will study a range of planning processes including market research, insight identification, and trend forecasting, with a key focus on media selection and analytics. Throughout the module you would work with a client in order to structure a business problem into a creative brief.

### Brand Management and Communications

This module highlights the role of brands in contemporary society, their use by organisations, and their significance for contemporary advertising and PR professionals. You will study the meanings of 'brand' and 'branding', and investigate the relationship between a brand, its products and its promotional strategies. Brand image and corporate identity are covered with attention paid to the ideas of brand building, brand development, brand equity and brand extension.

## Campaigning for Social Change

As trust in institutions declines how can NGOs maintain their influence and change their techniques to deliver successful campaigns? What does the new political and campaigning landscape look like? What are the current techniques? And how can you decide which is the best technique to use for your campaign?

## Corporate Communications

How do organisations manage their reputation even when in a crisis? These are some of the questions which you will address in this module. You will learn how to analyse stakeholders and prepare a communications strategy.

## Fashion PR

From luxury brands to the high street, the world of fashion relies on promotion and public relations. This module gives you an opportunity to take a backstage tour of the fashion industry and design a campaign for a leading fashion brand.

## Online PR

Digital and social media are changing both the communications landscape and the role of PR. This module looks at the different tools and explores how they can be used in PR campaigns as well as how they can be analysed and evaluated.

## Political Communications and Public Affairs

This module is designed to offer a comprehensive introduction to the theory, principles and practices of political communications and public affairs. The course involves looking at the roles and responsibilities of the key actors involved – politicians, journalists, campaigners and public affairs practitioners – and the changing nature of the relationship between them. In particular, the course will focus on the role and impact of new digital technologies, online and social media, and convergence.

## ASSOCIATED CAREERS

This course is particularly relevant if you want to start, or to progress, a career in public relations. Most graduates of the course are working in PR or related communications roles within a year of graduating. Of our several hundred alumni, many now operate at the most senior level in their organisation.

Many work in global PR agencies including Hill and Knowlton, Burson-Marsteller and Edelman, while others work in-house at organisations as diverse as the Premier League and the United Nations.

## ENTRY REQUIREMENTS

You should normally have a good first degree qualification (Upper Second Class Honours) or equivalent, although professional qualifications or substantial appropriate work experience may be acceptable instead. The course relies heavily on you being able to write and present effectively in English, and if English is not your first language, you need to have a minimum IELTS score of 7.0, with 6.5 in each element, plus sufficient academic or professional background.

### Pam Williams Course Leader

Pam Williams was a key player in setting up the highly successful MA in PR and has been course leader for the past ten years. She has over 20 years' experience in a variety of senior roles in the public relations industry. Her diverse career includes working in the corporate, political and agency sectors. As Director of Communications for the international brand strategy agency, Imagination, she advised major clients such as Ford and BT. Her corporate roles include that of Director of Corporate Communications for BAA, a leading FTSE 100 company, where she was responsible for communications strategy and management. Pam began her career as a journalist before moving into Government communications where she worked on major public information campaigns in health and welfare and was a press secretary to Government ministers.





# CREATIVE PRACTICE AND ART THEORY

This group of Masters courses brings together dynamic and prestigious programmes of postgraduate study in visual and sound arts: audio production, interactive media, visual communication, photographic arts, documentary photography, film and television. Taught by international practitioners, theorists, leading artists and industry professionals, we foster students' capacities for developing creative media practices, drawing practice and theory together alongside media, industry and academic research.

In the creative environment of Westminster's dedicated arts and media campus, our courses offer a unique combination of professional practice, critical inquiry, skills enhancement, and contextual, specialist or interdisciplinary knowledge. Several of the MAs in this group are the first of their kind in the UK, and all lead the way in establishing new avenues of practice and disciplinary thought.

Our Harrow Campus boasts wide-ranging multimedia facilities built and equipped to the highest standards. The University's three public exhibition spaces Ambika P3, London Gallery West and Regent Street Cinema offer exciting and dynamic year round programmes of cinema, photography and multimedia art.

Our graduates go onto a wide range of careers in the arts and media industries: artists, photographers, designers, teachers, academics, editors, curators, writers, advertising, publishing, film and television distribution and production, film festivals, new media production and marketing, app development, museums and galleries and as entrepreneurs.

# AUDIO PRODUCTION MA

---

## Length of course

One year full-time or two years part-time

---

## Location

Harrow

---

## Course fees and funding

See [westminster.ac.uk/fees](http://westminster.ac.uk/fees)

---

## More course information

See [westminster.ac.uk/music](http://westminster.ac.uk/music)

---

This well-established Masters is the world-leading course in audio production, highly regarded both nationally and internationally. It is accredited by the leading industry bodies, including APRS, and is the JAMES National Regional Centre – London, an Apple-accredited training centre and a Skillset Media Academy. The course is designed to meet and exceed professional standards, and will enable you to reach the highest level in the creative use of audio, and explore how creative ideas and new technologies can be combined, enhanced and redefined.

As the major media education site in Europe, the University's Harrow Campus includes 14 professional recording studios (three surround studios), a new teaching recording studio, Music Lab and an array of TV, post-production, radio, film and multimedia facilities built and equipped to the highest standards.



## COURSE CONTENT

This innovative course develops your creative abilities in audio across music production, sound design, radio, TV, film and multimedia, all supported by a robust understanding of the technologies involved. You will be able to explore and expand as a creative artist while achieving control and experience of a professional audio environment.

### Applied Innovation and Interactive Design

This module will introduce you to associated programming packages for multimedia applications. You will explore the innovative interface design techniques, and work on developing sound design for interactive media, including small apps and computer games.

### Audio Visual Production and Cultural Theory

Focusing on the creative applications of technology, theories and professional production practices, this module will develop into a study brief incorporating the construction of a radio drama, radio programme, film trailer assembly and surround mix. It will also include a substantial piece of sound-to-picture work, including location recording, music and audio post for film and broadcast media.

### Entrepreneurship and Project Management for Creative Industries

This module facilitates learning of the key skills in creative industries business, entrepreneurship and project management. You are given the opportunity to develop their business ideas from concept to completion through the production of digital media outlets whilst using PRINCE2 (Projects IN Controlled Environment) methodology.

### Major Project

The Audio Production Project is your opportunity to negotiate a large-scale, self-determined, original and inventive project, based upon several areas explored in the taught stage of the course.

### Music Production and Musicology

This module will develop your professional practice of the creative industries through in-depth understanding of both practical and theoretical aspects of music recording and production processes, including mixing, remixing and mastering in stereo and surround.

### Synthesis and Sound Design for Animation

You will examine in detail the digital manipulation of audio data, location recording and Foley, the creation of sound libraries, and sound design for animation, enabling you to produce work to industry standards.

## ASSOCIATED CAREERS

Possible careers include music producer, audio and audio visual post-production specialist, ADR, audio and audio visual producer, composer, Foley artist, interactive audio design teams, location sound specialist, programmer, radio production, sound designer and sound engineer.

## ENTRY REQUIREMENTS

You will need to have a portfolio of audio and/or audio visual production works, which demonstrates your ability to work in audio at a high level. You should be able to discuss how the course enables you to build towards a new area of creative activity and employment. A good first degree is desirable, although applicants with a strong portfolio and professional industry experience will be considered. If English is your second language you should have an IELTS score of 6.5 overall, with 5.5 in each element.

## RELATED COURSES

- Interactive Media Practice MA
- Music Business Management MA

## KEY STAFF



### Matej Dimlic Course Leader

Matej has extensive academic and professional experience in several media disciplines, and his credits include *Absolute Beginners Series* (director, producer), Eastern Biological's mixed media performance *The Sound* (composer, director, performer), *The Captive* (music and sound design). In addition to leading Audio Visual Production, Sound Design for Animation and Audio Production Project on the Audio Production MA, Matej also leads Documentary Film and Contemporary World Cinema modules on the Film and TV MA, and lectures Narrative Forms on the Screenwriting and Producing MA course. He participates at national and international conferences and in his research investigates the impact of sound and music on structure and the perception of the visual narrative. He is currently working on the development of a large-scale interactive audio installation project for various sites around London.



# DESIGN FOR COMMUNICATION MA

---

**Length of course**

One year full-time

---

**Location**

Harrow

---

**Course fees and funding**

See [westminster.ac.uk/fees](http://westminster.ac.uk/fees)

---

**More course information**

See [westminster.ac.uk/art](http://westminster.ac.uk/art)

---

This Masters reflects the multidisciplinary nature of contemporary communications, bringing together key subject disciplines in visual communication including graphic design, moving image, digital media and illustration. The course will help you to develop the analytical skills and generate conceptual thinking needed to prepare for high-level professional practice.

We are committed to having a broad scope of activities on the course, from traditional graphic skills to future communication delivery methods. The course offers strong links to new media industries, and we work in collaboration with them, and use their advice and expertise, in the ongoing development of the course content.

This is an ambitious programme for students who want to realise their creative potential and self-reliance, working as a freelance or small business operator in the challenging and changing world of the creative communication industries.



## COURSE CONTENT

The content of the course is industry-focused, and encompasses issues central to contemporary design practice through a process of analysis, experimentation and the practical testing and implementation of creative ideas.

## CORE MODULES

### **Business for Design**

In this module you will examine the professional context for design business, management and enterprise. Through a series of lectures and seminars the module will focus on practices appropriate to freelance and small businesses. You will examine key elements of professional practice, and gain insights into the design business through site visits and guest lectures from industry professionals. The module will give practical advice for starting up in business, covering topics including forming and naming your business, choosing and setting up premises, creative thinking and project management, copyright and intellectual property rights, and marketing and managing your business.

## Critical Debates in Design

You will address and review current visual, social and technological debates in design, and develop informed views on contemporary topics in design. The module will explore the role of the designer's responsibilities in a social, cultural and economic sense, the role of the designer in communicating to audiences, and the construction of meaning in verbal and visual language. You will increase your awareness of debates and issues in the design field and hone your incisive thinking skills alongside technical abilities. You will develop an engaged reflective practice to make more effective use of your perceptions and discoveries, and work practically and creatively with reference to a wider cultural context.

## Design Project A: Visual Identity

During this module you will focus on visual identity and how an entity declares itself within an environment. Visual identity is one of the central tasks of design. Organisations previously described their identities as their 'house style', then their 'corporate identity'; more recently the term 'branding' has been preferred. The module encourages the development of distinctive graphic and typographic visual language through visual identity for specific target audiences. You will develop a range of graphic and image-based solutions, through collaboration, group working and presentations of case studies, while building contacts with industry.

## Design Project B: Design Authorship

Building on the experience you gain in Project A, in this module you will focus on publishing and design authorship, acquiring skills in areas such as editorial, magazine, book design, e-book, interactive and website design. You will examine the traditional role of the designer as facilitator, the use of design to communicate other peoples' messages, and the notion of 'designer as author'. You can work on competitions, external projects, collaborative cross-course projects, and self-defined projects, as appropriate, and wherever possible we will run training sessions and workshops, to give you the chance to improve your existing visual communication skills and develop new ones.

## Design Research Methods

This module enables you to develop your research skills and methods at a deeper level, in preparation for further study at Doctorate level and for professional practice. It introduces the field of design research as an analytical and practical tool for designers, and establishes the role of critical thinking as a support to the development of an engaged design practice. Theoretical models of design analysis covered include semiotics, communication theory, systematic approaches, semantics and discourse theory. The emphasis will be on why we do what we do and how we can ensure it is effective, through research testing, feedback and a rigorous approach to design.

## Major Project/Exhibition

This module enables individual students and student teams to initiate, produce, manage and present a comprehensive design project. The major project is a summation of experience in which you focus your interests, skills and aspirations as designers, and express them in a substantial project. The intended target audience, design strategy, design exploration, research testing, concept development and the chosen mode of presentation of the finished concepts, are among the key issues you will cover and implement. This project will showcase your potential as a visual communication designer and demonstrate your ability to work at a high level of professional practice.

## ASSOCIATED CAREERS

As a graduate from this course you will be well placed to work across all sectors of the design and visual communications industries. You will have the knowledge and background to consider setting up your own design company, or to work on a freelance basis within this lively and expanding sector, building on your expertise and potential to be influential within the visual communication industry.

## ENTRY REQUIREMENTS

You should normally have a good first degree or a professional qualification in an area of art, design or visual media. Students with other first degrees will be considered, but will be required to show evidence that they possess some knowledge of, and a practice in, visual art or design. Home applicants will be asked to attend an interview with the course team. Overseas students will be asked to submit a portfolio either by post or electronically. It is essential that you have a good command of spoken and written English language (an IELTS score of 6.5 or equivalent overall, with 5.5 in each element).

## GUEST LECTURERS

Throughout the course you will attend additional lectures that will bring relevance and outside knowledge to all aspects of your study. Past guest lecturers have included:

- Sean Perkins, North Design
- Gordon Young
- Victoria Talbot, Human After All
- Riccie Janus, Accenture
- Tony Kaye
- Yoko Akama, Akama Design
- Bernie Bowers, Appleby Bowers Creative Associates
- Neville Brody, Research Studios
- Ivan Chermayeff, Chermayeff & Geismar
- Harry Pearce, Pentagram
- Paula Scher, Pentagram
- Andy Vella, Vella Design



**Peter Smith**  
Course Leader

Peter is a branding and communications design consultant at Openmind Design Consultancy. His strengths are brand strategy development, communications audits, brand and visual identity design, internal and external communications design.

His experience covers working as a creative director on major international and European brand identity programmes for Accenture, Aer Lingus, BAA, Barclays, Courtaulds, ECA, Heritage Lottery Fund, Hogg Robinson, KONE, National Museum Wales, Odeon Cinemas, Sasol Chevron, Toyota, and VisitBritain.

His previous experience with Luxon Carra, Dialog and Lloyd Northover was as a director in creative and project management roles. He has been responsible for naming, brand design, literature design, conventional and online design guidelines, online communications, corporate advertising and interior design projects for a wide range of clients in a variety of business sectors.

Peter qualified as a fellow and membership assessor for the Chartered Society of Designers and gained an MA from the Royal College of Art. He has won awards from the New York Art Directors Club and the New York Type Directors Club. He is a recipient of the Minerva Award for corporate identity design.

He has lectured in graphic design at De Montfort University, Central Saint Martins, University of Plymouth, Ravensbourne, Middlesex University, and the University of Westminster.

# DOCUMENTARY PHOTOGRAPHY AND PHOTOJOURNALISM MA

## Length of course

One year full-time or two years part-time

## Location

Harrow

## Course fees and funding

See [westminster.ac.uk/fees](http://westminster.ac.uk/fees)

## More course information

See [westminster.ac.uk/photography](http://westminster.ac.uk/photography)

This course provides a unique combination of professional practice and critical understanding for those engaged or wishing to develop a practice in documentary, visual storytelling and photojournalism, in the field of editorial and contemporary media practice. The course builds on the international stature of the photographic and journalism reputation of the University. It is designed to equip you with a sound command of the working methods that will sustain a career grounded in photographic practice – whether as an editorial, commercial or art photographer, picture editor, curator or writer.

This course is especially useful for photographers, media professionals and graduates who wish to broaden their skills and knowledge in the field of editorial and documentary photography.



Photo by Yannis Kontos



Photo by Pio De Rose

## COURSE CONTENT

The emphasis of the course is on you and the development of your practice, as understood in contemporary approaches to documentary, visual storytelling and editorial photography (including photo essays and single images for publication), picture editing, critical academic and journalistic writing, the production and design of a publication/magazine, and the major project, as a substantial project, allowing the student to develop their own research and practice. The primary course resources are those in the Margaret Harker Photographic Centre and J block video facilities, which are equipped to the highest professional standards for both analogue and digital production.

## SEMESTER ONE: CORE MODULES

### Design and Concept – Documentary Photography. The Photo Book

This module extended, to be taken in semester 1-2 on alternative weeks on Tuesday evenings. This module focuses on the photo-book and the composite elements required for book production. The photo-book can be documentary, or story based involving

- research based content and subject matter - normally based on people
- a collaborative approach
- creative photography
- the symbiotic relationship of text and image

- layout and design
- innovative approaches to the photo-book
- a written critical evaluation.

The project is set within the boundaries of the M25.

### Writing Photography

This module will be on Wednesday evenings. The development of writing skills that will enable you to understand and put into practice the different models and conventions of writing with photographs, including; feature writing, critical analysis, appraisal, interviews, collaborative writing and captions. Studies of the novel and storytelling, including the boundaries between fact and fiction. Exploration of critical understandings of the relationship between text and image.



Photo by Emily Garthwaite

## OPTION MODULE

### The Portrait in Documentary Photography

Creative exploration of the photographic portrait; gathering information through a variety of interview techniques; production of a series of stand-alone portraits, with accompanying, supporting and appropriate text, based on original research, interviews, and creativity, to communicate:

- a documentary work
- a sense of place, using the urban spaces and buildings of London
- cultural demographics particular to an area of Greater London
- factual and fictional stories.

Producing a bound folio (staple or stitch bound) of the portraits with accompanying text of five hundred words per portrait.

## SEMESTER TWO: CORE MODULES

### Design Photography and Text – The Publication

To collaborate and collectively produce a publication, that will:

- explore innovative and innovative content outside of popular magazine culture
- be creative with content typography and design
- have equal image and text contribution from all of the editorial team
- explore and experiment with the possibilities of a photographic publication, in the broadest sense
- be able to collectively adapt a photographic 'style' with the entire editorial team
- produce a publication that can be conceived as a hard copy OR web publication.

### Critical Theory – History and Theory of the Published Page

The module aims to equip students with the historical and critical contexts that inform contemporary editorial photographic practice.

## SEMESTER THREE: CORE MODULES

You can elect to undertake the major project or Dissertation.

### Practice Based – The Major Project

The Major Project is the opportunity to produce a self-determined project that expresses key disciplines and practices you have engaged in throughout the course for the creation and production of a documentary, which is informed by creative experimentation, investigation, research and development, and production.

Your 'major project' can be produced as:

- a photo-book
- portfolio or folio of prints
- film
- audio visual presentation
- online presentation
- other appropriate presentational forms in discussion with tutors

Thus summarising and reflecting the anticipated potential of your practice.

### Dissertation

The Dissertation module provides an extended space for a self-initiated investigation, which builds on theoretical and critical debates studied earlier in the course. This module requires substantial research and an advanced level of understanding and analysis. Students are encouraged to investigate a range of primary and secondary sources in the production of this intellectually challenging conclusion of their theoretical studies.

## ASSOCIATED CAREERS

The course gives you a number of key and transferable skills that will make you highly employable in the photographic media and publishing industries; working photographer in; news agencies, picture agencies, book or magazine, curating, picture research or web-based publication, personal practice or whatever area you choose as your speciality. The course will enable you to create work reflecting your practice to a recognised industry standard to further your career path.

## ENTRY REQUIREMENTS

Ideally you should possess a good first degree from a recognised university or institution of higher education, or relevant working experience to an equivalent level that equips you for postgraduate study in photography. We welcome mature applicants with a background in the media or related areas. If your first language is not English, you will need an IELTS score of 7.0 overall with 6.5 in writing and 6.0 in the other elements or equivalent plus sufficient academic or professional background.

## RELATED COURSES

- Multimedia Journalism – Broadcast, or Print and Online MA
- Photography Arts MA



### Ben Edwards Course Leader

Ben's career commenced as a painter/printmaker with a postgraduate degree from the Royal Academy of Arts, London. Ben is a photographer/film-maker,

with an extensive educational practice spanning many years. His current practice migrates between land-based personal projects, commercial assignments and stock photography/footage. He is one of the founder members of Blendimages LLC and Director of ER Productions Ltd. His stills and film work are represented by Getty Images. His work is in private and public collections in the UK and abroad: The Victoria and Albert Museum, UK, The MOMA Houston, Texas, USA. Work previously published in major publications in the UK and abroad include: *The Independent*, *The Guardian* and *Life*.

## FILM MFA

### Length of course

One-year full-time or two years part-time

### Location

Harrow

### Course fees and funding

See [westminster.ac.uk/fees](http://westminster.ac.uk/fees)

### More course information

See [westminster.ac.uk/film](http://westminster.ac.uk/film)

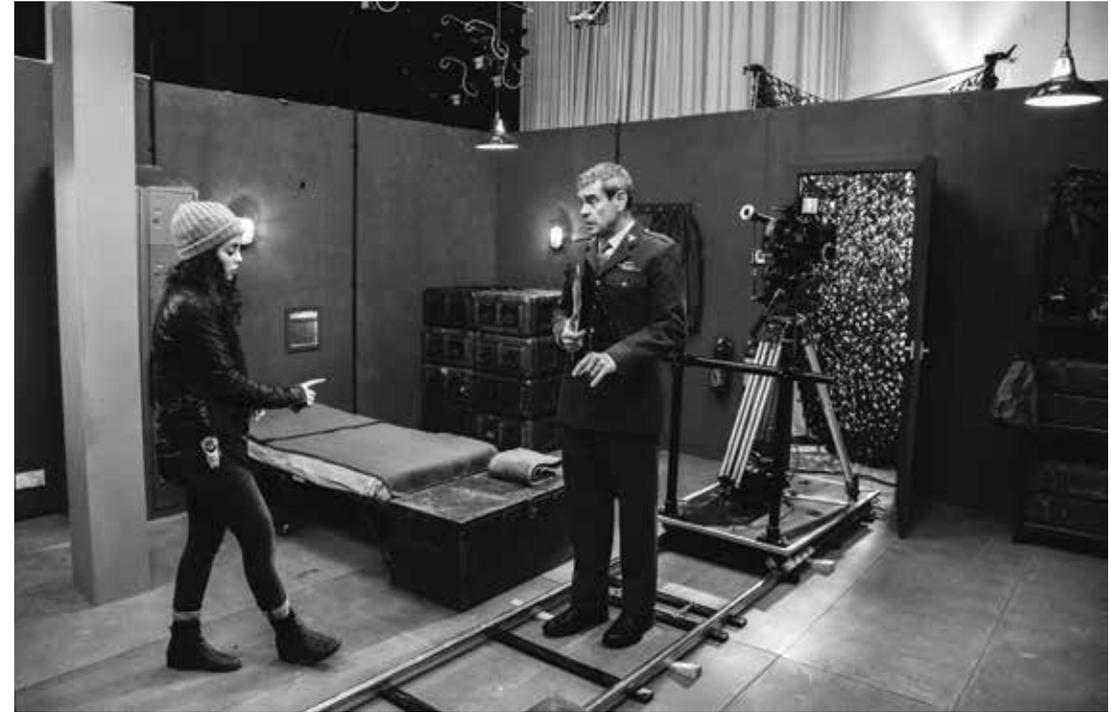
The Film MFA is a new programme at the University of Westminster that builds on the University's international reputation in film making courses, which began with the UK's very first honours degree in Film and Photographic Arts in 1969.

Over the last 25 years, Westminster's Film graduates have received 29 BAFTA nominations, winning nine times, and since 2008, eight Academy Award nominations, winning two Oscars and one Student Oscar.

You will be joining a course that draws on the expertise of our existing Film and Television Production programme, and our postgraduate courses in Film and Television: Theory, Culture and Industry; Digital Imaging and Audio Production.

The course benefits from the state of the art Regent Street Cinema, and from The Harrow Campus with its excellent facilities for Film, Television, Sound, Music, Photography, Fashion and Fine Art.

You will be enabled and supported by film industry professionals, teachers, academics and researchers, and will develop your own creative voice, demonstrated by a body of high level professional level work.



## COURSE CONTENT

This two year MFA programme aims to allow a full development period for the creation of substantial bodies of work at a professional level. There will be one year of intensive teaching and a further year of supervised but self-directed 'thesis project' work. This final project will be developed once you have had the full benefit of an immersive experience in your specialist area of filmmaking. The pathways of the course have been created to ensure they fully integrate and complement each other; collaborative work will enable each student to build an individual portfolio from a combination of group and individual work.

## THE MFA PATHWAYS

Students will apply to and be selected for a specific MFA discipline, and we anticipate limiting the number of students to four in each pathway. Initially we expect to offer the following pathways: MFA Film (Producing); MFA Film (Directing); MFA Film (Screenwriting); MFA Film (Editing); MFA Film (Cinematography); MFA Film (Documentary); MFA Film (Animation).

As the course grows, we will add further pathways in MFA Film (Visual Effects); MFA Film (Sound); MFA Film (Production Design).

A fundamental characteristic of the course is its collaborative structure and emphasis on learning through doing. You will focus on developing specialist skills for the duration of the course, collaborating with students from each area in order to build your portfolios.

- Screenwriters will write animation and fiction well as a 'calling card' feature length screenplay
- Editors will edit fiction, documentary and animation
- Producers will experience a wide range of production types as well as developing a real world feature film project
- Documentary filmmakers will work with producers and editors to support their portfolio, and have the time to forge a deep relationship with their subject
- Cinematographers will have the opportunity to work in fiction, documentary and animation
- Animators will work with screenwriters, cinematographers and editors.



Above: Asif Kapadia

- Directors will collaborate with screenwriters, producers, and editors to make a portfolio of short films for entry to festivals worldwide.

The MFA offers high level specialist teaching, as it is aimed mainly at those with significant prior experience. Students will be assigned industry mentors who will offer guidance throughout the course.

Fuller details of the course content for the specific pathways can be found on our website.

## ASSOCIATED CAREERS

The Film MFA will be a professional qualification that will enable graduates to progress to head of department roles in the film and television industries and also a 'terminal degree' qualifying graduates to teach in American Universities. The University has strong links with employers, and these will be developed and extended. More than 80 per cent of our Film and Television graduates go on to work in film and television.

## DEPARTMENT ALUMNI

Alumni from our film courses include:

- Asif Kapadia, director of *Amy* (2015), *Senna* (2010), *The Return* (2006); *The Warrior* (2001)
- Neal Purvis, Scriptwriter of *Spectre* (2015), *Skyfall* (2012), *Johnny English Reborn* (2011), *Casino Royale* (2006), *The World Is Not Enough* (1999)
- Michael Winterbottom, director of *The Face of An Angel* (2014), *The Killer Inside Me* (2010), *9 Songs* (2004)
- Lucia Zuccetti, editor of *The Queen* (2006), *Testament of Youth* (2014), *Rat Catcher* (1999), *Game Change* (2012)
- Seamus McGarvey cinematographer of *Godzilla* (2014), *Anna Karenina* (2012), *We Need To Talk About Kevin* (2011), *Atonement* (2007)
- Tony Grisoni, screenwriter of *Fear and Loathing in Las Vegas* (1998), *Tideland* (2005), *Red Riding* (2009)
- Andrew Dunn, cinematographer of *The History Boys* (2006), *Precious* (2009), *The Perks of Being a Wallflower* (2012)
- Paul Trijbits, Producer of *Saving Mr Banks* (2013), *Fish Tank* (2009), *Jane Eyre* (2011).



## ENTRY REQUIREMENTS

We expect you to have a good honours degree in a relevant subject, or equivalent professional experience and/or qualifications.

You will need to demonstrate knowledge, experience and potential in film production to a level that will allow you to work at a high level in a specific discipline. You should apply for a specific MFA pathway and will be asked to submit a portfolio of relevant work and an application form. This will form the basis of selection for an interview process that may include practical tests if the specialisation applied for is not demonstrated within the applicant's portfolio.

Applicants whose first language is not English must be able to speak and write fluently in English, with a minimum IELTS score of 6.5 with 6.0 in each element.

### Peter Hort Course Leader

Peter Hort will lead an experienced course team that includes BAFTA and OSCAR winning film makers and highly experienced film teachers.

Peter spent 20 years in the film and television industries as producer and editor, working initially for the BBC and then as independent producer of drama, documentaries and commercials, specialising in European co-productions.

He began his film teaching career at Southampton Solent University, before moving to Westminster to take over the leadership of the undergraduate film programme. That course is widely recognised as a world leader for its practical and academic teaching, and its graduates have had great success as film professionals and award winning film makers.

# FILM AND TELEVISION: THEORY, CULTURE AND INDUSTRY MA\*

## Length of course

One year full-time or two years part-time

## Location

Harrow and central London (Regent)

## Course fees and funding

See [westminster.ac.uk/fees](http://westminster.ac.uk/fees)

## More course information

See [westminster.ac.uk/film](http://westminster.ac.uk/film)

This is the longest-running postgraduate course in the country in the study of film and television, and it retains its strong reputation within the film sector. In addition to theoretical, cultural and critical dimensions, you will gain an overview of the international film industry – both historic and contemporary. You will also investigate production, distribution, exhibition and marketing, from mainstream commercial productions to alternative, experimental and independent film, video and digital work.

Past and present students from all over the world are employed in the film and television sectors, as small-scale producers and film and video makers, or working for larger organisations and TV companies as script consultants, programmers, executives and film educators. Students have also taken the course to develop and expand their teaching careers and several have progressed to doctoral studies in the UK and abroad.



## COURSE CONTENT

The course is taught in two modes: full-time and part-time. Full-time Postgraduate students study 180 credits per year. For the award of MA in Film and Television: Theory, Culture and Industry, you must complete two core taught modules, four optional modules and a 60-credit final project module, for a total of 180 credits. Core modules provide you with a set of key skills for the theoretical, critical and reflective understanding of moving images. Optional modules give you the freedom to choose areas of specialisation. The course leaders can advise on which modules best fit your interests. You have the choice to pursue specialised interests through your choice of optional modules and coursework assignments. If you are not sure which optional modules to choose or fit your interests best, or which types of final project work to produce to best develop your area of specialisation, you should discuss this question individually with the course leaders and you should aim to do so early on in the academic year.

The course structure includes two suggested pathways for those wishing to specialise in a) film programming and moving image curation; b) screenwriting.

You will be able to choose among the following modules:

- Cinema Distribution and Exhibition (option)
- Contemporary Issues in Moving Image and Screen Studies (core)
- Documentary Aesthetics, Sites and Spectatorship (option)
- Film Programming and Moving Image Curation (option)
- Final Project (core)
- Key Concepts in Film, Television and Moving Image (core)
- Introduction to Scriptwriting (option)
- Longform Screenplay Preparation and Short Documents (option)
- Modern and Contemporary European Cinema (option)
- Researching Histories in Asian Cinema (option)
- Television Art: Aesthetics and Quality (option).

\*Subject to approval

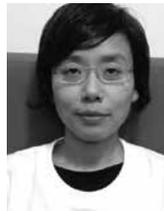


## ASSOCIATED CAREERS

Graduates have found employment in small and large-scale film and television companies, as producers, researchers, distributors, exhibitors and in organising film festivals, on film-related magazines and journals, in all levels of film and TV education, and as academic researchers and doctoral students.

## ENTRY REQUIREMENTS

You should possess, or be expecting, a good undergraduate degree or, exceptionally, previous relevant experience. Your previous undergraduate degree does not need to be in film or media. You will need fluent written and spoken English to study at postgraduate level. If your first language is not English, you will need an IELTS score of 6.5 overall, with 6.0 in each element.



### Dr May Adadol Ingawanij Course Leader

May Adadol Ingawanij is a Reader and Director of Research at the International Centre for Documentary and Experimental Film. She writes and teaches on cinema and

history in Southeast Asia, independent and experimental moving image, and radical practices of moving image exhibition. Her recent publications include *Glimpses of Freedom: Independent Cinema in Southeast Asia* (Cornell University Southeast Asian Program Publications, 2012), and 'Animism and the performative realist cinema of Apichatpong Weerasethakul,' in *Screening Nature: Cinema Beyond the Human*, Anat Pick and Guinevere Narraway, eds. (Berghahn Books, 2013). In 2012 May directed the Sixth Bangkok Experimental Film Festival: Raiding the Archives. BEFF6's touring programmes have been shown in art, festival and academic venues around the world including Harvard University, the Australian National University, City Gallery Wellington, and the Arkipel International Documentary and Experimental Film Festival, Jakarta. In 2009 she co-curated a Lav Diaz retrospective in Bangkok.



# INTERACTIVE MEDIA PRACTICE MA

## Length of course

One year full-time or two years part-time

## Location

Harrow

## Course fees and funding

See [westminster.ac.uk/fees](http://westminster.ac.uk/fees)

## More course information

See [westminster.ac.uk/art](http://westminster.ac.uk/art)

This exciting multidisciplinary Masters programme is fully designed to reflect the needs of contemporary new media industries, bringing together creative technologies, interactivity and design practices within digital culture. Through the creative application and effective integration of audio visual new media formats and interactive multimedia, successful graduates will be able to address and adapt to the changing needs of this sector in order to secure a leadership position in this vibrant industry sector.

We are in the midst of a digital revolution where interactive media is an integral part of our digital culture adding distribution, providing entertainment, and enriching our lives within several areas on a daily basis. The widespread success and establishment of consumer trends for interactive media devices such as games consoles, mobile smart phones, tablet devices and wearables ensure that demand for this type of professionals grows rapidly.

According to the late CEO of Apple, Steve Jobs – the media industry “is worth several billion pounds annually and employs around 40,000 people, representing approximately ten percent of the total audiovisual workforce. Sectors such as games and apps show an even wider growth where providers such as Apple have paid a total of two billion dollars to app within the US alone.”



Adobe Systems (UK) fully support the programme with high recommendation, based on the development and key principles the course offers, which is rare and unique. We embrace excellent contacts within the interactive media and games industries, including regular visits and masterclasses from industry professionals at the top of their game from Adobe to Sony.

The course embraces a hackathon culture with specialist hack labs boasting newly designed flexible learning spaces for students to work more collaboratively on innovation protocols fostering cross-pollination of new ideas creatively. Many students will be working on live industry briefs as well as their own projects independently within and outside our course clusters. This collaborative approach to learning and research often leads to successful projects, which are commercially viable, and quickly gain industry recognition through our end of year show.

As one of the major media education providers in Europe, the University of Westminster's Harrow Campus currently boasts a series of professional recording studios, a new teaching recording studio, music labs and access to an array of TV, post-production, radio, film and multimedia facilities built and equipped to the highest standards.

The new media industry has demonstrated constant growth, and is four times larger than film, TV and music industries combined. Our course will prepare you for this sector, by leveraging and integrating the fine blend between creativity and technical capacities. You will also benefit from having access to a range of highly regarded industry practitioners who will offer you exceptional insight and working knowledge within the field, both challenging and encouraging your technical and creative flair. On this Masters degree you will develop commercial-level interactive media skills.

## COURSE CONTENT

This multidisciplinary course prepares you to work in a wide range of industries combining theory, practice, and bringing together technical, creative perspectives on new media systems,



interactive technologies and digital culture as well as exploring new emerging creative technologies, producing an industry professional who can produce as well as explore for future creative technologies.

These include mobile apps, mainstream games, interactive installation, social media and eMarketing, with an emphasis on core creative skills. The course also prepares and enhances your ability in producing interactive media, methodologies and production workflows, supported by a robust understanding of the technologies and theories involved.

The Interactive Media Practice degree offers an ideal foundation for those seeking employment in the digital media industries, which increasingly require people who work with technology from a creative perspective. This is the course that will create the next generation of interactive media talent who are both enterprising and creative.

## MODULES

### Applied Innovation and Interactive Design

In this module you will explore and experiment with innovative interactive media applications in a range of areas and technologies. This module explores the development of a new idea from concept to completion through applied innovation and interactive design. The focus is to exploit and experiment with creative technologies to produce work with assigned USP within the digital spectrum through user-centered design, creating a compelling and enriched user experience. There is an option to gain an additional Adobe certification subject to module performance and passing relevant exams.

## Entrepreneurship and Project Management for Creative Industries

The module is designed to address reflective practice, entrepreneurship and developing your creative skills through enterprising activity. You will develop your ability to assemble creative projects and bring them to the market using PRINCE2 (Projects IN Controlled Environments) methodologies for a commercially viable outcome. You will learn project management theories and mind mapping, explore project management practices, as well as critically evaluate workflows and develop the competencies and skills of a future project manager in industry. This will move towards the development of utilising your current and new skills to formulate and construct an SME or creative micro business for creative industries from concept to completion, which is consumer faced and commercially viable.

## Hack Lab and Creative Technologies

By definition hackathons provide a venue for self-expression and creativity through technology. Individuals with technical backgrounds come together, form teams around a problem or idea, and collaboratively code a unique solution from concept to completion. These generally take shape in the form of websites, apps, and info graphics more recently to wearables and VR otherwise described as creative technologies. This module is designed to equip students with advanced knowledge of managing and assembling ideas, using a wide variety of creative technologies and lateral thinking, in a real world context. Also developing innovation protocols, theoretical and practice-based research in order to solve real world problems through experiential, PBL and experimental learning methods.

## Mobile Apps and Wearable Devices

This module focuses on producing and designing powerful mobile applications, professional practice and the skills required for targeting mobile devices including wearables from concept to completion in alignment with current industry practices for maximising commercial viability, for potentially developing a consumer-faced outcome. You will explore the requirements and various challenges designing for mobile and wearable devices and hack together ideas, which solve real work problems within our hack lab. You will also develop critical, theoretical

and practice-based research on the ways creative media technologies are embedded in the technical, cultural, aesthetic, structures of society and how we interact with them on a daily bases for a deeper understanding through a UCD approach.

## Social Media and eMarketing

The module examines the role of social media within the realm of eMarketing and developing powerful marketing campaigns and knowledge within digital media. This module will equip you with advanced knowledge of managing digital marketing campaigns, using social media and web-based technologies. Also developing a cultural understanding, critical and speculative theoretical and practice-based research in order to predicted future trends. You will also gain wider knowledge marketing competencies of email marketing, Google analytics, PPC, SEO protocols, as well as trending tools for future forecasting insights, and associated powerful eMarketing and web based tools in order to enhance, build and manage a campaign successfully using a variety of technologies creatively on time and on budget inline with industry demands.

## UX Design and Development

Users are fundamental to the consumption of technology and interfaces, which increasingly appear within many media platforms. This module prepares students to build, develop and design for emerging technologies for an enhanced user experience for websites, interactive media, games, and the Internet of things - through a series of challenging briefs. Students are expected to engage with innovative practices in designing polished user interfaces, which enrich and enhance the users experience and adopting user centred design principles in developing compelling GUI's. Students demonstrate and implement this through a range of practical coursework using best industry practices based upon theoretical research and assigned readings.

## Major Project

The Major Project is your opportunity to negotiate a large-scale, self-determined, original and inventive project, based upon several areas explored in the taught stage of the course. At this stage you will be developing a project within your specialist area and may seek to work with a commercial entity or professional body in the development of your learner contract.

## ASSOCIATED CAREERS

There are many highly desirable careers that students from this course can go into such as: interactive media, app development, new media production, educational media, ICT, media design, online branding, interactive design, UX designer, UCD, interactive game design, web production, games designer, media advertising, information design, digital media communication, eMarketing, digital production, strategic development, online advertising, UX architect, digital SAM, mobile UX, front end development, web development, email marketing executive, user researcher, PPC digital marketing executive, ecommerce digital marketing manager, .net developer, UX designer academic publisher, UX researcher, social media executive, digital designer, digital advertising, SEO consultant, content marketing specialist, interaction designer, digital project manager, optimisation manager.

## ENTRY REQUIREMENTS

You will need an Upper Second Class Honours degree (or equivalent) or significant work experience. If English is your second language you will need an IELTS score of 6.5 overall, with 5.5 in each element.



**Savraj Matharu**  
Course Leader  
Senior Lecturer and  
Module Leader

Savraj Matharu – educator and technologist is a leader in interactive media and creative technology for well over the

past decade, with a track record of success. He has a wealth of experience with significant industry expertise in developing, solving problems and creating ideas from concept to completion through creative technology across a variety of platforms. Ranging from developing and creating powerful apps, creating compelling user interfaces to online branding. His expertise relies on combining technical (sciences) with media and design, with a prestigious portfolio of educational apps. Widely recognised for his entrepreneurial skills with the ability to commercialise and monetize creative ideas through technology, Savraj's work relies on building on innovation protocols with consumer-faced outcomes for creative industries.

He works closely with a variety of commercial enterprises, to develop USPs through the use of technology, interactive media, eMarketing and social media through cross collaboration initiatives. Savraj is an active contributor to a series of monthly publications, a beta tester for Adobe, and certified Apple iOS developer and PRINCE2 certified.

Inside the University Savraj is best noted for his passion in teaching practice, industry engagement and cross-pollination activities, such as Coca-Cola hackathon. He teaches within Media, Arts and Design as well as the Faculty of Science and Technology and has been awarded teaching fellowship status. He is passionate for driving teaching learning using technology as an enabler, technology enhanced learning through blending learning pedagogies.

# PHOTOGRAPHY ARTS MA\*

## Length of course

One year full-time or two years part-time

## Location

Harrow

## Course fees and funding

See [westminster.ac.uk/fees](http://westminster.ac.uk/fees)

## More course information

See [westminster.ac.uk/photography](http://westminster.ac.uk/photography)

The Photography Arts MA is a new revalidated course, which replaces the former Photographic Studies MA (1996-2016). The programme helps you develop your own distinct photographic practice and visual research, and is designed to enable you to advance and focus your photographic practice in making new work, supported by a positive educational environment where you can accumulate new knowledge and develop new critical thinking. Students are fully supported by our internationally renowned photography staff.

In an open-minded educational environment you will be able to explore the dynamic range of your photographic practice, engage in innovative thinking and cultivate new independent creative strategies for your practice. Situated in the dynamic Westminster School of Media, Arts and Design, you will draw on extensive photographic facilities and a wealth of inter-disciplinary expertise in this world-famous centre for the practice and critical research of photography.

The course has an open definition of photography as a medium and practice, recognising plural tendencies in its definition and identity. Different modes of practice may be developed and pursued on the course, which encompasses a wide range of methods and techniques: conceptualism, expanded documentary, video, archival, fine art,

\*Subject to approval



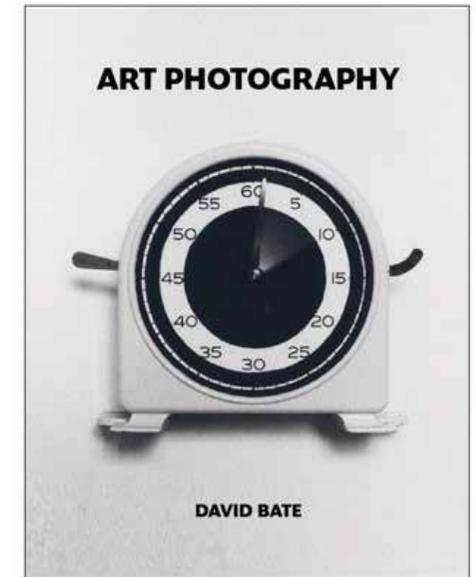
experimental, installation, fictional realism, and other performative modes of photographic practice. The course encourages open experimentation in the development of new ideas and work. You will advance your practical work choosing new or traditional techniques, digital or analogue forms, or a mixture of approaches. The course champions a long and proud tradition of new and challenging photography at the University.

This is the right course if you are highly motivated, excited to develop and expand your independent practice alongside critical research. Working with our highly experienced staff you can find new approaches and forms of thinking about photography. Alumni from the course (under the former title Photographic Studies MA) now work all over the world in a range of careers as photographers, artists, picture editors, researchers and careers in the creative industries. Do you want to join them?

## COURSE CONTENT

The course aims to develop your practice, informed by research. The course sets out to stimulate thinking through practice as a way to generate new innovative work. Students make and actively present their visual work in exhibition, book and/or screen modes of presentation to explore ideas and experiments in new methods of practice and representation. Critical research modules help inform and elaborate the contemporary situation of photography as cultural practice, whether considered in the arts and/or media environment. Excellent facilities and technical workshops support the research and practice. Students write three short research essays during the course, each aimed at broadening knowledge of photography and its related histories and criticism. There is no dissertation on this course except as an option.

The course enables students to become independent practitioners, generating new and informed work. You will be empowered with new visual, practical and critical skills that culminate in the Masters Project, which you will show at the end of the course in the degree show. The final degree show is in our fabulous Ambika P3 exhibition venue in Marylebone, London.



## COURSE MODULES

### Aesthetics and Photography

The module explores the question of photography in relation to aesthetic issues. Questions of affect, the real, and modes of production of photographic meaning are explored in contemporary culture and the histories of photography. Critically informed by lectures and seminars, the module enables a broader knowledge and experience of the theory and practice of questioning cultural and aesthetic functions of the photographic image and process.

### Contemporary Debates

The course invites a range of international guest speakers (e.g artists, photographers, critics, philosophers), to give dedicated talks about contemporary culture and image debates. The issues, visual work and themes explored in talks and the critical discussions afterwards are a means to inspire questions and debate. Students are then encouraged to develop their own paths of research and explore new topics of visual research.



### Masters Project

The Masters Project is the major body of work developed on the course and forms the key work in your photography portfolio. You be able to direct your personal goals and advance them through your practice. The Masters Project is usually exhibited in the final degree show at Ambika P3, our fabulous exhibition venue near Baker Street in Marylebone, London. Students are supported with individual tutorials, group reviews of work, exhibition presentation and professional career support. The framework of the course and its research modules all help to inform this Masters project, which provides the future orientated career path of its producer.

### Photographic Practice

The Photography Practice module enables you to expand, develop and test photographic ideas and explore them in a longer photography project, lasting up to one year. Your photographic project work will help to develop a visual form of project work through exploring different methods and modes of working process. The module offers a supportive environment, providing an important context for advancing the photographic work. Photography staff help to stimulate new directions for the work, with individual tutorials, group discussions and practical workshops providing a clear curriculum.

### Research Methods

In creative and critical play, students develop a research process to inform their Master's project. Research Methods explores new methods, photographic techniques and visual strategies and provides the basis for research and development of this major project, its subject matter and contextual knowledge. Students acquire new critical tools and research paths alongside practical techniques and new intellectual ideas. 'Doing and thinking' is a key part of the development process for new work.

### Theories of the Image

Photography theory, first developed at this University, helps to develop a critical understanding of photography as a plural practice, and to introduce current theoretical debates on photography. The various uses of photography in art and media environments offer a challenge in constructing a view of what photography is and does. Theory and practice are brought together in this module to show their mutual relations.

## ASSOCIATED CAREERS

This Masters course is an excellent preparation for graduates wishing to pursue a career in photography. Graduates go on successfully as international photographers, artists and also in related careers within the visual arts, including higher research degrees, arts organisations, education, media and the creative industries. Graduate opportunities increase enormously with a degree from this well-established course. The MA has a high reputation amongst potential employers and other agencies within the sector and graduates have a high success rate in developing their research work at Doctoral level.

## ENTRY REQUIREMENTS

Successful applicants usually will have a good BA or BFA degree in photography or fine art, art history, cultural and media studies. Applicants with a good professional experience of photography or related practices in television, film and the wider visual arts are also welcome. Applicants without these may be accepted in exceptional circumstances, provided the applicant can demonstrate their ability to meet the demands of the course. An interview is normally held and a portfolio of practical work, which demonstrates the applicant's skills, passion and ambition for developing their own photographic work is essential. Evidence of written skills and research knowledge may also be requested. If English is your second language you will need IELTS 6.5 with 6.0 in each element.

## RELATED COURSES

- Documentary Photography and Photojournalism MA



### David Bate

#### Course Leader

David Bate is Course Leader of the Photography Arts MA course. An international photo-artist, writer and teacher, his many works are well known in the UK and abroad. His

writings are widely translated and his *Photography: Key Concepts* book is a standard reading across many photography courses around the world.

He completed a PhD in the Fine Art Department of the University of Leeds, also studying MA Social History of Art and BA (Honours) Film and Photographic Arts. An influential teacher, he was one of the core staff of the Photography programme at Surrey Institute of Art (Farnham) until moving to the University of Westminster to lead photography research and the Photography Arts MA programme. He also supervises doctoral students working on photography, art and culture. He is co-editor of the theory journal *Photographies* (Routledge) since 2008 and was a co-founder member of the London galleries Accident and Five Years. Recent publications include the photographic monograph *Zone* (London: Artwords, 2012), *Photography and Surrealism* (London: IB Tauris, 2004). Forthcoming works include exhibitions of his work in the UK and Australia, and two new books on photography.

# MEDIA AND SOCIETY

This is a period of unprecedented change in communication. The courses in the Media and Society cluster enable students to explore and understand media and communication in the context of the individual, organisations, society and globalisation during this time of rapid change.

The course teams help our students to develop both critical thinking and research skills, and also the practical professional and communication skills that give you a competitive edge. Our graduates find work as journalists, media practitioners and campaign communicators in a range of public and private organisations and within non-governmental organisations.

We have an interdisciplinary approach to issues ranging from communications policy to global media, from development to diversity, from social media to social change.

The teaching team includes both practitioners and leading researchers in their fields, ensuring that you learn from those at the cutting edge of the subject. The teaching is connected to research conducted in the University's Communication and Media Research Institute (CAMRI), one of the world's leading research centres for media and communication studies, with 52 per cent of its research being assessed as "world-leading" and 87 per cent as "internationally excellent" in the latest UK-wide research evaluation (REF 2014).

# COMMUNICATION MA

---

**Length of course**

One year full-time

---

**Location**

Harrow and central London

---

**Course fees and funding**

See [westminster.ac.uk/fees](http://westminster.ac.uk/fees)

---

**More course information**

See [westminster.ac.uk/journalism](http://westminster.ac.uk/journalism)

---

This highly regarded course offers a rigorous analysis of the political, economic, cultural and sociological factors which shape the practices and outcomes of mass media. It will give you the opportunity to study and research the main ways in which social scientists have analysed the role of the mass media and communication, and how to develop, evaluate and apply research to evaluate those theories.

The MA ensures that you will receive a relevant, well-grounded, high-quality education and skill base, as well as a clear and comprehensive understanding of communication and the mass media. It is designed both for those who already work in, or want to work in, the media, and for those who want to go on to pursue further academic research in media and communication.

Based on continuous assessment, the course is taught in lectures and seminars by the team from Westminster's top-rated Communication and Media Research Institute (CAMRI). You will be part of a bustling, multicultural academic department which boasts a strong research culture.

You will be able to attend the regular talks by outside speakers (academics and practitioners) on a variety of communication and mass media issues.



## SEMESTER ONE CORE MODULES

### Dissertation Module

A taught module and group workshops in the first semester will guide you in conducting a major piece of independent research. This module will be supplemented by individual supervisions beginning from the second semester. The aim is to give you a guided framework within which you can demonstrate your ability to carry out advanced independent study and write it up in the form of a dissertation. The dissertation is a 15,000-word piece of original research on a topic agreed with your supervisor and related to the political, economic, cultural and/or sociological factors which shape the practices and outcomes of mass media, including media texts and the audience reception of them.

### Theories of Communication

The module is intentionally eclectic. You will cover (in a loosely historical way) the arguments, advantages and problems of the main sociological, cultural and psychological theories about the media, from classical modernisation concepts to contemporary concerns with network society. It aims to provide a comprehensive introduction to the most important ways of approaching the fundamental issues posed by the relationships between the media of communication and social and economic life. It will also enable you to understand the problems posed by different intellectual traditions, and to place those theories in their proper contexts.

## OPTION MODULES

### Global Media

This module provides an overview of contemporary developments in global media and communication industries and their impact on cultures worldwide. It focuses on transformations in existing media, with a particular emphasis on broadcasting and the audio visual media and looks at innovations of new information and communications technologies, especially the internet.

### Political Analysis of Communications Policy

As international regimes and national regulation become increasingly important in the creation and delivery of communications, it becomes necessary to understand how the two levels interact. This module will introduce you to those theories of policy making and international relations which provide tools for the analysis of communications policies, and their dynamic interaction at the national and international level.

### Political Economy of Communication

This module will introduce you to the political economy approach to analysing the production, distribution and consumption of media content in text and audiovisual form, whether online or offline, as well as the workings of telecoms networks behind online media. It identifies distinctive economic features of media and relates these to trends in the organisation of specific media industries, taking account of ways in which the economics of media have been affected by the spread of digital technologies.

### Study Skills (no credits)

If your first language is not English, or you have no experience of the UK education system, you will benefit from this module. You will be taken through the process of producing a piece of written work, from note taking to editing, so as to enable you to produce written work in accordance with current UK academic standards and practices.

### Technology and Communications Policy

This module will offer a comprehensive introduction to a range of broadcasting and telecommunications technologies and the internet, enabling you to assess the economic and political issues surrounding each technology. Topics covered include capital investment in networks, how and why technologies change, strategic interests and communications, and substitutable technologies and the creation of markets.

## SEMESTER TWO CORE MODULE

### Approaches to Media and Communication Research

This module will introduce you to the main methods of communication research. We shall look at how to undertake selective quantitative and qualitative methods, understanding and exploring the different stages of the social science research process, from a definition of a research hypothesis, to data collection and analysis. We shall also look at the theoretical reasoning behind different methodological approaches to media and society, in particular the politics of social research.

## OPTION MODULES

### Chinese Media

This module is for you if you have little or no knowledge of the Chinese media, but nevertheless realise that for anyone interested in the media in the world today, some understanding of the biggest national media system is a necessity. The objective is to introduce participants to the Chinese media in the context of a world order changing on account of the growth in wealth and power of several countries, in particular China. The Chinese media are seen as a factor in this, and also as an example of a media system distinct from the Anglo-American, which has often been touted as a model of universal applicability.

### Development and Communications Policy

The aims of this module are to provide you with a theoretical overview of the concept of 'development', and the opportunity to consider how it relates to empirical experience in communications in small and developing countries. You will be able to compare the experiences of a range of countries in attempting to retain cultural autonomy, in developing their own communications technologies and policies, in democratisation, and in exporting mass media content.

### Media, Activism and Censorship

This module offers a critical assessment of the role of media in political mobilisation, social movements, dissent, wars, conflicts, elections, and political and social crises. The module considers the impact of different forms of censorship and regulation on social, political and cultural expression in the media. It also looks at the impact of the internet and new means of transparency and communications on journalism and activism in a range of circumstances from secure democracies through different kinds of political systems.

### Media Audiences

This module begins with an overview of media audiences, and goes on to analyse audiences and media institutions, passive/active audiences, media influence and effects, and ethnography and media audiences. The second part of the module is devoted to discussions of media and identity, fans, diasporas and new media audiences.

### Media Business Strategy

This module explores the challenges facing media organisations in the fields of strategy and innovation. It addresses the contextual nature of strategy formation, identifies and analyses key drivers of change within media industries, and examines the application of structured methods of planning in media product and service development. The module applies management concepts and tools to business and strategic challenges confronting public and private media enterprises across the globe.

### Policies for Digital Convergence

The module studies digital convergence and the role of policy and regulation in facilitating and controlling that process. The focus is on internet-related policy debates and concepts drawing mostly on developments in the USA, the European Union and UK, but with a critical awareness of the issues facing developing, transitional and small countries. It critically assesses competing arguments concerning the interplay between policy and technology and implications for market structures and business models, as appropriate.

### Sociology of News

You will examine, both theoretically and empirically, different aspects of the news creation, dissemination and reception processes. The module will look at the relevance of different traditions in mass media research to the study of news and will be based on a number of case studies. The module will focus mainly on contemporary practices, in both print and electronic media, but attention to historical and conceptual perspectives will also be given.

## ASSOCIATED CAREERS

Graduates have found jobs in middle and upper management in the media industries, as well as in the broader private sector (eg. consulting and advertising firms), the public sector (eg. government ministries, regulatory authorities), international organisations and NGOs.

## ENTRY REQUIREMENTS

You should possess, or be expecting, a good first degree – equivalent to at least an Upper Second Class Honours or a minimum Grade Point Average (GPA) of 3.00 – from a recognised university in a humanities or social sciences discipline and/or have relevant professional experience. Particular consideration will be given to mature applicants. The testing nature of the degree means that you must be able to write and speak fluent English. If English is your second language you should have an IELTS score of at least 6.5 with 6.0 in each element. You may additionally be asked to write 500 words on a topic assigned by the University. As far as possible, telephone interviews are conducted before offers of admission are made. In these, the interviewer looks for evidence of interest in, and commitment to, the study of communication, as well as analytical skills.

## RELATED COURSES

- Communications Policy MA
- Diversity and the Media MA
- Global Media MA
- International Media Business MA
- Media and Development MA
- Media Management MA
- Multimedia Journalism - Broadcast, or Print and Online MA/Postgraduate Diploma
- Public Relations MA
- Social Media, Culture and Society MA

### Jacob Johanssen

#### Acting Course Leader – Communication MA, Communications Policy MA and Global Media MA

Jacob Johanssen joined CAMRI in 2016 as Senior Lecturer. Previously, he was Hourly Paid Lecturer in Psychosocial Studies at the University of East London from 2012-2015. He holds a BA in Communication Studies (University of Salzburg) and an MA in Media and Communications (Goldsmiths, University of London). His research interests include audience research, social media, digital labour, psychoanalysis and the media, affect theory, psychosocial studies, critical theory, as well as digital culture.

# COMMUNICATIONS POLICY MA

---

## Length of course

One year full-time or two years part-time day

---

## Location

Harrow

---

## Course fees and funding

See [westminster.ac.uk/fees](http://westminster.ac.uk/fees)

---

## More course information

See [westminster.ac.uk/journalism](http://westminster.ac.uk/journalism)

---

This course is designed to give you a critical analysis of issues of policy and regulation in the media, information and/or telecommunications/internet sectors. This may include links between policy and policy-making affecting media industries and telecommunications/internet and political, economic or social developments affecting markets, companies, technologies, institutions or international relations. The course encourages diversity and is designed to have international appeal. It ensures that you receive a relevant, well-grounded, high-quality education and skill base, enabling you to have a wide, clear and comprehensive understanding of communications policies.

Based on continuous assessment, the course is taught in lectures and seminars by the team from Westminster's top-rated Communication and Media Research Institute (CAMRI). You will be part of a bustling, multicultural academic department which boasts a strong research culture. You will be able to attend the regular talks by outside speakers (academics and practitioners) on a variety of communication and mass media issues.



## SEMESTER ONE CORE MODULES

### Dissertation Module

A taught module and group workshops in the first semester will guide you in conducting a major piece of independent research. This module will be supplemented by individual supervisions beginning from the second semester. The aim is to give you a guided framework within which you can demonstrate your ability to carry out advanced independent study and write it up in the form of a dissertation. The dissertation is a 15,000-word piece of original research on a topic agreed with your supervisor and related to issues of policy and regulation in the media, information and/or telecommunications/internet sectors. This may include links between policy and policy-making affecting media industries and telecommunications/internet and political, economic or social developments affecting markets, companies, technologies, institutions or international relations.

### Political Analysis of Communications Policy

As international regimes and national regulation become increasingly important in the creation and delivery of communications, it becomes necessary to understand how the two levels interact. This module will introduce you to those theories of policy making and international relations which provide tools for the analysis of communications policies, and their dynamic interaction at the national and international level.

## OPTION MODULES

### Global Media

This module provides an overview of contemporary developments in global media and communication industries and their impact on cultures worldwide. It focuses on transformations in existing media, with a particular emphasis on broadcasting and the audio visual media and looks at innovations of new information and communications technologies, especially the internet.

### Political Economy of Communication

This module will introduce you to the political economy approach to analysing the production, distribution and consumption of media content in text and audiovisual form, whether online or offline, as well as the workings of telecoms networks behind online media. It identifies distinctive economic features of media and relates these to trends in the organisation of specific media industries, taking account of ways in which the economics of media have been affected by the spread of digital technologies.

### Study Skills (no credits)

If your first language is not English, or you have no experience of the UK education system, you will benefit from this module. You will be taken through the process of producing a piece of written work, from note taking to editing, so as to enable you to produce written work in accordance with current UK academic standards and practices.

### Technology and Communications Policy

This module will offer a comprehensive introduction to a range of broadcasting and telecommunications technologies and the internet, enabling you to assess the economic and political issues surrounding each technology. Topics covered include capital investment in networks, how and why technologies change, strategic interests and communications, and substitutable technologies and the creation of markets.

### Theories of Communication

The module is intentionally eclectic. You will cover (in a loosely historical way) the arguments, advantages and problems of the main sociological, cultural and psychological theories about the media, from classical modernisation concepts to contemporary concerns with network society. It aims to provide a comprehensive introduction to the most important ways of approaching the fundamental issues posed by the relationships between the media of communication and social and economic life. It will also enable you to understand the problems posed by different intellectual traditions, and to place those theories in their proper contexts.

## SEMESTER TWO CORE MODULE

### Approaches to Media and Communication Research

This module will introduce you to the main methods of communication research. We shall look at how to undertake selective quantitative and qualitative methods, understanding and exploring the different stages of the social science research process, from a definition of a research hypothesis, to data collection and analysis. We shall also look at the theoretical reasoning behind different methodological approaches to media and society, in particular the politics of social research.

## OPTION MODULES

### Chinese Media

This module is for you if you have little or no knowledge of the Chinese media, but nevertheless realise that for anyone interested in the media in the world today, some understanding of the biggest national media system is a necessity. The object is to introduce participants to the Chinese media in the context of a world order changing on account of the growth in wealth and power of several countries, in particular China. The Chinese media are seen as a factor in this, and also as an example of a media system distinct from the Anglo-American, which has often been touted as a model of universal applicability.

### Development and Communications Policy

The aims of this module are to provide you with a theoretical overview of the concept of 'development', and the opportunity to consider how it relates to empirical experience in communications in small and developing countries. You will be able to compare the experiences of a range of countries in attempting to retain cultural autonomy, in developing their own communications technologies and policies, in democratisation, and in exporting mass media content.

### Media, Activism and Censorship

This module offers a critical assessment of the role of media in political mobilisation, social movements, dissent, wars, conflicts, elections, and political and social crises. The module considers the impact of different forms of censorship and regulation on social, political and cultural expression in the media. It also looks at the impact of the internet and new means of transparency and communications on journalism and activism in a range of circumstances from secure democracies through different kinds of political systems.

### Media Audiences

This module begins with an overview of media audiences, and goes on to analyse audiences and media institutions, passive/active audiences, media influence and effects, and ethnography and media audiences. The second part of the module is devoted to discussions of media and identity, fans, diasporas and new media audiences.

### Media Business Strategy

This module explores the challenges facing media organisations in the fields of strategy and innovation. It addresses the contextual nature of strategy formation, identifies and analyses key drivers of change within media industries, and examines the application of structured methods of planning in media product and service development. The module applies management concepts and tools to business and strategic challenges confronting public and private media enterprises across the globe.

### Policies for Digital Convergence

The module studies digital convergence and the role of policy and regulation in facilitating and controlling that process. The focus is on internet-related policy debates and concepts drawing mostly on developments in the USA, the European Union and the UK but with a critical awareness of the issues facing developing, transitional and small countries. It critically assesses competing arguments concerning the interplay between policy and technology and implications for market structures and business models, as appropriate.

### Sociology of News

You will examine both theoretically and empirically different aspects of the news creation, dissemination and reception processes. The module will look at the relevance of different traditions in mass media research to the study of news and will be based on a number of case studies. The module will focus mainly on contemporary practices, in both print and electronic media, but attention to historical and conceptual perspectives will also be given.

## ASSOCIATED CAREERS

Graduates have found jobs in middle and upper management in media industries, as well as the broader private sector (eg consulting and advertising firms) and public sectors (eg government ministries, regulatory authorities), international organisations and non-governmental organisations.

## ENTRY REQUIREMENTS

You should possess, or be expecting, a good first degree – equivalent to at least an Upper Second Class Honours or a minimum Grade Point Average (GPA) of 3.00 – from a recognised university in a humanities or social sciences discipline and/or have relevant professional experience. Particular consideration will be given to mature applicants. The testing nature of the degree means that you must be able to write and speak fluent English. If English is your second language you should have an IELTS score of at least 6.5 with 6.0 in each element. You may additionally be asked to write 500 words on a topic assigned by the University. As far as possible, telephone interviews are also conducted before offers of admission are made. In these, the interviewer looks for evidence of interest in, and commitment to, the study of communications policy, as well as analytical skills.

## RELATED COURSES

- Communication MA
- Diversity and the Media MA
- Global Media MA
- International Media Business MA
- Media and Development MA
- Media Management MA
- Multimedia Journalism – Broadcast, or Print and Online MA/Postgraduate Diploma
- Public Relations MA
- Social Media, Culture and Society MA

### Jacob Johanssen

#### Acting Course Leader – Communication MA, Communications Policy MA and Global Media MA

Jacob Johanssen joined CAMRI in 2016 as Senior Lecturer. Previously, he was Hourly Paid Lecturer in Psychosocial Studies at the University of East London from 2012-2015. He holds a BA in Communication Studies (University of Salzburg) and an MA in Media and Communications (Goldsmiths, University of London). His research interests include audience research, social media, digital labour, psychoanalysis and the media, affect theory, psychosocial studies, critical theory, as well as digital culture.

# DIVERSITY AND THE MEDIA MA

---

## Length of course

One year full-time

---

## Location

Harrow

---

## Course fees and funding

See [westminster.ac.uk/fees](http://westminster.ac.uk/fees)

---

## More course information

See [westminster.ac.uk/journalism](http://westminster.ac.uk/journalism)

---

This highly innovative new course (developed in collaboration with the Media Diversity Institute) will give you the opportunity to study and research the main ways in which social scientists analyse the role of the mass media in the social construction, representation and understanding of difference and social diversity. You will also gain a critical understanding of the social and media structures and journalistic practices that impact upon these processes.

The course combines a portfolio of theory modules designed to develop your knowledge and critical understanding of the processes of managing and making sense of cultural diversity, key issues in intercultural communication and of various aspects of the sociology of news with a number of practice-oriented modules intended to give you first-hand experience in the practice of inclusive journalism.

Drawing upon this unique combination of rigorous theoretical engagement and specialist practical training, this course is designed to: equip you with a comprehensive conceptual/theoretical grounding and the practical skills to engage in responsible media coverage of diversity; practice culturally informed and inclusive journalism; develop a career (whether practical, strategic, or research-based) involving understanding and responding to the challenges of social diversity.



## COURSE CONTENT

In addition to your programme of studies, we work hard to ensure that as a Diversity and the Media MA student, you are offered opportunities to gain valuable experience with media and NGOs whose work is relevant to your programme of studies and enhances your employability after graduation. We have established partnerships with the Media Diversity Institute, TAG International Development and *The Prisma/The Multicultural Newspaper* which offer paid or unpaid internships that give you the opportunity to work in the UK or overseas or to contribute to the production of media content. In the past our students have also gained experience by participating in the Pearson Diversity Summer Internship Programme and other similar schemes. We place particular importance to such opportunities as these help you to build upon your academic and practical work and further develop the skills that will enable you to embark on your chosen career.

You can choose one of two routes for the award: the Dissertation Route or a Practice Route culminating in a Final Project.

### Dissertation

A major 15,000-word piece of independent original research on a topic agreed with your supervisor and related to the political, economic, cultural and/or sociological factors which shape the practices and outcomes of mass media, including media texts and the audience reception of them.

### Final Project

An independent in-depth practical project, which involves researching, compiling and presenting your own TV or radio documentary, website or print journalism work, together with a self-reflective, critical analysis (7,000 words) that will demonstrate the skills and techniques gained during the course. Please note that all the information contained herein is subject to approval.

## SEMESTER ONE CORE MODULE

### Approaches to Social and Cultural Diversity

This module examines the various theoretical attempts to make sense and deal intellectually with social and cultural diversity, from assimilationism to liberal universalism, integration theories, liberal multiculturalism and the various strands of multiculturalism. It examines the concepts of pluralism, universalism, cosmopolitanism, tolerance and respect as they have developed in various theoretical contexts and assesses their implications in contemporary politics and culture.

## OPTION MODULES

### Introduction to Inclusive Journalism

This module examines the practice of contemporary journalism and its role in shaping a democratic and inclusive society. The module introduces journalistic techniques of information gathering and analysis, journalistic norms and values and basic principles of inclusive media formats. It employs practical journalistic exercises, personal examination, critical media analysis, and scholarly study to increase awareness and critical engagement with the issues surrounding reporting of diversity in society.

### Issues in Journalism: Freedom of Speech, Ethics and Democracy

This module provides a critical examination and discussion of the impact of ethical, human rights and other issues that confront journalists around the world, in a variety of social, political and economic contexts.

### Media Production Skills

The module will give you a basic understanding of the structures and practical abilities needed in news journalism. You will develop individual skills in study, research and writing as well as team skills in designing and writing for the web. The module aims to enable you to: develop a critical understanding of how print, radio and TV operate; develop news-writing techniques for different media platforms; learn individual and team skills across different media platforms; acquire knowledge of ethical considerations faced by journalists; and to design and develop a website in teams.

### Reporting Diversity: Gender, Sexuality, Age, Disability

This module will present information for critical thinking and discussion about media representation of age, gender, sexual orientation and disability. The module will discuss ways of improving journalism practice in order to bridge social and cultural divisions. You will study and research the stereotypes of youth and the elderly, men and women, gay and lesbian communities and people with disabilities. The course will look at the influence, responsibility, and power of journalism in reporting these diversity issues.

## SEMESTER TWO CORE MODULE

### Diversity in the Media: Models, Institutions, Practices

The core module for the practice route of the course looks at the various ways in which our understanding of diversity and difference has impacted on the way in which media models, institutions and professionals engage with social and cultural diversity. It focuses on different national media policy frameworks and media cultures, it examines the meaning of the melting pot, cultural mosaic and salad bowl metaphors and their operationalisation by the media, and looks at various media institutions and their responses to social diversity. This module is offered as an option in the dissertation route.

## OPTION MODULES

### Media, Activism and Politics

The module critically investigates the relationship between media, activism and censorship. It offers a critical assessment of the role of media in political mobilisation, social movements, dissent, wars, conflicts, elections, and political and social crises. The module considers the impact of different forms of censorship and regulation on social, political and cultural expression in the media. It also looks at the impact of the internet and new means of transparency and communications on journalism and activism in a range of circumstances from secure democracies through different kinds of political systems. By examining the role of the media historically

it raises questions about interpretations of contemporary developments. The module assesses the range of institutions campaigning for freedom of expression and those seeking to hold the media and journalism to account. The module is quite unique in its combination of traditional academic lectures and seminars with attendance of topical events and visits to relevant exhibitions and institutions.

### Media Audiences

This module begins with an overview of media audiences, and goes on to analyse audiences and media institutions, passive/active audiences, media influence and effects, and ethnography and media audiences. The second part of the module is devoted to discussions of media and identity, fans, diasporas and new media audiences.

### Planning Campaign Communications for NGOs and Charities

In this module you will learn how to research and plan a campaign for social change based on the theories of social change examined in Semester One. You will produce communication material such as news releases, e-alerts, tweets, infographics, apps and / or videos to support the campaign strategy. Where possible, you will work to live briefs, both UK and international in focus. This is a practical, hands-on module taught through a series of workshops, visits to campaign communication teams in London-based campaigning organisations, and guest talks by leading international campaigners and social change communicators.

### Reporting Diversity: Faith and Religion

This module presents and critically evaluates debates around social and faith/religious diversity, awareness of the issues surrounding the reporting of faith and faith communities in their societies. Through a series of lectures and workshops/seminars, it will encourage you to reflect on the various aspects of media and journalism practice in relation to religion and faith.

### Reporting Diversity: Migration, Race, Ethnicity

This module introduces the students to key theoretical perspectives on the cultural production and representation of race, ethnicity and migrancy and discusses the role of the media

and journalistic practice in such processes. It provides a context for critical thinking and discussion about multi-racial, multi-ethnic and multi-cultural issues associated with contemporary news media. You will study and research the stereotypes of people of colour, various ethnic groups, refugees and immigrant communities in the mainstream news media. The module will look at the influence, responsibility, and power of journalism in reporting diversity issues. The purpose of this module is to encourage student journalists to see, look at, report and reflect on the society they live in.

### Sociology of News

A critical study of the news media in the context of current society; this module examines different aspects of how news is created, disseminated and consumed. Followed by a dissertation (Dissertation route) or a final project (Practice route).

You may choose optional modules from the Media and Society cluster courses subject to the agreement of the course leaders concerned.

## ASSOCIATED CAREERS

This course is designed to attract a mix of new graduates, often with a media-related degree or work experience, and people who have already worked in journalism, but want to enhance their understanding of social diversity and their skills in the area of inclusive journalism. It is suitable for existing media practitioners, as well as students who want to pursue a career in the media, national and local government, IGOs and NGOs or who intend to embark on a relevant research/academic career. It will be a valuable asset for civil servants and local authority staff, NGO workers working on immigration, equality, social inclusion and cohesion and community regeneration whose duties involve communication and media work.

## ENTRY REQUIREMENTS

You should possess, or be expecting, at least an Upper Second Class Honours degree (or equivalent). If English is your second language you should have an IELTS score of at least 6.5 with 6.0 in each element.

## RELATED COURSES

- Communications Policy MA
- Global Media MA
- International Media Business MA
- Media and Development MA
- Media Management MA
- Multimedia Journalism – Broadcast, or Print and Online MA/PG Diploma
- Public Relations MA
- Social Media, Culture and Society MA



### Roza Tsagarousianou Course Leader

Roza is Reader in Mass Media and Communication at Westminster School of Media, Arts and Design. She has been Director of the Faculty's Communication MA,

of the CAMRI Doctoral programme and has developed the Diversity and the Media MA, which she is currently leading.

She is convenor of the Diasporas and the Media working group of the International Association for Media and Communication Research and leads and teaches Multiculturalism and the Media; Media, Time, Space; Approaches to Social and Cultural Diversity; Understanding and Managing Diversity in the Media; as well as the Doctoral Research Module for the CAMRI Doctoral programme. Her research interests include the study of diasporic media and cultural politics; multiculturalism, European Muslim cultures and media.

Her publications include a special issue of *Javnost/The Public* (2002:1) on the theme Diasporic Communications, a special issue of *Journal of Contemporary European Studies* on Rethinking Multiculturalism (2013), *Cyberdemocracy: Technologies, Cities and Civic Networks* (1997), *Diasporic Cultures and Globalization* (2007), and *Islam in Europe: Public Spaces and Civic Networks* (2013).

# GLOBAL MEDIA MA

## Length of course

One year full-time or two years part-time day

## Location

Harrow

## Course fees and funding

See [westminster.ac.uk/fees](http://westminster.ac.uk/fees)

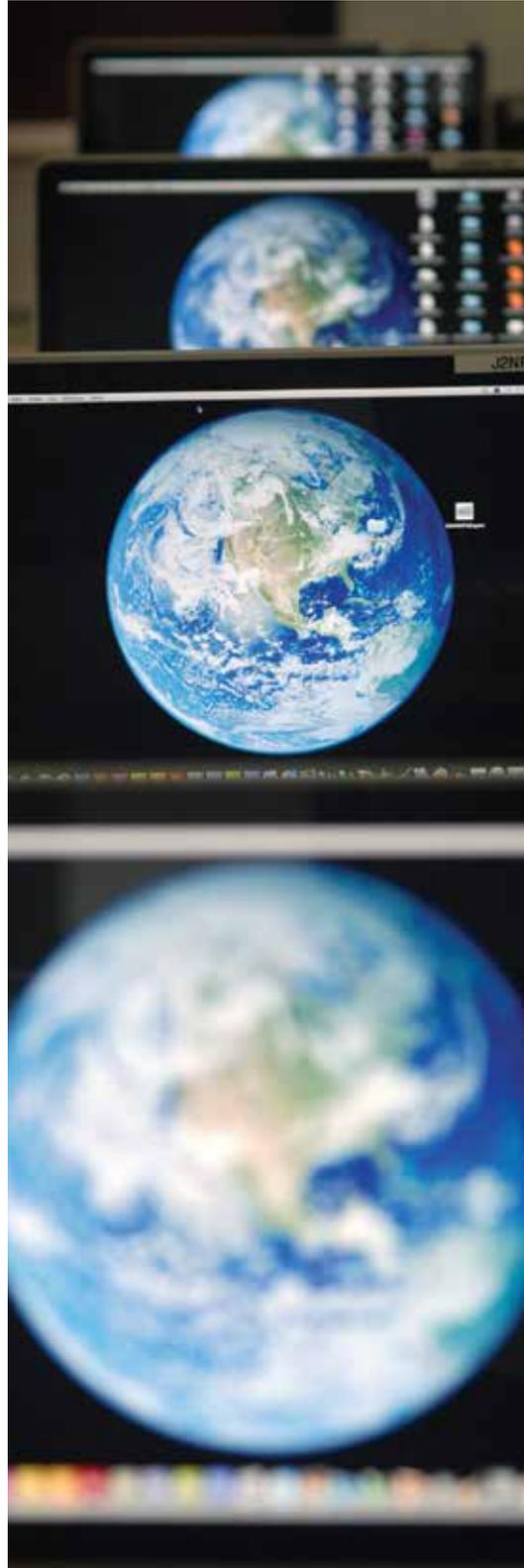
## More course information

See [westminster.ac.uk/journalism](http://westminster.ac.uk/journalism)

From Al Jazeera to Hollywood, News Corporation to China Central TV, the media increasingly operate in a global context. This course offers a comprehensive interdisciplinary approach to global media, and is designed for those who work in, or want to work in, the media industries.

You will examine key developments in the media and communications industries associated with the logic of globalisation, and explore the complex nature of the globalisation process in the media. You will gain a relevant, well-grounded, high-quality education and skill base, enabling you to develop a clear and comprehensive understanding of communication and the mass media.

Based on continuous assessment, the course is taught in lectures and seminars by the team from Westminster's top-rated Communication and Media Research Institute (CAMRI). You will be part of a bustling multicultural academic department which boasts a strong research culture, and you will be able to attend the regular talks by outside speakers (academics and practitioners) on a variety of communication and mass media issues.



# SEMESTER ONE CORE MODULES

## Dissertation

A taught module and group workshops in the first semester will guide you in conducting a major piece of independent research. This module will be supplemented by individual supervisions beginning from the second semester. The aim is to give you a guided framework within which you can demonstrate your ability to carry out advanced independent study and write it up in the form of a dissertation. The dissertation is a 15,000-word piece of original research on a topic agreed with your supervisor and related to developments, processes and outcomes in transnational media and communications, ranging from the sub-national to the supra-national, and/or their impact on cultures worldwide.

## Global Media

This module provides an overview of contemporary developments in global media and communication industries and their impact on cultures worldwide. It focuses on transformations in existing media, with a particular emphasis on broadcasting and the audio visual media and looks at innovations of new information and communications technologies, especially the internet.

# OPTION MODULES

## Political Analysis of Communications Policy

As international organisations and national regulation become increasingly important in the creation and delivery of communications, it becomes necessary to understand how the two levels interact. This module will introduce you to those theories of policy making and international relations which provide tools for the analysis of communications policies, and their dynamic interaction at the national and international level.

## Political Economy of Communication

This module will introduce you to the political economy approach to analysing the production, distribution and consumption of media content in text and audiovisual form, whether online or offline, as well as the workings of telecoms networks behind online media. It identifies distinctive economic features of media and relates these to trends in the organisation of specific media industries, taking account of ways in which the economics of media have been affected by the spread of digital technologies.

## Study Skills (no credits)

If your first language is not English, or you have no experience of the UK education system, you will benefit from this module. You will be taken through the process of producing a piece of written work, from note taking to editing, so as to enable you to produce written work in accordance with current UK academic standards and practices.

## Technology and Communications Policy

This module will offer a comprehensive introduction to a range of broadcasting and telecommunications technologies and the internet, enabling you to assess the economic and political issues surrounding each technology. Topics covered include capital investment in networks, how and why technologies change, strategic interests and communications, substitutable technologies and the creation of markets.

## Theories of Communication

The module is intentionally eclectic. You will cover (in a loosely historical way) the arguments, advantages and problems of the main sociological, cultural and psychological theories about the media, from classical modernisation concepts to contemporary concerns with network society. It aims to provide a comprehensive introduction to the most important ways of approaching the fundamental issues posed by the relationships between the media of communication and social and economic life. It will also enable you to understand the problems posed by different intellectual traditions and to place those theories in their proper contexts.

## SEMESTER TWO CORE MODULE

### Approaches To Media and Communication Research

This module will introduce you to the main methods of communication research. You will learn how to undertake selective quantitative and qualitative methods, understanding and exploring the different stages of the social science research process; from a definition of a research hypothesis, to data collection and analysis. You will also look at the theoretical reasoning behind different methodological approaches to media and society, in particular the politics of social research.

## OPTION MODULES

### Chinese Media

This module is for you if you have little or no knowledge of the Chinese media, but nevertheless realise that for anyone interested in the media in the world today, some understanding of the biggest national media system is a necessity. The objective is to introduce participants to the Chinese media in the context of a world order changing on account of the growth in wealth and power of several countries, in particular China. The Chinese media are seen as a factor in this, and also as an example of a media system distinct from the Anglo-American, which has often been touted as a model of universal applicability.

### Communications Policy and Development

The aims of this module are to provide you with a theoretical overview of the concept of 'development', and the opportunity to consider how it relates to empirical experience in communications in small and developing countries. You will be able to compare the experiences of a range of countries in attempting to retain cultural autonomy, in developing their own communications technologies and policies, in democratisation, and in exporting mass media content.

### Media, Activism and Censorship

This module offers a critical assessment of the role of media in political mobilisation, social movements, dissent, wars, conflicts, elections, and political and social crises. The module considers the impact of different forms of censorship and regulation on social, political and cultural expression in the media. It also looks at the impact of the internet and new means of transparency and communications on journalism and activism in a range of circumstances from secure democracies through different kinds of political systems.

### Media Audiences

This module begins with an overview of media audiences, and goes on to analyse audiences and media institutions, passive/active audiences, media influence and effects, and ethnography and media audiences. The second part of the module is devoted to discussions about media and identity, fans, diasporas and new media audiences.

### Media Business Strategy

This module explores the challenges facing media organisations in the fields of strategy and innovation. It addresses the contextual nature of strategy formation, identifies and analyses key drivers of change within media industries, and examines the application of structured methods of planning in media product and service development. The module applies management concepts and tools to business and strategic challenges confronting public and private media enterprises across the globe.

### Policies for Digital Convergence

The module studies digital convergence and the role of policy and regulation in facilitating and controlling that process. The focus is on internet-related policy debates and concepts drawing mostly on developments in the USA, the European Union and Britain, but with a critical awareness of the issues facing developing, transitional and small countries. It critically assesses competing arguments concerning the interplay between policy and technology and implications for market structures and business models, as appropriate.

### Sociology of News

You will examine both theoretically and empirically aspects of the news creation, dissemination and reception processes. The module will look at the relevance of different traditions in mass media research to the study of news and will be based on a number of case studies. The module will focus mainly on contemporary practices, in both print and electronic media, but attention to historical and conceptual perspectives will also be given.

## ASSOCIATED CAREERS

Graduates have found jobs in middle and upper management in media industries, as well as the broader private sector (eg. consulting and advertising firms) and public sectors (eg. government ministries, regulatory authorities), international organisations and non-governmental organisations.

## ENTRY REQUIREMENTS

You should possess, or be expecting, a good first degree – equivalent to at least an Upper Second Class Honours or a minimum Grade Point Average (GPA) of 3.00 – from a recognised university in a humanities or social sciences discipline and/or have relevant professional experience. Particular consideration will be given to mature applicants. The testing nature of the degree means that you must be able to write and speak fluent English. If English is your second language you should have an IELTS score of at least 6.5 with 6.0 in each element. You may additionally be asked to write 500 words on a topic assigned by the University. As far as possible, telephone interviews are conducted before offers of admission are made. In these, the interviewer looks for evidence of interest in and commitment to the study of global and transnational media and communication, as well as analytical skills.

## RELATED COURSES

- Communication MA
- Communications Policy MA
- Diversity and the Media MA
- International Media Business MA
- Media and Development MA
- Media Management MA
- Multimedia Journalism – Broadcast, or Print and Online MA/Postgraduate Diploma
- Public Relations MA
- Social Media, Culture and Society MA

### Jacob Johanssen

#### Acting Course Leader – Communication MA, Communications Policy MA and Global Media MA

Jacob Johanssen joined CAMRI in 2016 as Senior Lecturer. Previously, he was Hourly Paid Lecturer in Psychosocial Studies at the University of East London from 2012-2015. He holds a BA in Communication Studies (University of Salzburg) and an MA in Media and Communications (Goldsmiths, University of London). His research interests include audience research, social media, digital labour, psychoanalysis and the media, affect theory, psychosocial studies, critical theory, as well as digital culture.

# MEDIA AND DEVELOPMENT MA

---

**Length of course**

One year full-time

---

**Location**

Harrow

---

**Course fees and funding**

See [westminster.ac.uk/fees](http://westminster.ac.uk/fees)

---

**More course information**

See [westminster.ac.uk/journalism](http://westminster.ac.uk/journalism)

---

This interdisciplinary course teaches main theories, concepts, case studies and practical media skills around the theme of media and development and its implications for less developed countries. The course will provide you with a unique blend of theory and practice teaching, aimed at deepening your knowledge of the history of communications within the development process of emerging economies. It will critically evaluate the impact of international and regional institutions from a critical political economic perspective. Teaching by academic staff, guest lecturers and other carefully selected staff from development organisations will provide you with an overview of the policies, actions and impact of state and non-state institutions within the area of communication media and development.

A distinctive feature is its emphasis on the practical role of communication media in development. You will participate in media production workshops and take part in our internship programme, offered in partnership with media and development organisations in London. As part of the work experience module, students participate in an extensive NGOs and media seminar series featuring experts and panel discussions. The work placement programme is in line with the University of Westminster's strategy of nurturing of the critical practitioner.



## SEMESTER ONE CORE MODULES

### Dissertation

A taught module and group workshops in the first semester will guide you in conducting a major piece of independent research. This module will be supplemented by individual supervisions beginning from the second semester. The aim is to give you a guided framework within which you can demonstrate your ability to carry out advanced independent study and write it up in the form of a dissertation. The dissertation is a 15,000 word piece of original research on a topic agreed with your supervisor and related to the political, economic, cultural and/or sociological factors which shape the practices and outcomes of mass media, including media texts and the audience reception of them.

### Theories of Communication

The module is intentionally eclectic. You will cover (in a loosely historical way) the arguments, advantages and problems of the main sociological, cultural and psychological theories about the media. It aims to provide a comprehensive introduction to the most important ways of approaching the fundamental issues posed by the relationships between the media of communication and social and economic life. It will also enable you to understand the problems posed by different intellectual traditions, and to place those theories in their proper contexts.

### Theories of Development

This module focuses on different theories and approaches to development. It considers key development theories and approaches such as modernisation, dependency and neo-liberalism and will provide you with an opportunity to critically assess their relevance to specific contexts in developing countries.

## OPTION MODULES

### Approaches to Social and Cultural Diversity

The module examines the various theoretical attempts to make sense and deal intellectually with social and cultural diversity, from assimilationism to liberal universalism, integration theories, liberal multiculturalism and the various strands of multiculturalism. It examines the concepts of pluralism, universalism, cosmopolitanism, tolerance and respect as they have developed in various theoretical contexts and assesses their implications in contemporary politics and culture.

### Global Media

This module examines key developments in the media and communications industries associated with the logic of globalisation. You will explore the complex nature of the globalisation process, focusing on the emergence of both supra-national and sub-national developments and explore the relationship between new contexts of production and questions of collective culture and identity.

### Media Production Skills

The module gives students a basic understanding of the structures and practical abilities needed in news journalism. They will develop individual skills in study, research and writing and team skills in designing and writing for the web. The module aims to enable you to develop a critical understanding of how print, radio and TV operate; develop news-writing techniques for different media platforms; learn individual and team skills across different media platforms; acquire knowledge of ethical considerations faced by journalists; and design and develop a website in teams.

### Political Analysis of Communications Policy

As international regimes and national regulation become increasingly important in the creation and delivery of communications, it becomes necessary to understand how the two levels interact. This module will introduce you to those theories of policy making and international relations which provide tools for the analysis of communication policies, and their dynamic interaction at the national and international level.

## Political Economy of Communication

This module introduces students to the political economy approach to analysing the structure and performance of communication industries in capitalist economies. It identifies distinctive economic features of media and relates these to trends in the organisation of specific media industries, taking account of ways in which the economics of media have been affected by the spread of digital technologies.

## Reporting Diversity: Migration, Race, Ethnicity

This module introduces the students to key theoretical perspectives on the cultural production and representation of race, ethnicity and migrancy and discusses the role of the media and journalistic practice in such processes. It provides a context for critical thinking and discussion about multi-racial, multi-ethnic and multi-cultural issues associated with contemporary news media. You will study and research the stereotypes of people of colour, various ethnic groups, refugees and immigrant communities in the mainstream news media. The module will look at the influence, responsibility, and power of journalism in reporting diversity issues. The purpose of this module is to encourage student journalists to see, look at, report and reflect on the society they live in.

## Study Skills (no credits)

If your first language is not English, or you have no experience of the UK education system, you will benefit from this module. You will be taken through the process of producing a piece of written work, from note taking to editing, so as to enable you to produce written work in accordance with current UK academic standards and practices.

## Technology and Communication Policy

This module will introduce you to a range of broadcasting and telecommunications technologies, enabling you to assess the economic and political issues surrounding each technology. Topics covered include capital investment in networks, how and why technologies change, strategic interests and communications, and substitutable technologies and the creation markets.

## SEMESTER TWO CORE MODULES

### Media Work Experience

Students will be encouraged to take work experience during the course. With the number of charities and NGOs dealing with development in London, we expect students will get a placement with an organisation and we envisage them working in a communications role. Students on the media and development MA have the option to join the C4D network and each can do a fellowship/internship with the network during the course.

### Political Economy of Communication

The aims of this module are to provide you with a theoretical overview of the concept of 'development', and the opportunity to consider how it relates to empirical experience in communications in small and developing countries. You will be able to analyse the role of multilateral and bilateral agencies, NGOs, public service broadcasting and to compare the experiences of a range of countries in attempting to retain cultural autonomy, in developing their own communications technologies and policies, in democratisation, and in exporting mass media content. This module also critically discusses Chinese intervention in communication and development in Africa.

## OPTION MODULES

### Approaches to Media and Communication Research

This module will introduce you to the main methods of communication research. We shall look at how to undertake selective quantitative and qualitative methods, understanding and exploring the different stages of the social science research process, from a definition of a research hypothesis, to data collection and analysis. We shall also look at the theoretical reasoning behind different methodological approaches to media and society, in particular the politics of social research and diversity issues.

## Media Business Strategy

This module explores the challenges facing media organisations in the fields of strategy and innovation. It addresses the contextual nature of strategy formation, identifies and analyses key drivers of change within media industries, and examines the application of structured methods of planning in media product and service development. The module applies management concepts and tools to business and strategic challenges confronting public and private media enterprises across the globe.

## Media, Activism and Censorship

This module offers a critical assessment of the role of media in political mobilisation, social movements, dissent, wars, conflicts, elections, and political and social crises. The module considers the impact of different forms of censorship and regulation on social, political and cultural expression in the media. It also looks at the impact of the internet and new means of transparency and communications on journalism and activism in a range of circumstances from secure democracies through different kinds of political systems.

## Planning Campaign Communications

Campaigning in the last century saw the mobilisation of large numbers of people to bring about political and social change. The political landscape has changed and the ways to influence it have grown. Major changes in society and technology now enable concerned citizens from around the world to come together online and take action on issues that concern them. Is there still a role for civil society organisations in this new environment or is online activism mapping out a new model for social change? Campaigning non-governmental organisations (NGOs) are, in some areas, the natural voice of dissent, but they too run the risk of being seen as part of the establishment. As trust in institutions declines, how can NGOs maintain their influence and change their techniques to deliver successful campaigns? What does the new political and campaigning landscape look like, what are the current techniques and how can you decide which is the best technique to use for your campaign?



## Policies for Digital Convergence

The module studies digital convergence and the role of policy and regulation in facilitating and controlling that process. The focus is on internet-related policy debates and concepts drawing mostly on developments in the USA, the European Union and the UK but with a critical awareness of the issues facing developing, transitional and small countries. It critically assesses competing arguments concerning the interplay between policy and technology and implications for market structures and business models, as appropriate.

## Reporting Diversity: Sexuality, Age, Disability

This module will present information for critical thinking and discussion about media representation of age, gender, sexual orientation and disability. The module will discuss ways of improving journalism practice in order to bridge social and cultural divisions. You will study and research the stereotypes of youth and the elderly, men and women, gay and lesbian communities and people with disabilities. The course will look at the influence, responsibility, and power of journalism in reporting these.

## Reporting Faith

This module presents and critically evaluates debates around social and faith/religious diversity, awareness of the issues surrounding the reporting of faith and faith communities in their societies. Through a series of lectures and workshops/seminars, it will encourage you to reflect on the various aspects of media and journalism practice in relation to religion and faith.

## Sociology of News

You will examine both theoretically and empirically different aspects of the news creation, dissemination and reception processes. The module will look at the relevance of different traditions in mass media research to the study of news and will be based on a number of case studies. The module will focus mainly on contemporary practices, in both print and electronic media, but attention to historical and conceptual perspectives will also be given.

## ASSOCIATED CAREERS

The course is suitable for you if you would value an opportunity to be able to reflect critically on the role of media in the process of development and learn practical skills. The course will be of interest to you if you have a background in working for governmental, intergovernmental and nongovernmental organisations, and a range of international business organisations, while at the same time providing appropriate preparation for those seeking employment in such fields or, indeed, wanting to prepare for further studies for higher a higher degree, including a PhD.

While the majority of our graduates will return to more senior posts with improved skills, knowledge and qualifications gained from their year with us, we would expect them to apply for jobs at development organisations such as Internews, BBC Media Action, Oxfam, Save the Children, Red Cross, Actionaid, Panos, DFID, Intermedia, Institute of War and Peace, Christian Aid, WACC, OneWorld and War on Want.

## ENTRY REQUIREMENTS

You should have, or expect, at least an Upper Second Honours degree (or equivalent). If English is your second language you should have an IELTS score of at least 6.5, with 6.0 in each element.

## RELATED COURSES

- Communication MA
- Communications Policy MA
- Diversity and the Media MA
- Global Media MA
- International Media Business MA
- Media, Campaigning and Social Change MA
- Media Management MA
- Public Relations MA
- Social Media, Culture and Society MA



**Winston Mano**  
Course Leader

Winston Mano was educated in Zimbabwe, Norway and Britain. He worked as editor for *Africa Film and TV* and taught at the University of Zimbabwe. He joined CAMRI in 2000 and obtained his Doctoral degree in 2004. He teaches undergraduate and postgraduate courses. He has written many articles and book chapters, and edited (2005) *The Media and Zimbabwe*, a Special Issue of *Westminster Papers in Communication and Culture*. Winston is the founding editor of the *Journal of African Media Studies* and sits on the advisory boards of other academic journals. He helped to organise the CAMRI Africa Media Series and to establish the Africa Media Centre.



# MEDIA, CAMPAIGNING AND SOCIAL CHANGE MA

## Length of course

One year full-time or two years part-time

## Location

Harrow and central London

## Course fees and funding

See [westminster.ac.uk/fees](http://westminster.ac.uk/fees)

## More course information

See [westminster.ac.uk/journalism](http://westminster.ac.uk/journalism)

This new Masters from the highly regarded Media and Society cluster aims to equip you with the skills, knowledge and strategic approach to develop and analyse social change campaigns, with a particular focus on the role of communications and the media. It is the only MA in the UK to specialise in this field.

This innovative course builds on our close links with leading campaigners and communicators in London's vibrant social change sector. They include representatives from Amnesty International, Friends of the Earth, Water Aid and The National Council of Voluntary Organisations. Their involvement ensures the course accurately reflects the skill sets in demand and delivers an exciting learning experience. A limited number of work placements and internships will be available.

The course is aimed at those with some experience in social change, the media, and campaign communications within not for profit organisations. The course will help you improve your practical skills, develop a deep understanding of the theories and frameworks that underpin and shape campaign communications, and enjoy the space to reflect critically on current and past practice. It is designed to help you start, or progress, a career in charity, pressure group or public sector campaign communications. It may also be of interest to those working in corporate social responsibility.



The course team has extensive experience both in developing social change campaigns and in academic research into the connections between media and social change. The course is jointly led by Michaela O'Brien and Dr Anastasia Kavada with additional teaching by leading social change practitioners and members of CAMRI. The course offers a number of delivery modes to suit the different needs of students and can be taken either part-time or full-time. You can apply for a Postgraduate Certificate, the longer Postgraduate Diploma, or the full Masters course.

There are three core modules. The first develops practical planning and campaign communications skills; the second considers media and activism theories; and the third combines theory with practice, reflecting on applying concepts like power and ethics within the setting of campaign communications. Each module has assessments – eg essays, campaign plans, reflective blogs, debates and presentations – rather than exams.

These three core modules make up the Postgraduate Certificate.

You can take another three modules – chosen from a very wide range of options including Practical Media and Content Production Skills; Diversity Issues; Development and Policy; Social Media; Theories of Communication and more – to complete a Postgraduate Diploma.

If you want to take the Masters course you will also complete either a 15,000-word research dissertation, or a professional practice project (which can be work-based).

## CORE MODULE SEMESTER ONE

### Critical Issues in Campaigning

In this module, you will consider the factors that influence social change in the context of current campaigns around the world, and the historical development of campaign techniques and practices. You will apply a critical analysis of concepts such as power, theories of change, ethics, innovation, media representation, narrative and framing to practical scenarios and topical campaigns. This module requires you to monitor and critically evaluate practice in the UK and/or internationally.

## CORE MODULES SEMESTER TWO

### Media, Activism and Politics

The module investigates the relationship between media, activism and politics. It offers a critical assessment of the role of media in political mobilisation, social movements, dissent, memes, satire and art, and political and social crises. The module looks at the impact of the communications on activism in a range of circumstances from secure democracies through different kinds of political systems. The module combines traditional academic lectures and seminars with attendance at topical events and visits to relevant exhibitions and institutions.

### Planning Campaign Communications

In this module you will learn how to research and plan a strategic campaign for social change based on the theories of social change examined in Semester One. You will produce communication material such as news releases, e-alerts, tweets, infographics and/or videos to support your campaign strategy. Where possible, you work to live briefs from campaigning organisations. This is a practical, hands-on module taught through a series of workshops, visits to campaign communication teams in London-based campaigning organisations, and guest talks by leading campaigners and social change communicators.

## OPTION MODULES

You choose three option modules from the following menu. You may choose to focus on practical skills, on new technologies, on diversity or development, or on media audiences and industries.

### SEMESTER ONE

Choose two of the following in addition to the core module:

- Approaches to Social and Cultural Diversity
- Global Media
- Media Management and Content Production (PR and the Media)
- Media Production
- Political Economy of Communication
- Reporting Diversity: Gender, Sexuality, Age, Disability
- Social Media and e-Marketing
- Social Media: Creativity, Sharing, Visibility
- Technology and Communications Policy
- Theories of Communication.

### SEMESTER TWO

Choose one of the following in addition to the core modules:

- Approaches to Media and Communications Research
- Critical Theory of Social Media and the Internet
- Development and Communications Policy
- Media Audiences
- Online Journalism
- Reporting Diversity: Faith and Religion
- Reporting Migration, Race and Ethnicity
- Sociology of News
- Web Production: Westminster News Online.



## ASSOCIATED CAREERS

This course is particularly relevant if you want to start, or to progress, a career in communications and campaigning for social change, whether in a charity or non-governmental organisation; in a public sector body; in a political party or election campaigning setting; or even in a corporate social responsibility role. It could also be a stepping-stone towards a PhD and an academic career in this growing field of study.

## ENTRY REQUIREMENTS

You should possess an Upper Second Class Honours degree (or equivalent). If English is your second language you should have an IELTS score of 7.0 overall, with 6.5 in each element.

## RELATED COURSES

- Communication MA
- Diversity and the Media MA
- Media and Development MA
- Public Relations MA
- Social Media, Culture and Society MA

### Michaela O'Brien Dr Anastasia Kavada Course leaders

The course is jointly led by Michaela O'Brien and Dr Anastasia Kavada. Michaela brings to the course her extensive practical experience of using media to create social change, having worked as a campaign communicator for 20 years prior to joining the University. She has developed award winning campaigns for a range of not for profits in the UK and Australia. Her previous clients include Amnesty International, the British Library, Carers UK, the Department of Education (NSW), Gingerbread and War on Want. Anastasia has a PhD in Media and Communication and has published extensively in academic journals on the links between online tools and activists' organising, decision making and solidarity. She has carried out research into Avaaz, the Global Justice Movement, Greenpeace and the Occupy movement. Anastasia is Assistant Editor of *Media, Culture and Society* and Deputy Director of the Communication and Media Research Institute.

# SOCIAL MEDIA, CULTURE AND SOCIETY MA

## Length of course

One year full-time or two years part-time day

## Location

Harrow

## Course fees and funding

See [westminster.ac.uk/fees](http://westminster.ac.uk/fees)

## More course information

See [westminster.ac.uk/journalism](http://westminster.ac.uk/journalism)

The Social Media, Culture and Society MA offers a flexible interdisciplinary exploration of key contemporary developments in the networked digital media environment. It will benefit those seeking to develop their understanding of contemporary communication and its societal, political, regulatory, industrial and cultural contexts.

The course provides you with the opportunity to focus at postgraduate level on:

- Studying the ways in which social media and the internet shape and are shaped by social, economic, political, technological and cultural factors, in order to equip you to become critical research-oriented social media experts
- Developing reflective and critical insights into how social media and the internet are used in multiple contexts in society, and into which roles social media can play in various forms of organisations that are situated in these societal contexts. The aim is that you are equipped to become reflective and critical social media practitioners
- Gaining in-depth knowledge and understanding of the major debates about the social and cultural roles of social media and the internet



- Acquiring advanced knowledge and understanding of the key categories, theories, approaches and models of social media
- The role and impact of social media and the internet on society and human practices
- Obtaining advanced insights into practical activity and practice-based work that relate to how social media and the internet work and the implications they have for social and cultural practices.

You can also visit the course's Facebook page: [facebook.com/MASocialMedia](https://facebook.com/MASocialMedia)

## SEMESTER ONE CORE MODULES

### Dissertation Module

A taught module and group workshops in the first semester will guide you in conducting a major piece of independent research or creating a theoretically inspired social media artefact. This module will be supplemented by individual supervisions beginning from the second semester. The aim is to give you a guided framework within which you can demonstrate your ability to carry out advanced independent study and write it up in the form of a dissertation. The dissertation is a 15,000-word piece of original research on a topic agreed with your supervisor and related to the political, economic, cultural and/or sociological factors which shape the practices and outcomes of social media or a social media artefact accompanied by a written report of approximately 7,000 words, in which you critically reflect on your social media project and ground it in relevant theory.

### Social Media: Creativity, Sharing, Visibility

This module provides you with a theoretical understanding of the development, significance and contemporary uses of social media. It fosters both critical analysis and reflective practice in the networked digital media environment. You will critically engage with key ideas of creativity, sharing and visibility in social media and will participate in creative and reflective practice using leading social media tools and platforms.

## OPTION MODULES

### Study Skills (no credits)

If your first language is not English, or you have no experience of the UK education system, you will benefit from this module. You will be taken through the process of producing a piece of written work, from note taking to editing, so as to enable you to produce written work in accordance with current UK academic standards and practices.

Two elective modules from two topical clusters (any combination of modules is applicable):

- Theory and Global Political Economy of Media and Communication
- Media Politics, Regulation and Business Strategies.

## THEMATIC GROUP: THEORY AND GLOBAL POLITICAL ECONOMY OF MEDIA AND COMMUNICATION

### Global Media

This module examines key developments in the media and communications industries associated with the logic of globalisation. You will explore the complex nature of the globalisation process, focusing on the emergence of both supra-national and sub-national developments and explore the relationship between new contexts of production and questions of collective culture and identity.

### Political Economy of Communication

This module will introduce you to the political economy approach to analysing the structure and performance of communication industries in capitalist economies. It identifies distinctive economic features of media and relates these to trends in the organisation of specific media industries, taking account of ways in which the economics of media have been affected by the spread of digital technologies.

### Theories of Communication

The module is intentionally eclectic. You will cover (in a loosely historical way) the arguments, advantages and problems of the main sociological, cultural and psychological theories about the media. It aims to provide a comprehensive introduction to the

most important ways of approaching the fundamental issues posed by the relationships between the media of communication, and social and economic life. It will also enable you to understand the problems posed by different intellectual traditions, and to place those theories in their proper contexts.

### THEMATIC GROUP: MEDIA POLITICS, REGULATION AND BUSINESS STRATEGIES

#### Political Analysis of Communications Policy

As international regimes and national regulation become increasingly important in the creation and delivery of communications, it becomes necessary to understand how the two levels interact. This module will introduce you to those theories of policy making and international relations which provide tools for the analysis of communications policies, and their dynamic interaction at the national and international level.

#### Technology and Communications Policy

This module will introduce you to a range of broadcasting and telecommunications technologies, enabling you to assess the economic and political issues surrounding each technology. Topics covered include capital investment in networks, how and why technologies change, strategic interests and communications, and substitutable technologies and the creation of markets.

## SEMESTER TWO CORE MODULE

### Critical Theory of Social Media and the Internet

This module provides an overview of the critical and theoretical analysis of how the internet and social media (Facebook, Twitter, Wikipedia, WikiLeaks, file sharing, blogs etc) shape and impact on society, the economy and politics, and how power structures in society shape the internet and social media.

## OPTION MODULES

Two elective modules from two topical clusters (any combination of modules is applicable):

- Media Politics, Regulation and Business Strategies
- Media, Culture and Everyday Life.

### THEMATIC GROUP: MEDIA POLITICS, REGULATION AND BUSINESS STRATEGIES

#### Development and Communications Policy

The aims of this module are to provide you with a theoretical overview of the concept of 'development', and the opportunity to consider how it relates to empirical experience in communications in small and developing countries. You will be able to compare the experiences of a range of countries in attempting to retain cultural autonomy, in developing their own communications technologies and policies, in democratisation, and in exporting mass media content.

#### Media, Activism and Censorship

The module critically investigates the relationship between media, activism and censorship. It offers a critical assessment of the role of media in political mobilisation, social movements, dissent, wars, conflicts, elections and political and social crises. The module considers the impact of different forms of censorship and regulation on social, political and cultural expression in the media.

### THEMATIC GROUP: MEDIA, CULTURE AND EVERYDAY LIFE

#### Media Audiences

This module begins with an overview of media audiences, and goes on to analyse audiences and media institutions, passive/active audiences, media influence and effects, and ethnography and media audiences. The second part of the module is devoted to discussions of media and identity, fans, diasporas and new media audiences.

#### Sociology of News

A critical study of the news media in the context of current society; this module examines different aspects of how news is created, disseminated and consumed.

#### Understanding and Managing Diversity in the Media

This module looks at the various ways in which our understanding of diversity and difference has impacted on the way in which media models, institutions and professionals engage with social and cultural diversity. It focuses on different national media policy frameworks and media cultures, it examines the meaning of the melting pot, cultural mosaic and salad bowl metaphors and their operationalisation by the media, and looks at various media institutions and their responses to social diversity. This module is offered as an option in the dissertation route.

Another 20 Credit Level 7 module for which the student meets the prerequisites and gains the permission of the course leader(s). The selected module must fit with your timetable and the course's goals.

This MA is organised in the environment of the Communication and Media Research Institute (CAMRI) and its Centre for Social Media Research. CAMRI is a world-leading research centre that studies the role of media and communication in society. It has become known as the Westminster school of critical media and communication research. The analysis of social media, culture and society is one of its research specialisms. In the 2014 Research Excellence Framework (REF), 42.2 per cent of CAMRI's research was classified as world-leading and 37.5 per cent as internationally excellent, which makes it one of Britain's four leading media and communication research institutions.

## ASSOCIATED CAREERS

The degree will benefit those seeking a competitive edge in a careers market that values high-level skills in communication, research and critical thinking. This degree will be of particular interest to those who plan to work in the creative industries, as well as those already working in this field. The MA in Social Media, Culture and Society will also be of interest to those working or planning

to work as digital media professionals in research organisations, public administration, international organisations and civil society organisations, such as NGOs, and private companies. It will also provide an excellent preparation for those wishing to continue their studies to PhD level.

## ENTRY REQUIREMENTS

You should possess an Upper Second Class Honours degree (or equivalent). If English is your second language you should have an IELTS score of at least 7.0, with 6.5 in each element.

## RELATED COURSES

- Communication MA
- Communication Policy MA
- Diversity and the Media MA
- Global Media MA
- Media and Development MA
- Media, Campaigning and Social Change MA



### Professor Graham Meikle Course leader

Graham Meikle is Professor of Communication and Digital Media. He joined the University of Westminster in 2013, having previously taught at the University of Stirling in

Scotland and Macquarie University in Sydney, Australia. Graham's most recent book is *Social Media: Communication, Sharing and Visibility*, published by Routledge in February 2016. His current research projects include writing a book about the internet of things, and editing *The Routledge Companion to Media and Activism*. Graham's other books include: *Media Convergence: Networked Digital Media in Everyday Life* (2012), co-written with Sherman Young; *Future Active: Media Activism and the Internet* (2002); and *Interpreting News* (2009). He has a PhD in Media and Communication; a Masters in Media, Technology and Law, (both from Macquarie University); and an MA(Hons) in English Literature from the University of Edinburgh.



Creative Commons by Flickr user jahdakinebrah

## EMERGING MEDIA LABS

This group of new Masters programmes focuses on evolving creative and cultural practices at the interface of media technologies and social change. These new postgraduate courses cover a range of digital and networked media, advanced creative methods and technical tools, prototyping and testing. They foster students' abilities to operate with different modes of knowledge production, to understand their critical frameworks and historical contexts, to build publics through imaginative

forms of engagement and effective interaction. Taught by internationally leading practitioners, scholars and professionals, these practice-based and project-oriented programmes aim to stimulate students' creative and intellectual agility, and their capacity for interdisciplinary and transcultural collaboration that drive societal transformation.

For more information please go to [westminster.ac.uk/mad](http://westminster.ac.uk/mad)

# IMAGING ART AND SCIENCE MA\*

## Length of course

One year full-time or two to five years part-time day

## Location

Harrow and Cavendish

## Course fees and funding

See [westminster.ac.uk/fees](http://westminster.ac.uk/fees)

## More course information

See [westminster.ac.uk/mad](http://westminster.ac.uk/mad)

The MA/MSc in Imaging Art and Science is a unique programme in Imaging, designed to equip students with advanced skills in areas relating to image conception, formation, capture, analysis, evaluation and visualisation from the perspectives of art, science and technology.



\*Subject to approval

# COURSE OVERVIEW

The University of Westminster was the first institution in the UK to provide academic degrees in Photography, Imaging Science and Technology and has produced world leaders in the fields of Image Science, Imaging Technologies, Photographic Arts and Photographic Theory.

The MA/MSc in Imaging Art and Science is a cross-disciplinary programme built on our experience and proficiency in these fields, run in collaboration by Westminster School of Media, Arts and Design (MA) and the Faculty of Science and Technology (MSc). It provides cutting edge education, supported by external links to creative and scientific industries.

## MA AND MSc PATHWAYS

Students enroll for an MA or an MSc degree, but can potentially change pathway. The MA and MSc pathways share some common syllabus, whilst the majority of the content is distinctive to each degree, to allow for discipline specialisation to be developed within an multidisciplinary environment. Relevant areas include digital image representation and visualisation; digital imaging systems and their performance evaluation; cultural, theoretical, and historical aspects of the production and consumption of images; colour vision, measurement and management; image quality, content and aesthetics; programming for imaging. The course encourages understanding of interdisciplinary issues relating to imaging, by providing space for art/science collaborative projects and hybrid methodologies. Students engage in a Major Project, specific to the MA or MSc pathway, and where appropriate, collaborate with external creative, technological and scientific industries. MA students obtain their degree from Westminster School of Media, Arts and Design and MSc students from the Faculty of Science and Technology.

# COURSE STRUCTURE AND MODULE CONTENTS

MA pathway	MSc pathway
Methods – Process – Context (20 credits)	
Transactions and Public Engagement (40 credits)	
Colour Imaging dual pathway (20 credits)	Colour Imaging dual pathway (20 credits)
Image Quality and Content dual pathway (20 credits)	Image Quality and Content dual pathway (20 credits)
Imaging Arts (20 credits)	Imaging Science (20 credits)
Research Project (60 credits)	Research Project (60 credits)
Option module from Westminster School of Media, Arts and Design (20 credits)	Option module from the Faculty of Science and Technology (20 credits)

## Methods – Process – Context

Methods – Process – Context is a shared MA/MSc module providing advanced research skills relevant to art, science and inter-disciplinary projects. It offers data analysis/statistics, technical and creative skills, introduction to creative programming and programming for imaging. A range of skills is offered to allow students to tailor their skill-set to support themselves throughout the course.

## Transactions and Public Engagement

Transactions and Public Engagement encourages understanding of interdisciplinary aspects of imaging, and provides a space for art/science collaborative imaging projects, the outputs of which are disseminated in yearly events.



### Colour Imaging\*

Colour Imaging is a dual pathway MA/MSc module discussing colour theory, colour vision, colour measurement, appearance and management, alongside the cultural, theoretical, and historical dimensions of colour in visual arts and imaging.

### Image Quality and Content\*

Image Quality and Content is a dual pathway MA/MSc module, exploring cultural and scientific approaches to image quality. Areas of study include visual psychophysics, image quality models, critical theory and aesthetics.

### Imaging Arts\*

Imaging Arts is MA pathway specific; it focuses on the cultural production and consumption of images, issues of visibility and visualisation, and the politics of image aesthetics.

### Imaging Science\*

Imaging Science is MSc pathway specific; it focuses on signal sampling and quantisation, digital image formation, image analysis and measurements of imaging system performance. It includes optics relevant to image formation and system performance.

### The Research Project

The Research Project is a self-directed, pathway-specific body of work undertaken with academic supervision; it often runs in collaboration with relevant industries/organisations.

\*You must take at least two module options from the course. One option can be taken from other relevant postgraduate courses within Westminster School of Media, Arts and Design, or the Faculty of Science and Technology.

### WHO IS THE COURSE FOR?

The course is aimed at Art or Science graduates from disciplines relating to Imaging (eg photography, media, fine art, or computer science, electrical engineering, mathematical and physical sciences), wishing to specialise in Imaging Arts or Imaging Sciences, while developing a cross-disciplinary outlook, informed by scientific, art and theoretical perspectives. We also encourage applicants with equivalent experience in related fields such as photography, art, science, media or imaging industries.

### WHO TEACHES THE COURSE?

The course is delivered by staff from Westminster School of Media, Arts and Design, and the Faculty of Science and Technology. The staff team has extensive expertise in imaging science, visual science, computer science, commercial and fine art photography, critical theory and philosophy. It includes members of the Imaging Technology Research Group (ITRG, [westminster.ac.uk/imaging-technology](http://westminster.ac.uk/imaging-technology)) at the Centre for Research into Art and Media Practice (CREAM) and the Computer Vision and Imaging group ([westminster.ac.uk/research/a-z/computer-vision-and-imaging](http://westminster.ac.uk/research/a-z/computer-vision-and-imaging)). Members of the staff team disseminate and publish their research internationally and are also active in consultancy within the creative and scientific industries. Recent publications include *Fashion as Photograph*, *Emerging Landscapes* and the classic textbooks *Manual of Photography* and *Langford's Advanced Photography*.

### ASSOCIATED CAREERS

Depending on the tailored module/content selection and Major Project topic, graduates of the MA/MSc will be able to work in a range of fields, including: imaging practice and production (eg fine art/ commercial photography, film post production and special effects); image management, picture research, curating (eg photographic libraries, museums and archives); scientific imaging and processes (eg biomedical imaging labs, image processing and analysis, colour management), imaging science research (eg optical system development, image quality, imaging performance). Graduates may also work in a number of other areas, including imaging education, research labs and creative applications.

Studying in a multidisciplinary environment will equip graduates with a lateral approach to problem solving, and the ability to communicate disciplinary issues to wide audiences, including the public. Collaboration with the industry will provide graduates with real world research experience, an attribute that is highly prized by prospective employers.

A number of our graduates now work in leading imaging centres in the industry, such as Apple Research Labs, Aptina Imaging, ON Semiconductor, The Home Office Centre for Applied Science and Technology, Moving Picture Company (MPC), Framstore, or research and teach in academic institutions internationally.



### ADMISSION CRITERIA

#### MA criteria

Normally, applicants will require a First or Upper second Honours degree in photography, media, fine art, or other relevant academic discipline; or equivalent experience in a photography, art, and/or media related industrial context.

#### MSc criteria

Normally, applicants will require a First or Upper second Honours degree in a scientific discipline relating to imaging, such as imaging science electrical engineering, physics, mathematics, computer science; or equivalent experience in relevant subject areas in industrial contexts.

If English is your second language an IELTS score of 7.0 overall, with 6.0 in each element is required for both pathways.

# INTERACTIVE FACTUAL NARRATIVE MA

## Length of course

One year full-time taught in block release

## Location

Harrow

## Course fees and funding

See [westminster.ac.uk/fees](http://westminster.ac.uk/fees)

## More course information

See [westminster.ac.uk/journalism](http://westminster.ac.uk/journalism)

The storyteller of the future is not just someone with ideas, but a person that is able to communicate concepts through a series of platforms, that can lead innovation and communicate effectively within an inter-disciplinary team. Today's designers, coders, journalists, documentary film makers, photographers, educators, broadcasters, radio producers and social campaigners need to have the appropriate digital media skills to "tell their stories" in an interactive way.

The Interactive Factual Narrative MA is designed to create a safe experimental environment where you will acquire the methodology you need in order to develop your interactive factual stories. As this is a new field, terminology is still confusing and you will have heard wording as varied as i-docs, web-docs, social apps, mobile news, immersive journalism, VR stories, factual digital experiences, serious games, stories for change, transmedia non-fiction... and more. We have conglomerated all these different terminologies into the larger family of interactive factual narratives, or "interfactuals": stories that use digital interactive media to portray the world around us and who want to initiate change.



The Interactive Factual Narrative MA has a totally different approach from any masters' degree course you might know of. It has been conceived as a multi-disciplinary lab that will be taught in "burst mode" - blocks of three full days every two to three weeks - in order to allow you to keep your professional life while developing your dream personal project on the side. Treat it as a way to do R&D for your company's special project, or as a way to stay creative and socially engaged while keeping your day-to-day job. The Interactive Factual Narrative MA offers you a creative space to engage with your passions.

Modules on this course are following the production schedule of an interactive project and adopt an iterative way of working - where testing and user experience is taken in consideration at each step of the creative process. It will feel as a safe playing ground where you will be encouraged to learn, fail, re-iterate and ultimately think outside of the box. You will be asked to adopt a collaborative ethos and open your professional expertise to the benefit of your course peers. In doing so you will feel part of a creative community that will support you when needed, and hopefully serve you as a network even after the course has finished.

The modules will be very hands on and will be lead by a mixture of professionals from the field and university staff. All modules will be compulsory - this is to allow the different groups to advance at a similar pace.

By the end of the year you will have expanded your ideas of what an interactive narrative can be, acquired a solid knowledge of the field, consolidated a multi-skilled network of people and developed a digital prototype of your group idea. By then your project should be ready to be presented to potential financiers and media partners.

## MODULES

### Interactive Factual Fundamentals (IF Fundamentals)

The aim of this module is to provide you with a theoretical and historical overview of the field of interactive storytelling - with a focus on factual narratives. Theories of interactivity and narrative models will be analyzed while looking at existing examples. This module will run through the first two semesters and will provide a critical space for the class. Taking a full day out of the three of each burst, IF Fundamentals will use the theme of the burst and give the students a chance to be active in their research and experimentation. Students will be asked to present case studies, guest speakers will be invited, examples will be peer-critiqued - so that you will have a solid understanding of the field that will allow you to place your projects in a critical context.

### Ideation: Interactive Storytelling and Prototyping

The first part of this module will be dedicated to sharpening the core story of each group. Strategies to pin down and research the primary and secondary audience of the project will be disclosed, and teams will work on the "what, whom and why" methodology. This is where a mixture of user personas, impact charts, platform maps and other user experience design techniques will be tried. The second part of this module will be dedicated to initial prototyping of your ideas. User journeys and user flows might act as a starting point to start paper prototyping and presenting a first structure to the class. Testing techniques and iterative design will also be experimented.

### Building 1: Platforms, Design and Technology

This module wants to give you the tools to decide of the scope of your project so that you can start digitally prototyping it. Concepts such as "minimum viable product" and "project scoping" will be used to delimitate your first prototyping efforts. Current authoring and digital prototyping tools will be presented and you will be asked to experiment with them. Theories of user experience, iterative design and user testing will be core to this module. By the end of this module you will aim to have your first project's digital prototype.



## Building 2: The Business of Interactive Storytelling

Not forgetting that your project will need a solid business grounding if it wants to be fully developed, this module will touch upon four main areas: impact, budget, marketing and pitching. Each of these themes will be developed through a full hands-on day lead by specialists in each field. By the end of this module you will have to complete a first draft of your project's industry treatment.

### Major Project

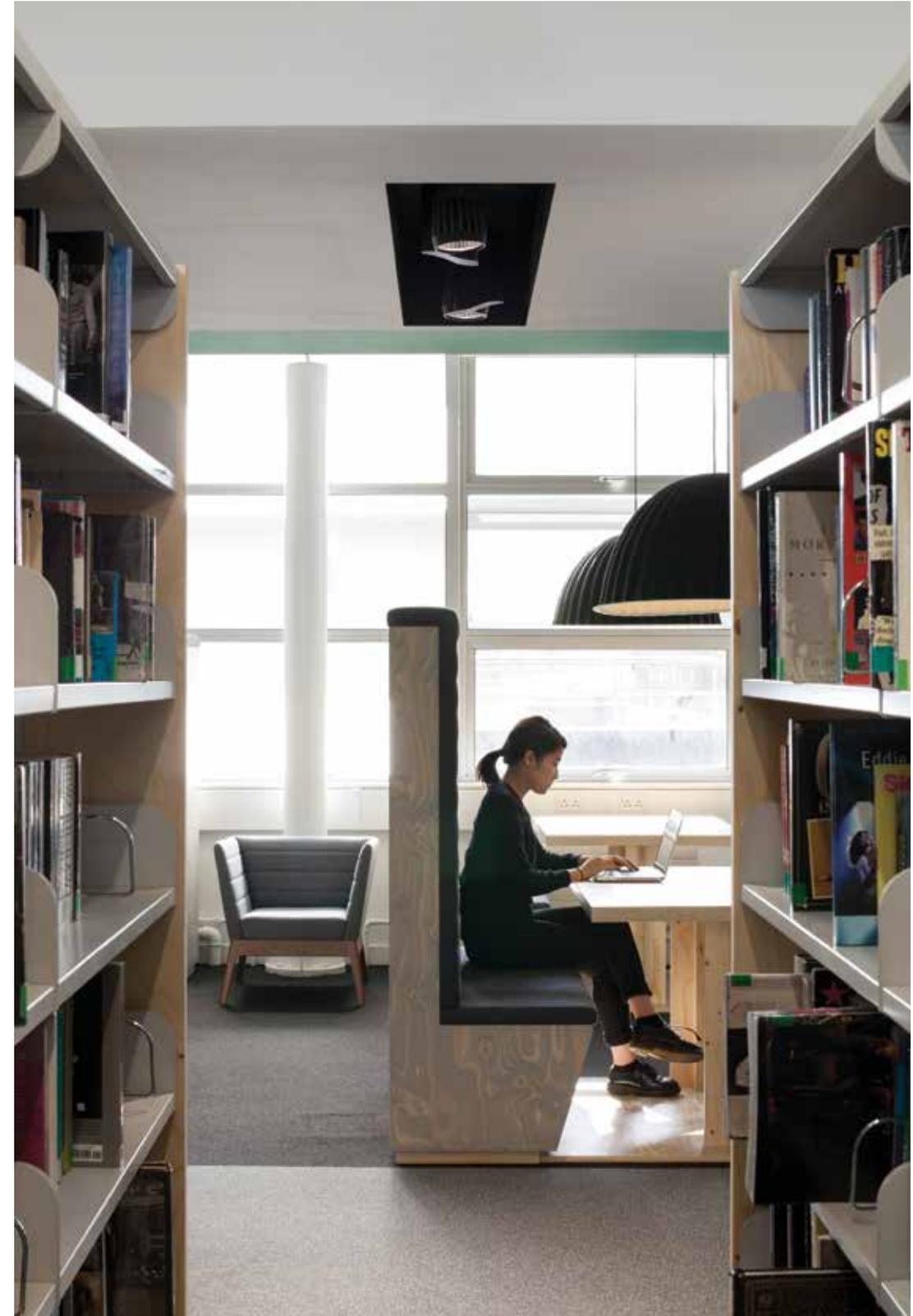
The last semester will be dedicated to the building of your interactive project and the consolidation of its industry treatment. Through regular meeting points and tutorials you will be coached all the way till your final pitch in front of a panel of industry members. Following the pitch you will be asked to provide a critical review piece that could be a written paper of 3,000 words or an interactive piece – the form of which will need to be discussed with your module leader. Here you will be able to critically evaluate your own work within the group efforts, position your project within the current interactive landscape and relevant interactive theory.

## ASSOCIATED CAREERS

The course is mainly geared at giving you the right support and methodology to develop your interactive project during the course. The critical awareness and the iterative methodology that you will gain will then serve you to remain competitive in the digital creative industries you might enter in the future, regardless of the technologies they use.

## RELATED COURSES

- Documentary Photography and Photojournalism MA
- Interactive Media Practice MA





## DISTANCE LEARNING

Westminster School of Media, Arts and Design recognises the role of technology in creating flexible learning options that meet the demands of students globally.

Distance Learning courses offer students the opportunity to benefit from high quality teaching and world renowned research whilst studying from a location of their choice.

The School works alongside the University's Education Technology Specialists to offer an engaging online learning platform where specialised modules can be delivered and students can collaborate remotely.

The asynchronous nature of our Distance Learning courses means that students based in different time zones can learn effectively and this allows students to fit their studies around other commitments such as employment.



## OPTION MODULES

### **Cultural Development and the Creative Economy (20 credits)**

This module provides an introduction to the place of culture in the contemporary understanding of development and the creative economy, placing emphasis on international development policies and programmes. Combining approaches from different disciplines and introducing a wide range of practical examples and case studies, the module aims to bridge theory and practice.

### **Cultural Policy (20 credits)**

This offers a critical introduction to cultural policy practiced locally, nationally, regionally and globally through analysis of frameworks and current priorities, and topics including cultural participation, culture and trade, arts education, international cooperation and mobility, cultural diversity and cultural rights, culture in communities and overall wellbeing. It is built around the key theorists and relevant conceptual approaches practiced by multiple actors who create, influence, implement and evaluate policy. The module examines the process of cultural policy making and the value of arts and culture to societies.

### **Intercultural Communication (20 credits)**

This module examines a wide range of theorists who have written on intercultural communication; it also challenges you to apply these theories critically to your own intercultural behaviour in personal and professional contexts by drawing on your own wide-ranging intercultural experiences. Through professional and autobiographical case studies, you will learn to function effectively in environments where a variety of cultures or sub-cultures are present.

### **International Cultural Relations Programme Development (20 credits)**

This module provides an opportunity for you to design an international cultural relations programme of your choice. The module will culminate in a "grant selection committee" simulation where you will present, advocate for and evaluate your peers' proposals based on set criteria to determine which proposals are funded.

### **Public Engagement and Cultural Diversity (20 credits)**

This module introduces you to theories and practical applications for cultural relations, considering contexts of cultural diversity, changing demographics and new media strategies. You will learn processes for bringing individuals, groups, governmental agencies, and non-governmental organisations together to address issues of common importance, for shared problem solving around, and participation in positive social change through deliberation, dialogue and action.

## ASSOCIATED CAREERS

The International Cultural Relations MA is designed for the early to mid-level NGO, civil society or government practitioner with two to five years of experience and those who have career ambitions in the fields of: international arts, education and cultural management, cultural diplomacy/external cultural relations, cultural policy, cultural development and the creative industries. The course welcomes more mature candidates who want to gain credit for or update their skills. The degree also enables further academic study in relevant fields at PhD level.

## ENTRY REQUIREMENTS

Admission to the course requires a First Class or Upper Second Class Honours degree or equivalent (BA 3.0 GPA) in the Arts, Social Sciences or Humanities; equivalent qualifications from overseas are accepted. Students with other first degrees will be considered, but will be required to show strong evidence of motivation and related professional experience. You should have a minimum of two to five years of related work experience. If your first language is not English, you will need an IELTS score of 6.5 or equivalent with seven strongly preferred.



## ENGLISH LANGUAGE DEVELOPMENT PRE-SESSIONAL AND ACADEMIC ENGLISH COURSES

International students who have been offered a place to study a postgraduate course at Westminster, but who have not met the English language requirements, may also be offered a place on one of our pre-sessional courses.

If you are an international student who has met the English language requirements for your course, but would still like to study on one of our pre-sessional courses, you may also apply to the admissions officers responsible for your course.

To be admitted onto either the seven-week or 12-week course, you will need to meet minimum English language criteria; full details of entry requirements can be found on our website, at [westminster.ac.uk/pre-sessional-english-courses](http://westminster.ac.uk/pre-sessional-english-courses)

Once you have started your degree, our Westminster Professional Language Centre can offer you modules to develop your Academic English proficiency in the context of your disciplinary studies.



### **Pre-sessional English**

Our pre-sessional English courses will help you to develop the language, literacy, and study skills necessary for academic life on your postgraduate course. You will also experience student life through our social and welcome programmes.

Our aim is to provide you with a solid foundation in the use of Academic English orally and in writing before you start your degree course, and to give you the skills, knowledge and experience to make the most of your time at university.

### **Academic English modules**

Our Academic English modules have been designed to allow you to consolidate, extend and develop your proficiency in Academic English alongside your degree course. Assessment of your level of proficiency in Academic English will take place during orientation week and learning week one (exact dates and time-slots will be circulated in early September or early January, depending on your course start date). This will determine whether you will benefit from taking one of the modules.

For more information visit [westminster.ac.uk/academic-english](http://westminster.ac.uk/academic-english)

## FACILITIES

Only 20 minutes by Tube from the West End, Harrow Campus is home to Westminster School of Media, Arts and Design and its vibrant undergraduate, postgraduate, research student and staff community.

Our purpose-built campus has undergone an extensive programme of refurbishment and modernisation in recent years, and we continue to make a substantial investment in enhancing its learning and social environments.

The redevelopment work has seen the creation of the Forum, a generous open space for socialising, informal learning and interactive presentations and multi-media performances. It contains a number of bookable project rooms and a new state-of-the-art exhibition space: London Gallery West.

As one of the main media and music education campuses in Europe we offer our students industry-standard music facilities that include 16 professional, fully-equipped rehearsal and recording studios, a purpose-built live music venue, a state of the art, room in a room recording studio and satellite public and multi-purpose performance spaces.

Our purpose-built television, film and audio recording studios, set construction workshop, and professional moving image and sound editing facilities offer an ideal environment to prepare students for professional life. Specialist online production facilities support the development of professional practices in journalism and communication.

The Faculty provides dedicated, high specification studios for its portfolio of art and design courses, with dedicated analogue and digital workshop facilities for print, wood and metal work, resins and plaster. Practices of drawing, animation, performance and installation, lens based and digital imaging are taught in specialist facilities. Project spaces support students' collaborative endeavours, prototyping and curating of creative works.



Fashion design students work within their own state of the art studios with access to dedicated facilities for sewing, pattern cutting, printing, fitting, a fashion resource room and computer suites.

The Photography Centre accommodates a broad range of analogue and digital imaging processes. It offers six large, professionally equipped studios, industry-standard post-production facilities, a selection of medium-format backs, two Hasselblad Flextight drum scanners, over a hundred medium-format film cameras, specialist printing facilities and much more. In addition, there are well-equipped laboratories for post-production, image analysis, sensitometry, colour evaluation and colour profile and management.

Our dedicated library is open 24/7 during term time and has recently undergone significant refurbishment to create a vibrant and inspiring learning environment with plenty of spaces for individual study and group learning, computer stations, new furniture and sympathetic lighting.

Students and staff on campus benefit from access to generous landscaped outdoor spaces and indoor sports facilities.



## ABOUT THE UNIVERSITY OF WESTMINSTER

For more than 175 years the University of Westminster has been a vibrant and creative place for learning, where students have enjoyed a dynamic professional and educational environment, graduating with the skills they need to succeed in their chosen career.

As an international centre for learning and research, we are committed to continuing those traditions. We pride ourselves on our record of excellence in research that makes a difference – to academia, to the professions, to business, to industry. Westminster has led the way – nationally and internationally – in research in architecture, art, and media and communications politics, allied health and biomedical sciences. The Research Excellence Framework (REF) 2014 confirmed our world leading positions in Art and design and Media and communications and internationally excellent (3\*) performances in English, Architecture and built environment and Allied health; all five units having more than 65 per cent of research activity assessed as 4\* and 3\*. Additionally, Psychology and neuroscience, Politics, Area studies, and Law were acknowledged for their excellence, with the majority of their research being of 3\* or above.

Our Graduate School, launched in 2012/13, is a dynamic 'hub' and cross-university focus for all staff and doctoral researchers engaged in research activity. The School supports the personal and professional development of doctoral and early career researchers through a range of activities, including seminars and networking events to facilitate sharing of best practice.

Each year a diverse mix of students of many backgrounds and abilities join the Westminster family. We have more than 20,000 students from over 150 nations (a quarter of whom are postgraduates) studying with us. We also have extensive connections with universities and industries throughout the world benefitting our students.

From our prime locations across three large campuses in London's West End, we are well connected to the UK's major centres of business, law, science and architecture. Our fourth campus in Harrow is a hub for the study of media, arts and design, with its own on-site student village.

Westminster School of Media, Arts and Design is based at Harrow Campus, our recently redeveloped site which offers state-of-the-art facilities, gallery and exhibition spaces, and places for private and joint study, socialising and performing.

The University of Westminster has more than 950 full-time teaching staff supported by a large number of visiting subject specialists, delivering high-quality learning and research. Our libraries provide access to more than 380,000 titles, 30,000 e-journals, 20,000 e-books and 230 databases; the libraries at all four of our campuses are open 24 hours a day, seven days a week, during the majority of term time.

Based in the heart of one of the world's greatest cities, our close links with industry and professional organisations in London, across the UK and all over the world enable us to attract the highest quality guest speakers and lecturers, and provide you with extensive networking opportunities and introductions to many of the world's leading companies. More than 50 separate professional bodies offer accreditation, approval or recognition of our courses, or membership for our graduates.

Our extensive network of tutors, administrators, counsellors, health service professionals, financial consultants and faith advisers is there to support you in every aspect of your life at Westminster.

Studying for a postgraduate degree is a challenging but extremely rewarding experience. You will develop specialist knowledge, hone your professional skills, and enhance your career prospects. To help you achieve your aims, we offer a mature study environment, dedicated postgraduate facilities and a broad range of courses that respond to and anticipate developments in professional life. We aim to

help you develop both the knowledge and the life skills you will need to succeed in an increasingly international workplace.

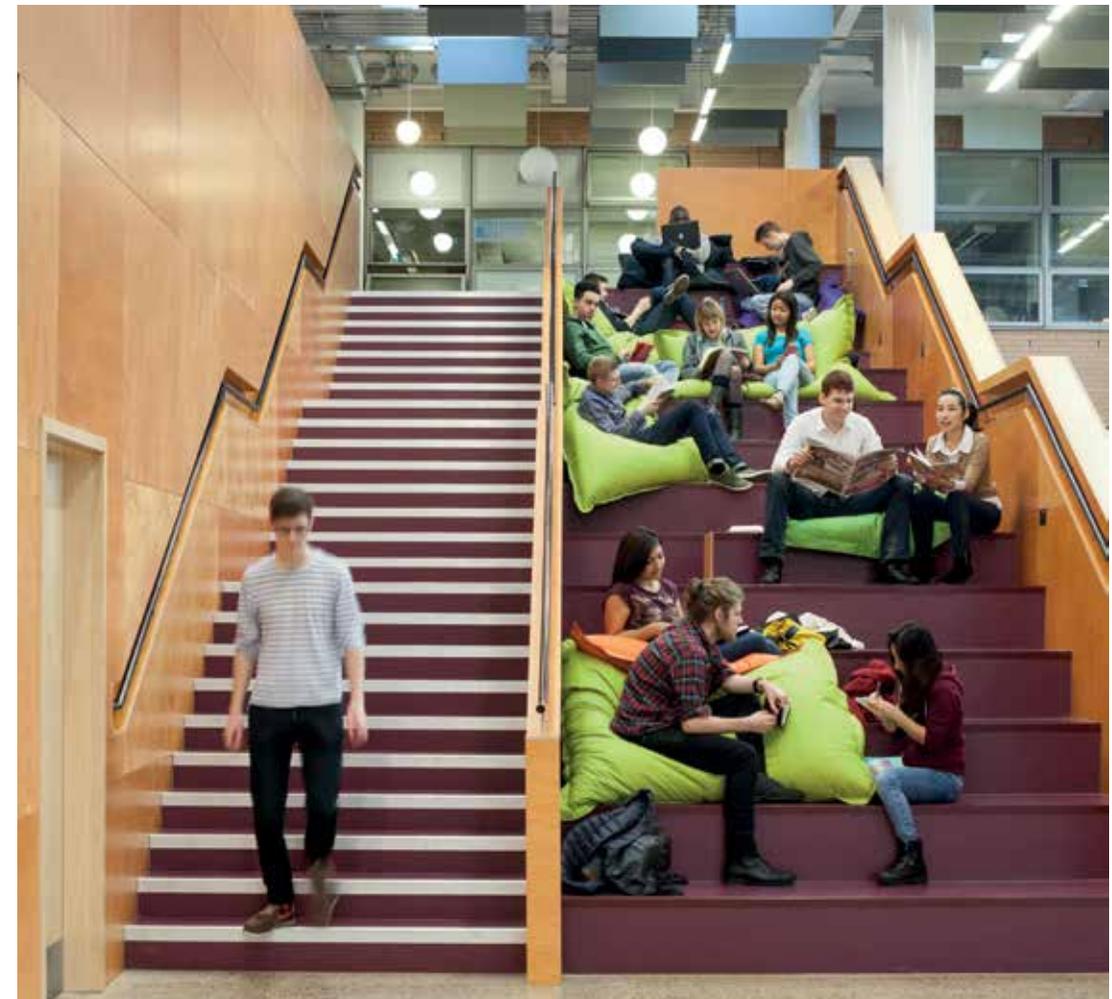
### Careers and employability

Whilst studying a postgraduate degree at the University of Westminster, you will not only acquire an in-depth knowledge and understanding of the subject you have chosen, you will also develop beneficial transferable skills related, for example, to research and analysis, communication, organising and prioritising, and logical and critical thinking.

Our dedicated Career Development Centre works with an ever-expanding network of over 3,000 employers, to provide students with exceptional careers support and guidance.

During your time at Westminster you will have access to our comprehensive online vacancy service, where you will find internal and external career opportunities. Our students are invited to a series of careers events throughout the year, which will provide you with access to a wide variety of employment and networking opportunities to boost your professional prospects.

Postgraduate students can also benefit from Westminster's mentoring scheme. Mentoring is a long-term relationship that meets a developmental need, and your mentor will facilitate your personal and professional growth by sharing knowledge and insights, to help you to succeed.



## LIVING AND STUDYING IN LONDON

London is one of the world's most exciting cities. From business and finance to fashion, art, music, cinema and sport, London is where things tend to happen first. And as one of the city's 400,000 students, much of what happens in the capital is within your reach. Importantly, making the most of London doesn't have to be expensive. With substantial student discounts and many of the city's attractions being free, you'll always find ways to make your money go further. Despite the size of the city, travel is usually straightforward with good underground, bus (including night buses) and train networks, and student discounts are available on Transport for London (TfL) travelcards. London is well connected by rail and road to the rest of the UK and Europe, and there are global air links through the city's five major airports. The University of Westminster's central London campuses are within easy reach of many famous landmarks and institutions including the Houses of Parliament, the BBC, the London Stock Exchange and the British Museum.

If you choose to study in Harrow, you can combine the advantage of a residential green site with easy accessibility to all that London has to offer.

The University is also ideally located to network with the city's business leaders and employers, so we can offer great placements and work opportunities for our students through contacts with our Careers Development Centre. Career opportunities in the capital are exceptional, with more than one million private sector businesses and public sector organisations operating within 20 miles of the University of Westminster. And with the British Library, the University of London Library and the archives of many institutions and professional bodies all close at hand, there is a huge variety of reference books and information to help you with your studies.



### Culture and entertainment

London is home to more than 250 art and design galleries such as the Tate Modern, Tate Britain and National Gallery, over 600 cinema screens – including Westminster's very own Regent Street Cinema and 200-plus theatres. The city also boasts a particularly vibrant music scene, ranging from rock, dance and pop, to world and classical music, a level of variety matched by London's exciting nightlife. And there is no shortage of places for socialising and dining out – with world cuisines represented at prices to suit everyone you can eat out for as little as £5.

If your passion is for fashion and shopping rather than traditional culture, London is home to designers such as Vivienne Westwood, Stella McCartney and Burberry. Oxford Street, the top spot for high street fashion is on the doorstep of our Regent campus, and the city is famous for its markets including Portobello Road, Camden and Spitalfields.

Football, rugby, cricket and tennis are among the sports that feature high on London's leisure scene, at legendary venues such as Wembley, Twickenham, Lords and Wimbledon. But if you prefer your leisure activities to be more relaxed, London is a city of more than 140 parks; 39 per cent of the city is green space.

If you are wondering what it would be like to study in London, visit [www.thestudentroom.co.uk/London](http://www.thestudentroom.co.uk/London) to get first-hand information about all the opportunities London students can benefit from.

## AN INTERNATIONAL EXPERIENCE

With one of the UK's largest international student populations, the University of Westminster has plenty of experience in giving you the help and support you need to make the most of your time with us. Before you arrive, you will receive a full information pack with details of your enrolment, healthcare and other information. We also provide a 'meet and greet' service for students landing at Heathrow Airport on specific days in September. Our team will meet you at the airport, and arrange transport for you to travel with other international students to your halls of residence or private accommodation.

Once you are here, we can give you comprehensive help and assistance including a whole range of services and activities to help you settle in. The International Students' Welcome Programme gives you the chance to meet fellow new students and Westminster staff, find your way around the University and London, learn about our facilities and services, and meet current international students. For more information visit [westminster.ac.uk/international](http://westminster.ac.uk/international)

### Meet us in your country

University staff frequently travel overseas to meet and advise potential students at exhibitions, partner institutions, alumni receptions and other events. We also work with representatives around the world who can help you with your application to Westminster. Visit [westminster.ac.uk/international](http://westminster.ac.uk/international) to see our calendar of visits and the overseas representatives we work with.

### Student visas

If you are a non-EU EEA passport holder you will need to check your visa requirements for study in the UK, by visiting [gov.uk/visas-immigration](http://gov.uk/visas-immigration)

**English language support during your studies**  
The Westminster Professional Language Centre provides in-session Academic English courses during your studies with us. The modules have been designed to allow you to consolidate, extend and develop your proficiency in Academic English at postgraduate or doctoral level. For more information visit [westminster.ac.uk/efl](http://westminster.ac.uk/efl)

### Pre-session English

Our pre-session English courses will help you to develop the language and study skills you need to join a full-time postgraduate degree at Westminster. The courses are designed for students with an IELTS score of 0.5 or 1.0 IELTS points below the required level for your chosen postgraduate programme. We run 12-week and seven-week pre-session courses for academic courses; successful completion allows you to progress to your Masters course starting in September and January. You can find more information online at [westminster.ac.uk/pre-session-english-courses](http://westminster.ac.uk/pre-session-english-courses)

### Postgraduate Semester Study Abroad Programme

If you are a current postgraduate studying a masters at an overseas institution you can join our Semester Postgraduate Study Abroad and choose to study from a range of modules or combine study with an internship. You can transfer these credits to your home degree and embed an international experience in your graduate programme of studies to enhance your global learning and future employability.

For more information on all the opportunities open to you visit [westminster.ac.uk/PG-SA](http://westminster.ac.uk/PG-SA)



University of Westminster ranked among top 100 most international universities in the world (THE, 2016)

# STUDYING AT WESTMINSTER

## HOW TO APPLY AND ENTRY REQUIREMENTS

### Taught Masters

The University of Westminster accepts applications through the online system UCAS Postgraduate. For more information visit [ukpass.ac.uk](http://ukpass.ac.uk). Once you have registered you can apply free of charge, and there is no application deadline for UKPASS, so you can make your course choices one at a time or all together. There is no official deadline for postgraduate applications, but we strongly recommend you apply early (by the beginning of April for September start and the beginning of October for January start), especially if you are interested in applying for a scholarship since you will need to submit a separate application and to send it by post for consideration.

If you require additional guidance you can contact our Course Enquiries Team,  
T: +44 (0)20 7915 5511,  
E: [course-enquiries@westminster.ac.uk](mailto:course-enquiries@westminster.ac.uk)

International students can get advice and support with applications from one of our partners around the world; to find out more, visit [westminster.ac.uk/international/countries/visits](http://westminster.ac.uk/international/countries/visits)

### Entry requirements

Most courses have the following minimum standard entry requirements:

- a good Honours degree from a recognised university, or qualification or experience deemed to be equivalent, and
- English language competency judged sufficient to undertake advanced level study. Please visit the individual course pages or [westminster.ac.uk/international/full-degree-study/english-language-requirements](http://westminster.ac.uk/international/full-degree-study/english-language-requirements) for further details.

If your degree (or equivalent qualification) is from outside the UK please look at [westminster.ac.uk/international](http://westminster.ac.uk/international) for information on our requirements from your country. Any specific entry requirements for a course are given in the course description on the course page.

### Gaining credit for what you have learned

Your previous study or experience, whether through paid work or in a voluntary capacity, may mean you can gain exemption from some modules.

Accreditation of Prior Certificated learning (APCL) can be gained based on previous study that has led to a formal certificated qualification and this may include work based experience (CPD). The Accreditation of Prior Experiential Learning (APEL) recognises knowledge or skills acquired through life or work experience, which have not been formally recognised by an academic or professional certification.

You can make a claim if you think you may be eligible by visiting [westminster.ac.uk/apcl](http://westminster.ac.uk/apcl)

The process is rigorous and credits will only be awarded for learning that is current and that related to the aims and content of the course for which you are applying.

### Notes for applicants

While courses are offered as described at the time of going to press, some revisions are made, mainly to ensure our courses are kept up-to-date. We will only cancel a course if it is unavoidable. Should any major change be necessary, applicants will be notified at the earliest point. There is no guarantee that courses that are undergoing validation will be approved.

### Research degrees

Separate application and admissions procedures apply for MPhil/PhD research degrees. Contact us for more details.

# COURSE STRUCTURE

## MASTER OF ARTS OR SCIENCE (MA OR MSc)

### Full-time study

Courses last for one calendar year (48 weeks). You will probably attend the University for seminars or lectures at least two days a week during the teaching year (31 weeks). The delivery and assessment of taught modules will normally be carried out between September and June, but it's likely that you will need to study over the summer months for your independent research – usually a project or dissertation.

### Part-time study

There are part-time routes in most subjects, which offer daytime or evening study or, in some cases, a mixture of both. Achieving a postgraduate qualification part-time normally takes at least two years, attending two sessions each week of the academic year, with a further six to 12 hours each week of personal study. Some employers will enable you to study by day release from work.

### Modular scheme

Our Masters degree courses are modular study schemes based on a system of accumulating credits, and offer the most flexibility and choice in your course programme. You can transfer credits you have gained to other courses or institutions, and every course combines core and option modules which, as you complete them, bring you closer to gaining your higher degree.

### Intensive block study

Some Masters courses are offered in short, intensive, block study periods of one to four weeks. They are full-time and may include weekend and weekday study; they are often followed by 12 weeks of personal study using an Independent Learning Package (ILP) approach. Single postgraduate modules can sometimes be studied in this way.

### MPhil/PhD courses

See the website: [westminster.ac.uk/research-degrees](http://westminster.ac.uk/research-degrees)



# ACCOMMODATION, FEES AND FUNDING

## ACCOMMODATION

After choosing your course, one of your biggest decisions will be where to live, and we aim to make that choice as easy as possible. Whether you decide to live in our halls of residence or in private housing, we can help you to find the right accommodation. For more information visit [westminster.ac.uk/housing](http://westminster.ac.uk/housing)

### Halls of Residence

Media, Arts and Design full-time postgraduate students studying can apply to live at Harrow Hall, our on-campus accommodation complex of self-contained units arranged in small, purpose-built, low-rise blocks, all surrounded by shrubbery and green lawns. Each unit has its own front door, lobby and six single bedrooms with en suite facilities. There are also double units, as well as twin-bedded rooms for those who wish to share.

Rents range from £124.39 per person for a shared room, or £167.65 for a standard single room, to £227.15 for a double studio room, including bills. A short bus ride from the Hall takes you into Harrow and its lively town centre, where you can find a wide range of shops, an art centre and a multiplex cinema. Baker Street and central London are only 20 minutes away, but it is also easy to escape the hustle and bustle of the city and visit the picturesque country villages and towns of the Home Counties. Applications can be made following the instructions on our website.



### Private accommodation

If you prefer a more independent lifestyle, we can help you to find your ideal student home. There is a huge supply of rented housing around Harrow and in London at a wide range of prices. Rents depend on where you live but, as an example, the majority of students studying in central London commute from travel zones 2 or 3 (just outside the central area), where you can expect to pay from £150 per week for a room in a shared flat or house. We can offer all students comprehensive advice on finding suitable private accommodation, and a good starting point is to attend one of our housing meetings in August and September. Here you can get a range of housing information and tips on successful flat hunting, as well as meeting other students to form groups to flat hunt together.



## FEES, FUNDING AND SCHOLARSHIPS

Studying at university is a long-term investment in your future, and one which can make a significant difference to career prospects and your earning power. But to be able to make the most of your time at Westminster, it's also important to work out how you will pay your fees, accommodation and day-to-day expenses while you are here.

Fees increase each year, normally in line with the rate of inflation. To find out the latest fee levels for your particular course, visit the course page on our website at [westminster.ac.uk/courses/postgraduate](http://westminster.ac.uk/courses/postgraduate)

The University of Westminster has one of the most generous scholarship schemes of any UK university, and we are able to offer a wide range of scholarships for UK, EU and international postgraduates, and for those studying on either full-time or part-time routes. You can find our latest scholarship funding opportunities online, at [westminster.ac.uk/scholarships](http://westminster.ac.uk/scholarships); please check the site regularly for updates.

Once you have been offered a place (conditional or unconditional) on a

postgraduate course you can apply for a scholarship. Scholarships are competitive and have strict deadlines. Details of the application process, and deadlines for full-time UK, EU and international students, can be found by visiting [westminster.ac.uk/scholarships](http://westminster.ac.uk/scholarships)

If you would like to apply for a scholarship on a PhD course, you can find information at [westminster.ac.uk/graduate-school](http://westminster.ac.uk/graduate-school)

From September 2016, Student Finance England (SFE) are introducing a loan of up to £10,000 for students starting a postgraduate Masters course starting in September 2016 or later. The loan can be used to pay tuition fees or help meet your maintenance or study costs. Your course must be at postgraduate Masters level and you must meet the eligibility rules that relate to residence, settled status, previous study and qualifications. Eligible courses can be taught or research-based. At the University of Westminster, eligible courses include MA, MSc, LLM, MBA, MRes and MPhil. RIBA Part II architecture and integrated Masters do not qualify. The loan is available for full-time and part-time study.

For further information, please visit [westminster.ac.uk/pg-student-funding](http://westminster.ac.uk/pg-student-funding)

## LOCATION

Westminster School of Media, Arts and Design is based at our Harrow Campus.

In north west London, **Harrow Campus** is just 20 minutes by Tube from central London, and close to Harrow town centre. Here you will find major retail stores, a civic centre, an arts centre and a multiplex cinema. Nearby Harrow-on-the-Hill is a historic village offering a richly contrasting atmosphere.

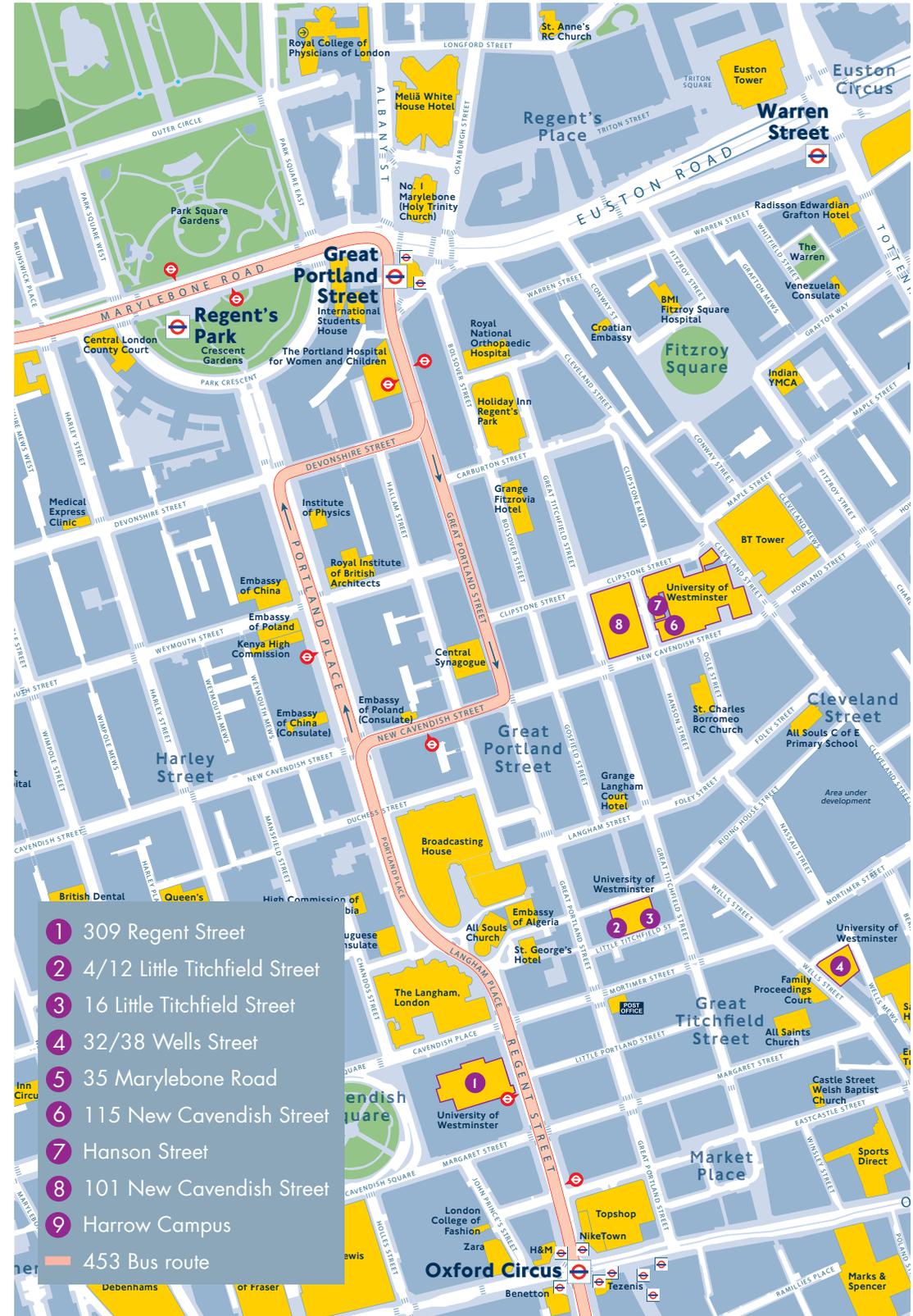
**School location**  
Watford Road,  
Northwick Park  
London  
HA1 3TP

If you study at the University of Westminster, everything that London has to offer is on your doorstep. Our central London campuses are ideally located for shopping, eating out, enjoying London's nightlife or just simply relaxing. As a University of Westminster student you will have access to all the facilities the University has to offer on all four campuses.

**Cavendish Campus** is situated in the artistic and bohemian area of Fitzrovia, with Oxford Street, Regent's Park and the British Museum only a ten-minute walk away and the peaceful Fitzroy Square just around the corner. The campus serves the Faculty of Science and Technology.

**Marylebone Campus** is opposite Madame Tussauds and just off Baker Street. We are close to the elegant shopping available on Marylebone High Street and just five minutes away is one of London's finest green spaces, Regent's Park. The campus serves the Faculty of Architecture and the Built Environment and Westminster Business School.

**Regent Campus** is situated on and around one of the busiest streets in London, home to a wide range of bustling shops, cafés and restaurants and just a couple of minutes walk from Oxford Street. The campus serves the Faculty of Social Sciences and Humanities and Westminster Law School.



## CONTACT US

### COURSE ENQUIRIES

Our Course Enquiries Team can provide you with information and advice on a range of issues, including:

- course information
- entry requirements for UK/EU and International students
- how to apply for a course
- Postgraduate Information Evenings: dates, times and locations
- campus tours: dates and times of tours
- tuition fees
- funding and scholarships.

Call our dedicated Course Enquiries Team from 9am–5pm, Monday–Friday.  
T: +44 (0)20 7915 5511  
E: [course-enquiries@westminster.ac.uk](mailto:course-enquiries@westminster.ac.uk)

#### Course Enquiries Team

University of Westminster  
First Floor, Cavendish House  
101 New Cavendish Street  
London W1W 6XH

Facebook: [facebook.com/uw.mad](https://www.facebook.com/uw.mad)  
Twitter: [twitter.com/uw\\_mad](https://twitter.com/uw_mad)

### MEET US IN YOUR COUNTRY

Members of the University frequently travel overseas to meet and interview potential students at exhibitions, partner institutions, alumni receptions and other events. We also work with representatives around the world who can help you with your application to Westminster. Visit [westminster.ac.uk/international](http://westminster.ac.uk/international) to see our calendar of visits and local representatives.



All course information is correct at the time of going to press. On occasion, subsequent to publication, some changes may be made to the courses and modules offered. Should any major change be necessary, applicants will be notified at the earliest point. For the latest information please refer to our website.

Published in July 2016. Produced by Communications, Recruitment and External Affairs.

Once you have finished with this brochure please recycle it.

# westminster.ac.uk/mad

For courses in:

Art and Design

Fashion

Film

Journalism and Mass Communication

Music

Photography

## CONNECT WITH WESTMINSTER ONLINE



[facebook.com/  
uw.mad](https://facebook.com/uw.mad)



[twitter.com/  
uw\\_mad](https://twitter.com/uw_mad)



[youtube.com/user/  
uniofwestminster](https://youtube.com/user/uniofwestminster)



[instagram.com/  
uw\\_mad](https://instagram.com/uw_mad)



[blog.westminster.ac.uk/  
international](http://blog.westminster.ac.uk/international)



See our University  
page on LinkedIn

China: [westminsterchina.cn](http://westminsterchina.cn)



WeChat:  
[westminsteruni](https://wechat.com/wechat/uw_mad)



[weibo.com/  
westminsterchina](https://weibo.com/westminsterchina)

India: [twitter.com/westminsterin](https://twitter.com/westminsterin)  
[facebook.com/UniversityOfWestminster](https://facebook.com/UniversityOfWestminster)  
[in.linkedin.com/in/universityofwestminster](https://in.linkedin.com/in/universityofwestminster)

## FIND OUT MORE

Mobile app for students: [westminster.ac.uk/iwestminster](https://westminster.ac.uk/iwestminster)

Sign up for customised content: [your.westminster.ac.uk/form/enquiry](https://your.westminster.ac.uk/form/enquiry)

Create your own Virtual Open Day: [yourvirtualopenday.westminster.ac.uk](https://yourvirtualopenday.westminster.ac.uk)

## COURSE ENQUIRIES

T: +44 (0)20 7915 5511

E: [course-enquiries@westminster.ac.uk](mailto:course-enquiries@westminster.ac.uk)

101 New Cavendish Street

London W1W 6XH



University of Westminster ranked  
among top 100 most international  
universities in the world (THE, 2016)