Royal Conservatoire
of Scotland

SCHOOL OF

DRAMA, DANCE, PRODUCTION AND FILM

BA PRODUCTION TECHNOLOGY AND MANAGEMENT

PROGRAMME HANDBOOK

September 2024

Equality, Diversity & Inclusion Statement

The Royal Conservatoire of Scotland embraces a diverse population of students and staff. We believe that excellence can be achieved through recognising and celebrating the value of every individual, and are committed to promoting equality, diversity and inclusion in all of our activities.

We are committed to developing and upholding a culture based on respect, inclusiveness, transparency and open-mindedness. We will proactively advance equity and inclusive practice in our activities and through effective and collaborative action, ensure that we all have the right to be seen, heard and celebrated.

Anti-Racism Statement

RCS has launched a new institutional Strategic Plan taking us through to 2030. As part of this, we reflected on lessons learned to date through our work on Anti-Racism and our original Anti-Racism Action Plan that was created in 2020, as well as how we develop anti-racism further in a way that is embedded fully in our values and goals.

The Conservatoire has a zero-tolerance approach to racism and condemns all racist and discriminatory behaviour. We are committed to challenging and dismantling structural racism within our practices, policies, procedures, and community. In using the term ‘Zero Tolerance’, our meaning is that we do not tolerate acts of racism in RCS and that our response to any abuse will be timely, visible, credible, dealt with through transparent systems and in line with our policies.

It is unacceptable that anyone at the Conservatoire experiences racism or discrimination. We stand with our BIPOC staff and students and those from all under-represented ethnic groups in pledging to take action. We are committed to ensuring that The Royal Conservatoire of Scotland is an anti-racist environment within which all our staff and students can work, train, study and progress with dignity and respect.

Contents

1.	**WELCOME**	**1**
1.1	History & Philosophy of your programme, national and international context	1
1.2	Your responsibilities as an RCS student	3
2.	**PROGRAMME SUMMARY DETAILS**	**4**
2.1	Current Programme Title	4
2.2	Duration	4
2.3	Mode(s) of Study	4
2.4	Credit Framework	4
2.5	Date of (Re-)validation	4
2.6	Start date	4
2.7	Next review date	4
3.	**PROGRAMME SPECIFICATION**	**5**
3.1	Core values/philosophy and relationship to RCS vision/strategy/curriculum principles	5
3.2	Graduate Level Programme aims	7
3.3	Programme Learning Outcomes	8
3.4	Admission Criteria	9
3.5	Description of Applicants	9
3.6	Programme Content (credits, total hours)	10
3.7	Learning outcomes by level (programme overview), and curriculum progression	15
3.8	Benchmarks used for Programme Level Outcomes and level Learning Outcomes (e.g. SCQF, QAA Benchmark, FHEQ, RCS Graduate Attributes, European benchmarks etc.)	19
3.9	Areas of study in programme (e.g. strands)	30
3.10	Learning and teaching methods	30
3.11	Assessment	33
3.12	Assessment Modes	33
3.13	Types of Feedback	37
3.14	Assessment Calendar	38
3.15	Programme Specific Progress and Resit Regulations	38
3.16	Graduation costs	41
4.	**LEARNING ENVIRONMENT**	**42**
4.1	Support for students (academic, pastoral)	43
4.2	Support and Specialist provision for students with a disclosed disability	45
4.3	Feeding back to your programme leader(s) and other staff (including programme committee)	45
4.4	Internationalisation	46
4.5	Work-based learning	47
4.6	Health and safety, safe space	47
4.7	Equality and Diversity	48
4.8	Technology and learning resources/modes (e.g. VLE)	50
4.9	Staff	51
4.10	IPR, copyright etc.	52

4.11 The student contract 52
4.12 Transitions Tutor role 53
4.13 Communication in department/programme 53
4.14 Working week 54
4.15 Independent study, autonomous learner, reflective practitioner 55

5 MODULE DESCRIPTORS BY LEVEL 56
5.1 SCQF Level 7 56
5.2 SCQF Level 8 79
5.3 SCQF Level 9 96

1. WELCOME

1.1 History & Philosophy of your programme, national and international context

The first production degree at the Conservatoire was a BA in Stage Management Studies, which commenced in 1998. Having emerged from previous similar technical courses, the degree aimed to produce the kind of multi-tasking stage managers, who had been the core of the Scottish theatre workforce through the previous twenty years. Students experienced all areas of the technical and production arts and, whilst some went on to take roles in technical positions, there was little demand for technical specialists at the point of graduation, with most graduates staying in Scotland, at least to begin with. As a result, the philosophy of the programme centred around building a generic understanding of the theatrical process and the core 'soft skills' such as collaboration, versatility, communication and respect which were vital to functioning effectively in the national industry at this time.

Over the next ten years, as the programme established itself, it evolved into a degree in Technical and Production Arts which accommodated broad specialist pathways, grouping similar subjects together. This was in line with the changing appetite of the students, who were now becoming more aware of developing technologies and more focused in their career aspirations. The industry, too, shaped this move to specialisms, as developing technologies became vital for some but not for others, which created clear differences between the required learning environment for a technician and/or manager and for a production artist and/or designer. The Conservatoire approach to learning and teaching had also evolved, and reflective practice as a core assessment mode was built into most modules at this time. The reflective, autonomous practitioner was, by now, at the centre of the programme philosophy and whilst the personal skills that formed the foundation of the original degree were not forgotten, they became secondary to technical skills and subject specific understanding in an attempt to 'keep up' with industry developments.

In 2012, the current BA Production Technology and Management (PTM) programme began, having split almost entirely from the art and design elements of the previous curriculum, with the four specialist pathways now offered being Lighting, Sound, Stage Management and Stage Technology.

Our students had become more technically proficient, more internet aware and more international in their outlook at the point of entry. They were very focused on specific career pathways and had limited interest in peripheral subjects. Technology was moving so fast that a deep dive into their specialist areas was necessary for them to have a chance at competing in the professional marketplace so, holding on to a slightly broader curriculum in year one to ensure that all students understood the working environment, a more specialist pathway was now possible from year two onwards. This is still the basis of the current programme.

The BA PTM has four core strands to its philosophy and structure. The acquisition of strong technical skills, or **Stagecraft**, is central but with **Communication** including those vital core 'soft skills' and **Management**, which addresses personal preparedness, teamwork, and professional standards, are positioned equally alongside this.

These modules are all assessed primarily through the application of your learning on live productions and your refection of you own development. With most of the learning happening in these live contexts, the venues and rehearsal rooms become the classroom where important successes and constructive failures can take place. Mistakes are an integral part of the journey and overcoming challenges often results in a deeper learning experience and a stronger understanding of process.

The final, and equally important, strand of the programme is **Personal and Professional Development** which supports the other three by nurturing and embedding reflective practice, creative and cultural awareness and personal employability skills.

Whilst not a separate pathway within the programme, video projection has become more prominent in recent years and is now included as a technical skill in Stagecraft modules. This ensures that, as this area of technology grows, students in all technical disciplines have the knowledge and understanding to support video in a stage production context.

As part of the digital strategy of the programme, we embrace developing technologies including the use of artificial intelligence (AI). Used properly and respectfully, AI can enhance creative processes and be a valuable part of your professional tool kit. We aim to equip you with the skills and knowledge needed to thrive in a technologically advanced world, ensuring you are not only creatively adept but also technologically literate and socially conscious.

Away from the curriculum there are additional impacts of the advancement of technology. Global news and social media area are a constant presence and as cohorts become more curious and more diverse, there is also the potential for a negative impact from social influences putting pressure on your health and wellbeing. Even in the Conservatoire, theatre performance often interrogates areas of controversy and explores themes that are potentially uncomfortable or even distressing.

To help you to navigate these issues in relation to your studies, the Conservatoire has a Safe Space policy and any student not wanting to be involved in a particular project, for good reason, may request a change. Alongside this, and to build coping strategies for your future employability, the programme recognises and celebrates different voices and empowers you to build the social skills and cultural awareness you will need to navigate a complex and challenging industry.

Utilising the Conservatoire production calendar, cultivating technical skills and developing professional practice remains at the forefront of the curriculum but the programme also recognises the need for both staff and students to experiment and play away from the deadlines and parameters of a production schedule. The phrase ‘breathing space into the curriculum’ has been a driver for the current programme structure with more time for non-production activities being created, to provide a safe place for creative risk taking and technical experimentation, both in core programme modules and in Interdisciplinary and Extended Practice modules delivered across the Conservatoire.

Our standards are high as they relate to industry expectations and, whilst recognising you are still a student, the programme will challenge you to achieve these professional standards of work. The range of opportunities available to you

is second to none, as are the facilities, but it is up to you to take full advantage of this. The programme places you in an ideal environment to learn but requires you to take a proactive approach to your learning journey.

Although there are no equivalent degree programmes in Scotland, there are several across the UK offering training and education in Production Technology and Management subjects. The Royal Conservatoire of Scotland, however, has the unique advantage of delivering training in the context of a broad range of disciplines, unparalleled in the UK and among very few internationally. Over and above the more established drama productions, engagement with opera, ballet and musical theatre make the programme stand out from its counterparts elsewhere.

Our distinctiveness is also defined by our working relationships with national and international organisations such as the Association of British Theatre Technicians, the National Theatre of Scotland, Scottish Opera, Scottish Ballet, Avolites, TAIT, Digico and Just FX.

As a result, the BA PTM programme is recognised as a high quality, practice-based training resulting in graduates being employed in positions across the globe.

1.2 Your responsibilities as an RCS student

The development of professionalism is a core aim of the programme. Alongside working to industry standard practices, professionalism can be described as behaving with responsibility, integrity and accountability, all of which will be monitored as part of your assessment in the Management modules.

As a basic level of respect to yourself, your peers and your staff, you are expected:

- To behave in class, rehearsal and production in a disciplined manner at all times.
- To work, explore and experiment outside supervised time.
- To contribute fully to the work of the group.
- To listen to and value the contributions of others and be willing to work supportively with your peers outside of supervised time.
- To prepare thoroughly and independently for all work.
- To be willing to respond positively to new challenges.
- To relate your work within the Conservatoire to the wider context of the arts, culture and society.

The full **RCS Regulations, Codes of Procedure and General Rules** can be found on the RCS Portal.

2. PROGRAMME SUMMARY DETAILS

2.1 Current Programme Title

BA Production Technology and Management

2.2 Duration

Three (3) Years

Exit Award Title	No. of Years	No. of Terms
Certificate of Education	1	3
Diploma of Higher Education	2	6
Bachelor of Art Ordinary Degree	3	9

2.3 Mode(s) of Study

Full-Time

2.4 Credit Framework

Exit Award Title	SCQF Level	SCQF Credits	ECTS Credits
Certificate of Education	7	120	60
Diploma of Higher Education	8	240	120
Bachelor of Art Ordinary Degree	9	360	180

2.5 Date of (Re-)validation

17th May 2024

2.6 Start date

September 2023

2.7 Next review date

2028

3. PROGRAMME SPECIFICATION

3.1 Core values/philosophy and relationship to RCS vision/strategy/curriculum principles

The BAPTM is a three-year ordinary degree offering you the opportunity to train as a specialist in one of four areas of study as well as having a well-rounded knowledge and practical experience in all four disciplines:

Lighting
Sound
Stage Management
Stage Technology and Automation.

Having identified your chosen specialism at interview, you will study all four subjects in year one, building the broad skillset of a general technician before focusing on your chosen specialism from year two onwards. Whilst the programme does not include an Honours year, your final year on the programme will be individually negotiated to ensure your direction of travel offers the opportunity for you to develop the advanced skills and knowledge that will enable you to pursue your discipline to the highest level.

Learning Environment

The BAPTM offers you the opportunity to immerse yourself in a practical, vocational environment in real situations where you will also be able to develop your emotional intelligence, creativity and collaboration. The vision and values of the Conservatoire inform the philosophy of the programme which recognises personal skills as highly as technical ability, values individuality as part of a vital team dynamic, embraces reflective practice as a vehicle for creativity and innovation, and celebrates diversity and inclusive practices.

Working in small groups on productions alongside students from across all three year groups as well as visiting professionals, you will become part of a unique, holistic community of practice where staff support, peer learning and independent study work in tandem to create a rich, dynamic learning environment where collaboration and shared purpose come together. With the venue as your classroom, you will learn from each other's strengths and weaknesses, building emotional intelligence and fostering a culture of lifelong learning and a shared sense of belonging.

The Curriculum

Six principles encapsulate the Conservatoire's artistic and educational philosophy. These principles represent a distillation of the qualities that the Conservatoire's curriculum will promote in all its students. The Conservatoire has adopted a 'tight-loose' approach to the application of these principles. The 'tight' aspect is the requirement for the principles to underpin all programmes of study; and the 'loose' aspect is the freedom of Schools and programme teams to decide how best to apply the principles within their own programmes.

The six principles are that the curriculum:

1. Develops excellence alongside high levels of reflection in all of our disciplines.

2. Fosters the creative attitudes and skills needed for collaborative learning in and through practice.
3. Enables students to take responsibility for managing and evaluating their own learning.
4. Provides students with insight into a diversity of artistic fields and experience of what is required to succeed in their individual arts practice.
5. Develops the ability to use theoretical understanding to inform practice and practice to inform theory.
6. Enables students to make a contribution in the world as artists, educators, advocates and active citizens.

Within the programme's overarching aim of producing professional, employable stage managers, technicians and technical designers, the BA PTM embraces the Conservatoire's curriculum principles, with each being given an appropriate emphasis in the context of the programme's vocational and professional focus.

In line with this, the programme places particular value on:

- High level, production-based skills development, underpinned by a strong reflective practice, empowering you to take autonomous control of your continued professional development.
- Sustainable practice, innovation and creative problem solving, creating the potential for you to make a meaningful contribution to the future of your industry.
- Team-oriented, collaborative opportunities across all areas of production technology and management, nurturing a community of practitioners committed to peer support.
- Inclusive and diverse experiences, in a supportive and enriching learning environment, encouraging you to contribute to building a more equitable landscape within the industry.
- Respectful and appropriate communication and co-operation at all levels, fostering a culture of professionalism and shared endeavour.
- Connection with, and contribution to, other performing arts communities, championing ethical, sustainable and inclusive initiatives - locally, nationally and internationally.

Naturally, there will be a changing emphasis on each of these aspects of the programme as you progress through the three levels and, given the focus on the needs of the individual, emphasis will also vary from student to student, but you will ultimately evidence these values and standards by navigating your learning journey, and onward career, with confidence, compassion and creativity.

Collaboration with BA Production Arts and Design

The two production programmes sit side by side and the staff and students work closely together in a variety of ways, most notably through production work as part of the relevant core practice modules. To establish an appropriate professional working relationship and to build mutual understanding and respect across departments, there are several cross delivered modules and projects where the students come together outside production work. These are scheduled and structured in level one and become more optional and autonomous as the programmes progress.

- Level 1 Venues inductions and orienteering session
- Level 1 Collaborative Project
- Level 1 Personal and Professional Practice classes and seminars (PPD1)

- Level 1 Research Project (PPD1)
- Level 1 Creative Citizenship module
- Level 2 Sustainability sessions
- Level 2 IXP modules
- Level 3 Professional practice sessions
- Level 3 IXP modules
- Level 3 Personal Projects and extra- curricular activities.

Staff work across the two programmes as required and support students in their production work as appropriate.

Changing Subject

In level one, you will engage with classes and production activities in all four specialisms offered on the programme. In extraordinary circumstances, you may at some point feel more suited to different pathway from the one you identified at your interview. In this case, there is a rigorous process through which you can apply for a subject change. If staff feel able to accommodate your request within their allocated resources, you will be invited to an interview and offered the opportunity to evidence your suitability for this change. If all parties agree that this move is appropriate and can be accommodated, you will continue the programme in your new subject from the start of level two.

Graduate Attributes

Graduate Attributes encapsulate the potential range of specialist abilities, personal qualities and skills gained through study at the Conservatoire.

Conservatoire graduates are specialist arts practitioners and are generally highly skilled, effective, and confident individuals. Conservatoire Graduate Attributes firstly encapsulate the Conservatoire's Curriculum Principles and then develop those principles in the context of the wide range of transferable skills and insights that are acquired and developed during each student's unique academic and artistic journey.

The table in section 3.8 maps the Conservatoire's graduate attributes to the BA PTM programme aims and learning outcomes.

3.2 Graduate Level Programme aims

The programme aims to

- Equip you with advanced practical skills through a range of experiences in both workshop and production settings building proficiency, confidence, and an appropriate level of autonomy in your chosen specialism.

- Cultivate your ability to reflect on your work, set goals and engage in personal development planning empowering you to take ownership of your creative journey and professional growth.

- Provide you with a comprehensive understanding of the theories and methodologies that inform and contextualise your practice, enabling you to

critically analyse your work and navigate the production process with depth and insight across a range of performance outcomes and settings.

- Foster a culture of experimentation and innovation, helping you navigate the complexities of the ever-evolving creative landscape with confidence and agility.
- Develop written, verbal, and visual communication skills alongside personal management and team management practices, building your understanding of emotional intelligence and preparing you for effective collaboration and leadership roles in the industry.
- Promote diversity and inclusion in your practice and encourage you to celebrate individuality and practice allyship.
- Introduce you to industry expectations and empower you to contribute to the evolving professional landscape in a meaningful way whether at a local, national, or international level.

3.3 Programme Learning Outcomes

Upon completion of the programme of study you will be able to:

LO No.	Programme Learning Outcomes
1	Apply suitable written, verbal and physical communication with autonomy as appropriate, in order to lead your team and collaborate effectively with all relevant departments.
2	Apply effective self-management and team-management skills in the wider production context, with consideration to current professional, social and ethical priorities as appropriate.
3	Plan, prepare, document and anticipate technical challenges in order to deliver creative technical and design solutions as part of the production team offering sustainable options as appropriate.
4	Reflect on your practice and analyse personal learning to inform a dynamic and goal oriented Continued Professional Development plan.

3.4 Admission Criteria

This programme can be flexible to the application pool although a mix of backgrounds and experiences is preferable to ensure diversity within the cohort.

Category	Minimum Intake Threshold	Maximum Intake Threshold
Scottish	5	22
RUK	5	22
International (including EU)	5	22

3.5 Description of Applicants

The programme is aimed at applicants who are passionate about producing live performance and who aspire to being integral to the development and leadership of production technology and management disciplines in the future.

You should show a basic working knowledge of at least one of the subjects within the programme (i.e. Stage Management, Stage Technology and Automation, Lighting or Sound) which you will identify as your specialism at the point of application.

Through your portfolio of work and previous experiences, you should evidence experience of problem solving, people skills and organisational skills, where possible, as well as an awareness of team working and the qualities of leadership. The ideal applicant for the programme will be creative, passionate, and positive in their outlook as well as compassionate, respectful, and supportive in their interactions with others.

These qualities will be evidenced to the interview panel in your personal statement, your approach to the set tasks required for the interview and in the interview itself, which will be a conversation with the panel about your experiences.

The panel will also be looking for evidence of a basic understanding of the nature of production along with the potential career paths and associated work opportunities, as well as an enthusiasm for watching and engaging with performance in its broadest sense.

3.6 Programme Content (credits, total hours)

Module Title	Credits/Total Hours
Level One - Creative Citizenship	10/100
Level One – Communication 1	20/200
Level One – Management 1	10/100
Level One – Stagecraft 1	60/600
Level One – Personal and Professional Development 1	20/200
Level Two – Communication 2	30/300
Level Two – Management 2	20/200
Level Two – Stagecraft 2	40/400
Level Two – Personal and Professional Development 2	20/200
Level Three – Communication 3	30/300
Level Three – Management 3	30/300
Level Three – Stagecraft 3	30/300
Level Three – Personal and Professional Development 3	20/200

Programme specific electives/options

Module Title	Credits/ Total Hours
Level Two – Interdisciplinary and Extended Practice	10/100
Level Three – Interdisciplinary and Extended Practice	10/100

Diagrammatic Structure of Programme

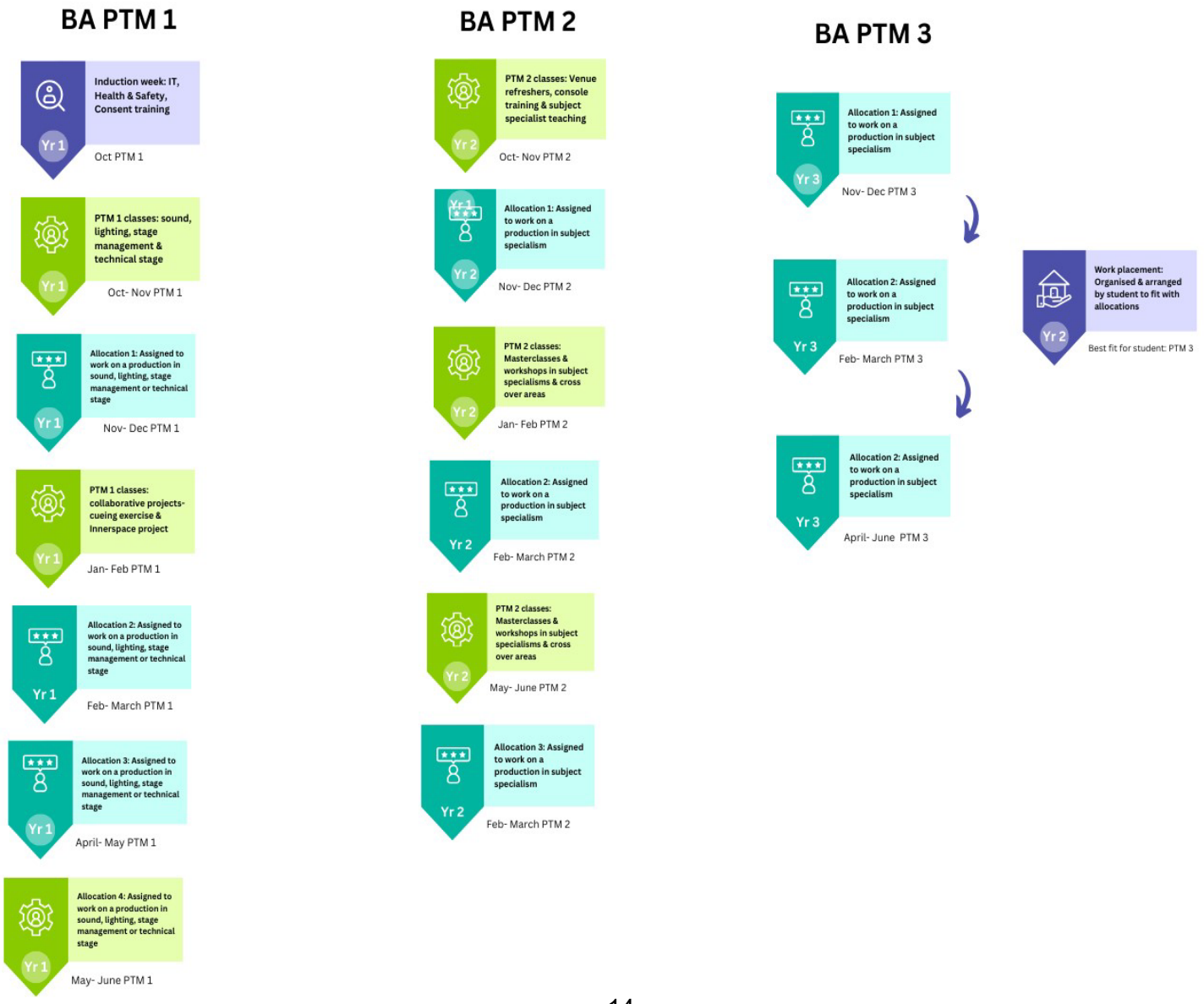
<table>
<tr><th colspan="13">Level One</th></tr>
<tr><td></td><td>1</td><td colspan="2">2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td><td>11</td><td>12</td></tr>
<tr><td rowspan="3">Term One</td><td rowspan="3">Induction Week</td><td colspan="6">Stagecraft 1 (Classes and Projects)</td><td colspan="5">Stagecraft 1, Communication 1 & Management 1
(Junior Production Allocation 1)</td><td>Stagecraft 1
Directed
Study</td></tr>
<tr><td colspan="12">Personal & Professional Development 1
(Classes & Seminars)</td></tr>
<tr><td colspan="12">Creative Citizenship
(Classes & Seminars)</td></tr>
<tr><td rowspan="2">Term Two</td><td colspan="6">Stagecraft 1 (Projects & Assignment – Directed Study)</td><td rowspan="2">ILW</td><td colspan="4">Stagecraft 1, Communication 1 & Management 1
(Junior Production Allocation 2)</td><td rowspan="2">Personal and
Professional
Development 1
Project Week</td></tr>
<tr><td colspan="6">Personal & Professional Development 1
(Reflective Practice)</td><td colspan="4">Personal & Professional Development 1
(Reflective Practice)</td></tr>
<tr><td rowspan="2">Term Three</td><td colspan="10">Stagecraft 1, Communication 1 & Management 1
(Junior Production Allocations 3 & 4)</td><td rowspan="2">Bridge week</td></tr>
<tr><td colspan="8">Personal & Professional Development 1
(Reflective Practice ad Goal Setting)</td><td colspan="2">Tutorials</td></tr>
</table>

<table>
<tr><th colspan="13">Level Two</th></tr>
<tr><td></td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td><td>11</td><td>12</td></tr>
<tr><td rowspan="2">Term One</td><td colspan="11">Stagecraft 2 / Communication 2 / Management 2
(Production Allocations)</td><td rowspan="4">IXP or Self Study</td></tr>
<tr><td colspan="11">Personal & Professional Development 2
(Classes & Seminars)</td></tr>
<tr><td rowspan="2">Term Two</td><td colspan="11">Stagecraft 2 / Communication 2 / Management 2
(Production Allocations & Specialist Learning Opportunities)</td></tr>
<tr><td colspan="11">Personal & Professional Development 2
(Classes & Seminars)</td></tr>
<tr><td rowspan="2">Term Three</td><td colspan="9">Stagecraft 2 / Communication 2 / Management 2
(Senior Production Allocations)</td><td rowspan="2">Bridge week</td></tr>
<tr><td colspan="7">Personal & Professional Development 2
(Reflective Practice and Goal Setting)</td><td colspan="2">Tutorials</td></tr>
</table>

<table>
<tr><th colspan="13">Level Three</th></tr>
<tr><th></th><th>1</th><th>2</th><th>3</th><th>4</th><th>5</th><th>6</th><th>7</th><th>8</th><th>9</th><th>10</th><th>11</th><th>12</th></tr>
<tr><td rowspan="2">Term One</td><td colspan="11">Stagecraft 3 / Communication 3 / Management 3
(Senior Production Allocations)</td><td rowspan="4">IXP or Self Study</td></tr>
<tr><td colspan="11">Personal & Professional Development 3 (incl Work placement)</td></tr>
<tr><td rowspan="2">Term Two</td><td colspan="11">Stagecraft 3 / Communication 3 / Management 3
(Senior Production Allocations)</td></tr>
<tr><td colspan="11">Personal & Professional Development 3 (incl Work placement)</td></tr>
<tr><td rowspan="2">Term Three</td><td colspan="10">Stagecraft 3 / Communication 3 / Management 3
(Senior Production Allocations)</td><td rowspan="2">Bridge week</td></tr>
<tr><td colspan="10">Personal & Professional Development 3 (incl Work Placement & Reflective Practice)</td></tr>
</table>

At Level three, each student will have an individual pathway agreed with the subject lecturer that includes designated independent study time and as well as up to six week of time available for external work placement opportunities.

BA PTM: Student learning journey



3.7 Learning outcomes by level (programme overview), and curriculum progression

Level One

LO No.	SCQF Level 7 Learning Outcomes
At the end of the level you will be able to:	
1	Communicate and collaborate during production allocations in stage management, lighting, sound, stage technology and automation and in other team-based scenarios.
2	Manage your learning journey through an understanding of allocated roles within production team environments
3	Demonstrate fundamental operational skills and safe working practices in stage management, lighting, sound and stage technology and automation
4	Show an awareness of past, present and potential future industry practices and ethical priorities as part of your professional development journey.
5	Evaluate your personal development through reflective practice and goal setting.

SCQF Level 7	Learning Outcomes				
Module Title	**1**	**2**	**3**	**4**	**5**
Communication 1	x				
Management 1		x			
Stagecraft 1			x		
Personal and Professional Development 1				x	x
Creative Citizenship	x			x	

Level Two

LO No.	SCQF Level 8 Learning Outcomes
At the end of the level you will be able to:	
1	Apply effective methods of written and verbal communication within a production environment in order to collaborate effectively with a team.
2	Apply effective methods of self-management while understanding both your position and the role of the manager in a production-based learning environment
3	Apply knowledge and skills to plan, prepare, anticipate and document design solutions in order to work safely and effectively as a part of the production team.
4	Reflect effectively on your learning journey towards employment and, through goal setting, identify your current personal development needs.

SCQF Level 8	**Learning Outcomes**			
Module Title	**1**	**2**	**3**	**4**
Communication 2	**x**			
Management 2		**x**		
Stagecraft 2			**x**	
Personal and Professional Development 2				**x**
Interdisciplinary and Extended Practice	**x**	**x**	**x**	**x**

Level Three

LO No.	SCQF Level 9 Learning Outcomes
At the end of the level you will be able to:	
1	Apply suitable written and verbal communication with autonomy as appropriate in order to lead your team and collaborate effectively with all relevant departments.
2	Apply effective self-management and team-management skills in the wider production context, with consideration to current professional, social and ethical priorities as appropriate.
3	Plan, prepare, document and anticipate technical challenges in order to deliver creative, technical and design solutions as part of the production team offering sustainable options as appropriate.
4	Reflect on your practice and analyse personal learning to inform a dynamic and goal oriented Continued Professional Development plan.

SCQF Level 9	Learning Outcomes			
Module Title	**1**	**2**	**3**	**4**
Communication 3	x			
Management 3		x		
Stagecraft 3			x	
Personal and Professional Development 3				x
Interdisciplinary and Extended Practice	x	x	x	x

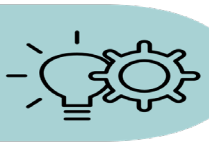
MODULE LEARNING OUTCOMES AT A GLANCE

COMMUNICATION 1: 20 CREDITS

LO 1: Apply effective methods of communication and collaboration during production allocations in stage management, lighting, sound, stage technology and automation

MANAGEMENT 1: 10 CREDITS

LO 1: Apply fundamental self-management skills, in order to take responsibility for your learning
LO 2: Evidence a fundamental understanding of your allocated role within a production team environment.



STAGECRAFT 1: 60 CREDITS

LO 1: Apply fundamental operational skills in stage management, lighting, sound and stage technology & automation.
LO 2: Apply safe working practices stage management, lighting, sound and stage technology & automation.

PERSONAL PROFESSIONAL DEVELOPMENT 1: 20 CREDITS

LO 1: Show evidence of an enquiry into and basic understanding of the wider creative and cultural landscape
LO 2: Collaborate effectively in a group task
LO 3: Reflect on your own practice and develop learning goals from that reflection

CREATIVE CITIZENSHIP

10 CREDITS

COMMUNICATION 2: 30 CREDITS

LO 1: Apply effective methods of written communication within a production learning environment in order to collaborate effectively with the production team.
LO 2: Apply effective methods of verbal communication within a production learning environment in order to collaborate effectively with the production team

MANAGEMENT 2: 20 CREDITS

LO 1: Apply effective methods of self-management in order to progress your learning and development
LO 2: Apply management skills and knowledge in your allocated roles in a production learning environment whilst understanding your position within the team

STAGECRAFT 2: 40 CREDITS

LO 1: Apply knowledge and skills to plan, prepare, anticipate and implement technical and design solutions, in order to work safely and effectively as part of your production team
LO 2: Document and archive your planning, preparation and implementation of technical and design solutions

PERSONAL PROFESSIONAL DEVELOPMENT 2: 20 CREDITS

LO 1: Evidence understanding of key production management priorities and responsibilities
LO 2: Reflect on your learning journey towards employment and, through goal setting, identify your current personal development needs

INTERDISCIPLINARY & EXTENDED PRACTICE

10 CREDITS

COMMUNICATION 3: 30 CREDITS

LO 1: Apply effective written communication as an autonomous learner in order to lead your team and collaborate with all relevant departments
LO 2: Apply effective verbal & physical communication as an autonomous learner in order to lead your team and collaborate with all relevant departments.

MANAGEMENT 3: 30 CREDITS

LO 1: Apply effective and efficient self-management practice in senior production roles
LO 2: Apply senior management skills, knowledge & ethical thinking in your allocated roles in the wider production context understanding your role as a team leader and/ or senior team member

STAGECRAFT 3: 30 CREDITS

LO 1: Plan, prepare, anticipate and implement creative technical and design solutions in a variety of production environments in order to work safely, effectively and sustainably as part of the production team
LO 2: Document and archive your planning, preparation and implementation of technical and design solutions as part of a live production process

PERSONAL PROFESSIONAL DEVELOPMENT 3: 20 CREDITS

LO 1: Reflect on your personal learning journey and your readiness for employment, evidencing connections between learning from a variety of experiences including your Work Placement
LO 2: Identify and evaluate personal learning needs in the creation of SMART goals as part of a Continued Professional Development plan

INTERDISCIPLINARY & EXTENDED PRACTICE

10 CREDITS

3.8 Benchmarks used for Programme Level Outcomes and Level Learning Outcomes

The **RCS graduate attributes and curriculum principles** have been used to map the institutional framework against the programme aims and learning outcomes to ensure the programme's alignment with the strategic plan. Since the pedagogy of the programme is based on four distinct module pathways which culminate into the required outcomes and associated attributes for effective professional practice, at least three of the four Programme Outcomes map to each of the graduate attributes as below.

The Conservatoire graduate...	**BA PTM programme aims to:**	**By the end of BA PTM programme, you will be able to:**
…is an excellent and reflective arts practitioner and leads, creates, achieves, and innovates. Conservatoire Graduates understand that the highest level of risk and daring offers the greatest potential for achievement and fulfilment.	Equip you with advanced practical skills through a range of experiences in both workshop and production settings building proficiency, confidence, and an appropriate level of autonomy in your chosen specialism. Cultivate your ability to reflect on your work, set goals and engage in personal development planning empowering you to take ownership of your creative journey and professional growth.	Apply suitable written and verbal communication with autonomy as appropriate in order to lead your team and collaborate effectively with all relevant departments. Apply effective self-management and team-management skills in the wider production context, with consideration to current professional, social and ethical priorities as appropriate. Plan, prepare, document and anticipate technical challenges in order to deliver creative, technical and design solutions as part of the production team offering sustainable options as appropriate. Reflect on your practice and analyse personal learning to inform a dynamic and goal oriented Continued Professional Development plan.
… has the creative attitudes and skills needed for collaborative learning and has sophisticated skills in leading, building and working in teams. As adaptable and confident people, Conservatoire graduates are used to taking	Equip you with advanced practical skills through a range of experiences in both workshop and production settings building proficiency, confidence, and an appropriate level of autonomy in your chosen specialism. Foster a culture of	Apply suitable written and verbal communication with autonomy as appropriate in order to lead your team and collaborate effectively with all relevant departments Apply effective self-management and team-management skills in the wider

risks and working positively with ambiguity and unpredictability.	experimentation and innovation, helping you navigate the complexities of the ever-evolving creative landscape with confidence and agility. Develop written, verbal, and visual communication skills alongside personal management and team management practices, building your understanding of emotional intelligence and preparing you for effective collaboration and leadership roles in the industry.	production context, with consideration to current professional, social and ethical priorities as appropriate. Plan, prepare, document and anticipate technical challenges in order to deliver creative, technical and design solutions as part of the production team offering sustainable options as appropriate.
… takes responsibility for managing and evaluating their own learning and is resourceful, independent and effective in their approach to managing their life and work.	Cultivate your ability to reflect on your work, set goals and engage in personal development planning empowering you to take ownership of your creative journey and professional growth. Develop written, verbal and visual communication skills alongside personal management and team management practices, building your understanding of emotional intelligence and preparing you for effective collaboration and leadership roles in the industry.	Apply suitable written and verbal communication with autonomy as appropriate in order to lead your team and collaborate effectively with all relevant departments. Apply effective self-management and team-management skills in the wider production context, with consideration to current professional, social and ethical priorities as appropriate. Reflect on your practice and analyse personal learning to inform a dynamic and goal oriented Continued Professional Development plan.
… has insight into a diversity of artistic fields and experience of what is required to succeed in their individual arts practice and can respond quickly to a fast changing and dynamic world. Conservatoire graduates have a professionally orientated, entrepreneurial outlook and respond positively to new opportunities and challenges.	Promote diversity and inclusion in your practice and encourage you to celebrate individuality and practice allyship. Introduce you to professional industry expectations and empower you to contribute to the evolving professional landscape in a meaningful way whether at a local, national, or international level.	Apply effective self-management and team-management skills in the wider production context, with consideration to current professional, social and ethical priorities as appropriate. Plan, prepare, document and anticipate technical challenges in order to deliver creative, technical and design solutions as part of the production team offering sustainable options as appropriate.

		Reflect on your practice and analyse personal learning to inform a dynamic and goal oriented Continued Professional Development plan.
… uses theoretical understanding to inform practice and practice to inform theory and combines sophisticated aesthetic and emotional intelligence, integrity, and insight with ability to think analytically and critically.	Provide you with a comprehensive understanding of the theories and methodologies that inform and contextualise your practice, enabling you to critically analyse your work and navigate the production process with depth and insight across a range of performance outcomes and settings.	Apply suitable written and verbal communication with autonomy as appropriate in order to lead your team and collaborate effectively with all relevant departments. Apply effective self-management and team-management skills in the wider production context, with consideration to current professional, social and ethical priorities as appropriate. Plan, prepare, document and anticipate technical challenges in order to deliver creative, technical and design solutions as part of the production team offering sustainable options as appropriate.
… makes a contribution in the world, as an artist, educator, advocate and active citizen and uses highly developed skills to communicate a profound appreciation of how her/his artistic discipline connects with the real world.	Introduce you to professional industry expectations and empower you to contribute to the evolving professional landscape in a meaningful way whether at a local, national, or international level	Apply suitable written and verbal communication with autonomy as appropriate in order to lead your team and collaborate effectively with all relevant departments. Apply effective self-management and team-management skills in the wider production context, with consideration to current professional, social and ethical priorities as appropriate. Reflect on your practice and analyse personal learning to inform a dynamic and goal oriented Continued Professional Development plan.

SCQF Level Descriptors – mapped to BAPTM Level Learning Outcomes

Whilst the SCQF guidance notes that not every point will necessarily be covered, we have mapped each one to the nearest learning outcome in each case.

SCQF LEVEL 7 DESCRIPTORS	BAPTM LEVEL 7 LEARNING OUTCOMES				
CHARACTERISTIC 1: KNOWLEDGE AND UNDERSTANDING **Demonstrate and/ or work with:**	1	2	3	4	5
An overall appreciation of the body of knowledge that constitutes a subject/ discipline/ sector.			x	x	x
Knowledge that is embedded in the main theories, concepts and principles of the subject/ discipline/ sector.			x		x
An awareness of the dynamic nature of knowledge and understanding.			x		
An understanding of the difference between explanations based on evidence and/ or research and other sources, and of the importance of this difference.				x	x
CHARACTERISTIC 2: PRACTICE: APPLIED KNOWLEDGE, SKILLS AND UNDERSTANDING **Apply knowledge, skills and understanding:**					
In practical contexts	x		x		
In using some of the basic and routine professional skills, techniques, practices and/ or materials associated with the subject/ discipline/ sector.			x		
To practice these in both routine and non-routine context			x		
CHARACTERISTIC 3: GENERIC COGNITIVE SKILLS					
Present and evaluate arguments, information and ideas that are routine to a subject/ discipline/ sector.	x	x			x
Use a range of approaches to address defined and/ or routine problems and issues within familiar contexts.	x	x			

CHARACTERISTIC 4: COMMUNICATION, ICT AND NUMERACY SKILLS Use a wide range of routine skills and some advanced skills associated with a subject/ discipline/ sector, for example:						
Convey complex ideas in well-structured and coherent form.		x	x	x		
Use a range of forms of communication effectively in both familiar and unfamiliar contexts.		x				
Select and use standard ICT applications to process and obtain a variety of information and data.		x	x	x		
Use a range of numerical and graphical skills in combination.		x	x	x		
Use numerical and graphical data to measure progress and achieve targets/ goals.		x				
CHARACTERISTIC 5: AUTONOMY, ACCOUNTABILITY AND WORKING WITH OTHERS						
Exercise some initiative and independence in carrying out defined activities at a professional level in practice or in a subject/ discipline/ sector.			x	x		
Accept supervision in less familiar areas of work. Exercise some managerial or supervisory responsibility for the work of others with a defined and supervised structure.		x	x	x		
Manage limited resource is within defined areas of work.			x	x		
Take the lead in implementing agreed plans in familiar or defined contexts.			x			
Take account of own and others' roles and responsibilities when carrying out and evaluating tasks.		x	x			
Work, under guidance, with others to acquire an understanding of current professional practice.				x		x

SCQF LEVEL 8 DESCRIPTORS		**BAPTM LEVEL 8 LEARNING OUTCOMES**			
CHARACTERISTIC 1: KNOWLEDGE AND UNDERSTANDING **Demonstrate and/ or work with:**		1	2	3	4

A knowledge of the scope, defining features, and main areas of the subject/ discipline/ sector.				x	
Specialist knowledge in some areas.				x	
A discerning understanding of a defined range of core theories, concepts, principles and terminology.			x	x	
Awareness and understanding of some major current issues and specialisms.			x		
Awareness and understanding of research and equivalent scholarly/academic processes.		x		x	
CHARACTERISTIC 2: PRACTICE: APPLIED KNOWLEDGE, SKILLS AND UNDERSTANDING **Apply knowledge, skills and understanding:**					
In using a range of professional skills, techniques, practices and/or materials associated with the subject/ discipline/ sector, a few of which are advanced and/ or complex.		x	x	x	
In carrying out routine lines of inquiry, development or investigation into professional level problems and issues.		x	x	x	x
To adopt routine practices within accepted standards.			x	x	
CHARACTERISTIC 3: GENERIC COGNITIVE SKILLS					
Undertake critical analysis, evaluation and/ or synthesis of ideas, concepts, information and issues that are within the common understandings in a subject/ discipline/ sector.				x	x
Use a range of approaches to formulate and critically evaluate evidence-based solutions/responses to defined and/or routine problems and issues.			x	x	
CHARACTERISTIC 4: COMMUNICATION, ICT AND NUMERACY SKILLS Use a wide range of routine skills and some advanced and specialist skills associated with a subject/ discipline/ sector, for example:					
Convey complex information to a range of audiences and for a range of purposes		x			
Use a range of standard ICT applications to process and obtain data. Use and evaluate numerical and graphical data to measure progress and achieve goals/ targets.		x	x		

CHARACTERISTIC 5: AUTONOMY, ACCOUNTABILITY AND WORKING WITH OTHERS				
Exercise autonomy and initiative in some activities at a professional level in practice or in a subject/ discipline/ sector.			x	
Exercise managerial responsibility for the work of others within a defined structure. Manage resource is within defined areas of work.		x		
Take the lead on planning in familiar or defined contexts. Practice in ways that show awareness of own and others' roles, responsibilities and contributions when carrying out and evaluating tasks.	x	x		
Work, under guidance, with others to acquire an understanding of current professional practice.			x	
Manage, under guidance, ethical and professional issues in accordance with current professional and/or ethical codes or practices.		x		

SCQF LEVEL 9 DESCRIPTORS	BAPTM LEVEL 9 LEARNING OUTCOMES			
CHARACTERISTIC 1: KNOWLEDGE AND UNDERSTANDING **Demonstrate and/ or work with:**	1	2	3	4
Understanding of the scope and defining features of a subject/ discipline/ sector, and an integrated knowledge of its main areas and boundaries	x		x	
A critical understanding of a range of principles, principle theories, concepts and terminology in the subject/ discipline/ sector.		x	x	
Knowledge of one or more specialisms that is informed by forefront developments.			x	
CHARACTERISTIC 2: PRACTICE: APPLIED KNOWLEDGE, SKILLS AND UNDERSTANDING **Apply knowledge, skills and understanding:**				
In using a range of the principle professional skills, techniques, practices and/ or materials associated with the subject/ discipline/ sector.			x	
In using a few skills, techniques, practices and/ or materials that are specialised and/ or advanced.			x	
In practising routine methods of inquiry and/ or research.		x	x	x

To practice in a range of professional level contexts that include a degree of unpredictability.			x	x	
CHARACTERISTIC 3: GENERIC COGNITIVE SKILLS					
Undertake critical analysis, evaluation and/ or synthesis of ideas, concepts, information and issues in a subject/ discipline/ sector.					x
Identify and analyse routine professional problems and issues.		x	x	x	x
Draw on a range of sources in making judgments.			x		x
CHARACTERISTIC 4: COMMUNICATION, ICT AND NUMERACY SKILLS Use a wide range of routine skills and some advanced and specialist skills in support of established practices in a subject/ discipline/ sector, for example:					
Present or convey, formally and informally, information on standard/ mainstream topics in the subject/ discipline/ sector to a range of audiences.		x			
Use a range of ICT applications to support and enhance work.		x	x		
Interpret, use and evaluate numerical and graphical data to achieve goals/ targets.		x	x	x	
CHARACTERISTIC 5: AUTONOMY, ACCOUNTABILITY AND WORKING WITH OTHERS					
Exercise autonomy and initiative in some activities at a professional level in practice or in subject/ discipline/ sector.		x	x	x	x
Exercise managerial responsibility for the work of others and for a range of resource is.			x		
Practice in ways that show awareness of own and others roles and responsibilities.			x		x
Work, under guidance, with specialist practitioners.		x	x	x	
Seeking guidance where appropriate, manage ethical and professional issues in accordance with current professional and/ or ethical codes or practices.			x		

QAA Subject Benchmarks for Dance, Drama and Performance (2019)

Although the BAPTM is an ordinary degree, it nevertheless seeks to take full account of the relevant aspects of the QAA subject benchmark statement for Dance, Drama and Performance. This is because, like three-year honours degree programmes offered elsewhere in the UK, it is a vocational preparation for a career as a stage manager, technician or technical designer and we aim to produce industry-ready graduates.

It should be acknowledged that in the context of a highly vocational and focused programme, greater emphasis is placed upon those generic skills which emerge naturally from a practice-based degree.

The tables on the following pages reproduce the Programme's Learning Outcomes mapped against QAA's Benchmark Standards for Dance, Drama and Performance (December 2019).

It is expected that, on graduation, students should be able to demonstrate:

Subject Knowledge and Understanding	**Programme Learning Outcomes**			
Subject Knowledge, Understanding and Abilities				
Threshold Level	1	2	3	4
knowledge of forms, practices, techniques, traditions, histories and applications of performance		X		X
knowledge of critical and theoretical perspectives appropriate to the study of performance		X		X
knowledge of key practitioners and practices and/or theorists and their cultural and/or historical contexts		X	X	
knowledge of the role and function of performance in social, educational, community and other participatory settings	X			X
understanding of the interplay between critical and creative modes of enquiry within the field of study		X		
understanding of how to read and interpret texts, media, dance notations and/or scores to create performance	X		X	

understanding of group and collective processes	X	X		
understanding of key components of performance within the disciplines such as the role and function of ideational sources, performers, space, sound, text, movement and environment		X	X	
understanding of appropriate interdisciplinary elements of dance, drama and performance and how to apply knowledge, practices, concepts and skills from other disciplines	X	X	X	
understanding of the responsibilities of performance practitioners to facilitate safe and ethical working practices.		X	X	
Subject Specific Skills				
Threshold Level	1	2	3	4
engage in the creation and/or production of performance through an understanding of appropriate performance vocabularies, techniques, crafts, technologies, structures, contexts, working methods and research paradigms	X	X	X	
understand the possibilities for performance implied by a text, media, dance notation or score and, as appropriate, realise these sources through design, technology and performance	X	X	X	
make records of performance using skills and technologies in notation and/or documentation	X	X	X	
describe, theorise, interpret and evaluate performances and events		X		X
engage in independent research, whether investigating past or present performances or as part of the process of creating and/or critically responding to performance		X		X
identify the cultural and contextual frameworks of performance			X	
investigate performance environments to determine the influence of spatial relationships.			X	
Generic and Graduate Skills				
Threshold Level	1	2	3	4
have developed skills in self-management, demonstrating the ability to set goals, manage workloads, work under pressure and meet deadlines		X	X	
be able to assess and manage risk, health and safety and to employ ethical working practices		X	X	

have developed skills in critical engagement, demonstrating the ability to operate and think reflexively, creatively and critically, to develop ideas and to construct and present arguments in appropriate ways		X	X		X
be able to work in a group or team and to have the skills needed for the realisation of collaborative project-based work		X	X		
have an ability to manage creative, personal and interpersonal issues		X	X		X
have acquired skills in communication and presentation with the ability to articulate and communicate ideas and information in a variety of forms, as appropriate to content		X			X
have developed information skills and be able to critically retrieve information, and to gather, sift, manipulate, synthesise, evaluate and organise material			X		X
have an ability to select, employ and adapt digital media and information technologies				X	
be able to use project management skills involving the ability to investigate, organise, curate and realise activities.			X		

3.9 Areas of study in programme (e.g. strands)

Within the programme there are four subject specialisms; Lighting, Sound, Stage Management and Stage Technology & Automation.

There are also four core stands of study which are represented in the module titles.

- Stagecraft – the development of skill and techniques initially in all four subject areas and then in one specialism. Stagecraft 1 is front loaded with basic skills development classes to ensure you are ready to engage with a busy production environment.

- Communication – the development of verbal, written and physical communication skills and techniques. Clarity, relevance and appropriateness of communication are all considered culminating the ability to collaborate effectively, read situations intuitively, and record and disseminate information efficiently.

- Management – the development of personal management skills, teamwork and leadership. Managing internal and external factors effectively, including reacting to change, offering compromise and understanding limitations are all interrogated and applied in a live production environment across the three years.

- Personal and Professional Development – the glue that holds the strands together. Nurturing the core philosophy of the programme that the journey towards professionalism is personal and that no two individual pathways will be the same, each student is encouraged to reflect on and value every learning experience building an awareness of the broader cultural context and their place within this. Goal setting as part of personal development planning compliments the reflective process and leads towards a career built on Continued Professional Development.

- Interdisciplinary and Extended Practice modules are also delivered within levels two and three. These delivered across the Conservatoire and offer opportunities to learn something new or to expand existing knowledge and skill through exploration, collaboration, and reflection.

3.10 Learning and teaching methods

<u>Institutional Vision</u>
A community that nurtures, supports and celebrates inclusive art making from grass roots to world-leading performance and production

<u>Institutional Mission</u>
For our education and research in the arts to be the catalyst to shape the future of art forms, artists and society

<u>Three perspectives</u>

- **People**: developing student voice and experience, staff skills and practice, partnerships, graduate outcomes and continuously enhancing artistic

quality and impact
- **Place**: developing RCS as a civic presence in Glasgow, the national conservatoire for Scotland and a world-leading international reference for progressive arts education, practice and knowledge exchange
- **Promise**: Generating significant additional income (giving and commercial), targeted growth supporting financial sustainability and investment in future artistic and educational developments, students, staff and quality enhancement

Values

- Creative courage
- Compassion
- Constructive challenge
- Curiosity
- Craft, rigour and talent
- Community

The core values of the BAPTM programme are to empower you to become an independent, thoughtful and emotionally intelligent practitioner who is skilled in their specialism, collaborative in their approach and both reflective and inclusive in their practice. If you take full advantage of all the programme has to offer you will achieve the skills to work, the attitude to thrive and the motivation to succeed.

Student learning on the programme is based on a spiral curriculum model, where progression involves circling back to an activity, but at a higher level. Within this model, your knowledge, skills and understanding will:

- increase in complexity based on previous understanding at an earlier level
- acquire depth by building on knowledge to learn more complex ideas
- be practiced with growing independence leading to longer term learning

This learning model is applied primarily through your participation in production work, which provides the principal context within which you will learn. Progression depends on you acquiring and applying basic skills in year one and then developing those skills and insights by applying them in more demanding situations in year two. From that point, you will undertake more complex roles which involve re-visiting familiar productions, tasks, situations, and challenges but with increasing levels of skills, knowledge, experience, autonomy and responsibility.

Because you will be working closely with students and/or staff who are at a more advanced level than you are, the model facilitates peer learning and personal development, thereby encouraging you to set ambitious and aspirational goals for yourself.

You will develop a deep understanding of the production processes through instruction and practice in the context of increasing levels of self-determined action in response to the needs of the production. You will also be actively encouraged to fully engaged in Conservatoire productions and to gather all requisite production information to enable you to fully participate within your specialist subject.

As you gain experience, staff will increasingly facilitate opportunities for you to

gain an understanding of the subtleties and intricacies of managing a production or project, in order that you can transfer and translate this understanding into your own current and future practice.

Your responsibilities in production work will increase incrementally over the three years, but from the outset in level one you will be encouraged to have a sense of ownership of the collaborative endeavour. An understanding of the production ambitions, both creatively and artistically, is essential to making a meaningful contribution.

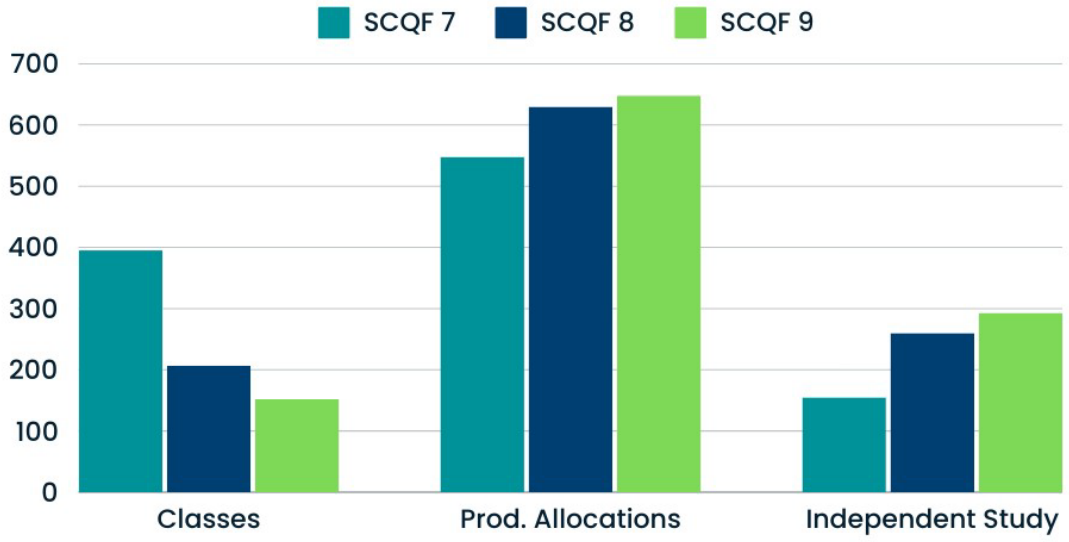
By level three you will be expected to function with a high level of autonomy and independence within the framework of your department. Independent study and reflective practice also increase through the programme, encouraging you to take responsibility for your own learning and personal development.

As far as possible, you will be able to have direct and transparent communication with designers, production managers and production budget and resource information. In this way you will grow to understand the need for production outcomes to be fit for purpose and of a suitable standard to satisfy the needs of the production, but within that framework, staff are aware that you may make, and learn from mistakes.

Overall, you are constantly encouraged to challenge yourself and welcome new opportunities; to engage with a diverse range of environments and collaborators; and to interrogate your own practice alongside your peers, your tutors and the industry.

BA PTM LEARNING MODES BY SCQF LEVEL

THIS TABLE SHOWS THE NOTIONAL HOURS ALLOCATED TO EACH LEARNING MODE ACROSS THE THREE YEARS OF THE PROGRAMME



3.11 Assessment

Assessment is valuable not only as a measurement of learning, but also as a catalyst for learning. The assessment process is an integral part of your learning experience and so assessment is often conducted in the context of practice, whether production work, classroom projects or home assignments. Following on from this, every module on the programme has a pass/fail outcome and not a grade, encouraging you to focus your attention on your own development based on the individual feedback and feedforward provided to you by staff.

Over the course of your modules, a diverse range of knowledge and skills will be assessed to mark the achievement of a variety of intended learning outcomes and to inform you of the next steps in your learning. These achievements will be evaluated and measured utilising an equally diverse range of assessment methods.

In designing the assessments for the programme, consideration has been given to the most appropriate method of assessment to support your learning and ascertain whether you have achieved the intended learning outcomes.

For example, in Stagecraft 1, basic skills are initially assessed by means of written and practical tests resulting in a pass/fail outcome. This is the best method of assessment for learning that is competency driven, i.e. either you can, or you can't.

In Personal and Professional Development modules, a reflective summary is used as an assessment method to enable you to demonstrate your key learning points drawn from your reflections across the year. This way the journey itself is a personal one and the assessment simply considers the final position statement.

Where appropriate (e.g. in modules Stagecraft 3, Communication 3 & Management 3), integrative assessment is used to demonstrate synthesis of learning across a range of experiences, meaning that you are required to make connections between knowledge and learning that spans multiple projects. As such, your tutorials and formative feedback will consider the learning acquired on a particular project in all three modules, with the final module assessment considering the demonstration of the learning outcomes across multiple projects, with a single pass/fail outcome for each module. Tutorial feedback is mutually agreed between staff member and student, to encourage you to reflect on the feedback and to determine actions needed to progress your learning and development.

The programme pays particular attention to the balance of formative and summative methods of assessment, ensuring that summative assessments do not create a disproportionate assessment burden at the end of modules.

3.12 Assessment Modes

Competency Tests

These tests are used to ensure you have grasped the basic understanding required to function safely on stage. They are normally done in class time after a period of learning in a specific area.

Assignments
Individual projects are used to enable you to evidence deeper learning and investigation into a particular area – often in a more personalised, creative task. They are often asynchronous, which means they are completed independently and at your own speed in directed study time. These assignments can be either practical or theoretical and are normally submitted after a certain period of time, toward the end of a teaching block or module.

Collaborative Projects
Group projects based on collaboration within a team to a mutually constructed given end are an assessment mode used frequently in level one. These projects enable you to explore and experiment with teamwork, collaboration, applied knowledge and understanding and, in some cases, technical skills. The projects normally culminate in presentation or practical demonstration.

Reflective Summary and Goals Statement
Your development as an honest and constructive reflective practitioner is a key aim of the programme and a key principle of the Conservatoire-wide curriculum.

At the end of your Personal and Professional Development modules you will be required to submit a reflective summary including a goal statement. These summaries should identify key moments of learning from across the year and should be contextualised by using content from your journal and/or your feedback tutorials.

You should avoid general descriptions of what happened and instead focus on summarising your learning and identifying any patterns or connections across these experiences. From this you will identify strategies for future development which will be supplemented by a goal statement for the following year(s).

Observation of Practice
This appears as a mode in all production based summative assessment in the programme and involves staff observation of your practice and progress on production and project work. This allows for the assessment of both process and product in a highly vocational, team-based environment against the module learning outcomes. It also provides the opportunity for students to work in mixed level groups, benchmark their progress and gain feedback that constructively aligns to their core discipline and career aspirations.

Observations are noted by the subject staff against set criteria and discussed with relevant colleagues such as other tutors, production managers and visiting industry professionals who have engaged with you throughout your process.

Whilst not continuous, the ongoing nature of the observation of your practice by a variety of staff and supervisors is continual and, in your final year, should be enhanced by your own requests for staff observation of particular sessions, as relevant to your own development needs.

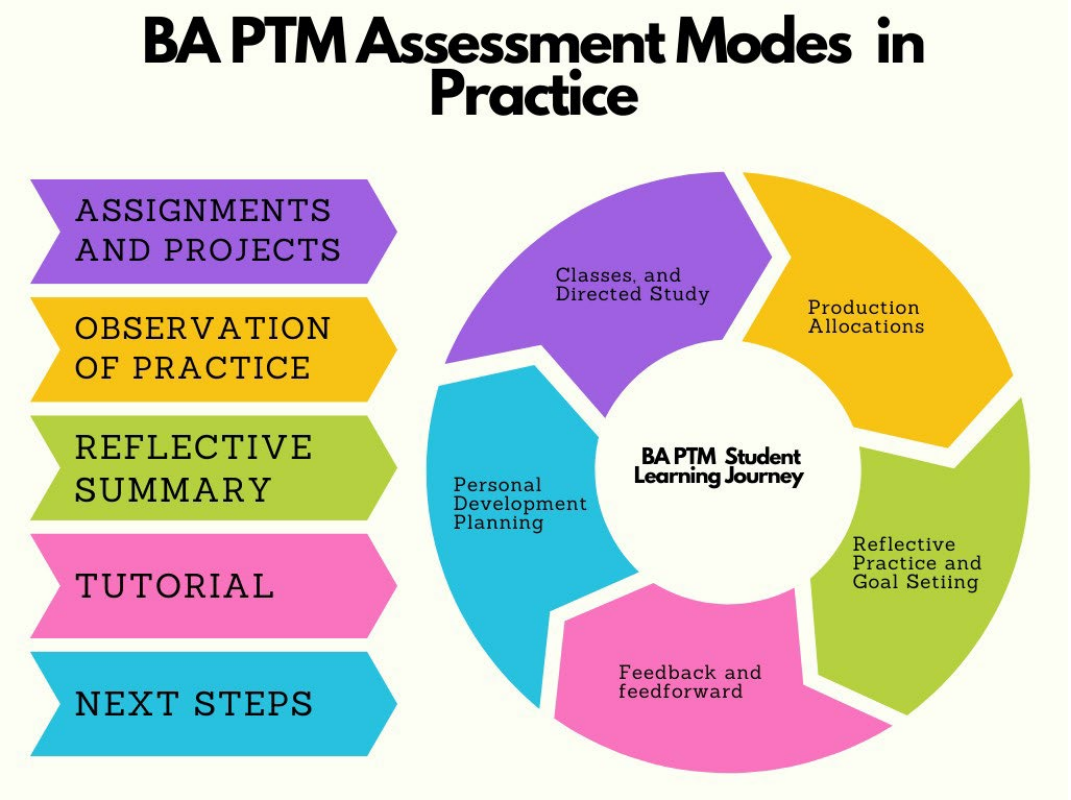
Presentation
As a summative tool the presentation is used in the first-year module, Creative Citizenship and in some IXP modules. It is also the main assessment mode for the module Personal and Professional Development 3, where you will summarise your learning journey over the three years of the programme and identify professional

development strategies for the future. This presentation will be delivered live to a panel of two assessors but can be delivered either in person or online.

Formative Assessment

The modes of assessment above are also all used as formative assessment tools to measure ongoing achievement and to provide, in the moment feedback and guidance. Outcomes of formative assessment activities are purely indicative and not presented to the Examination Board but simply contribute to your ongoing development and learning journey.

Your learning journey is a process with no end and, as such, all assessment is effective formative, informing the next stage in your development.



Assessment by Module	Competency Test	Assignment	Collaborative Project	Reflective Summary & Goals Statement	Observation of Practice	Presentation
Creative Citizenship						X
Stagecraft 1	X	X	X		X	
Communication 1					X	
Management 1					X	
Personal and Professional Development 1			X	X		
Stagecraft 2					X	
Communication 2		X			X	
Management 2					X	
Personal and Professional Development 2		X		X		
Stagecraft 3					X	
Communication 3					X	
Management 3					X	
Personal and Professional Development 3						X
Interdisciplinary and Extended Practice (Varies by module)		X	X	X	X	X

3.13 Types of Feedback

The learning and assessment process on the BAPTM programme includes the provision of detailed feedback. The purpose of this feedback is twofold: to let you know how well you have done in relation to the criteria against which your performance is assessed ('feedback'), and to advise you about how to improve your work in future ('feedforward').

Feedback may be informal (e.g. formative feedback provided in the moment or through 1:1 tutorials); or formal (e.g. summative feedback provided at the end of a module). The programme seeks to create a learning environment where peer-to-peer learning and self-evaluation is as important as staff feedback.

The BA PTM programme is primarily delivered through production practice and practical projects which provide a broad range of opportunities for instantaneous and continual formative verbal feedback. This feedback might be 'ad hoc' and reactive to a certain situation but it might also be more structured feedback or feedforward with regards to a particular session.

Formal feedback tutorials are scheduled at key points in your learning journey and are mutually agreed and documented, where appropriate, so that you can identify concerns or clarify points of feedback in the moment, rather than waiting for written reports. Tutorials normally make use of subject specific rubrics to identify progress, deficiencies, and areas for improvement towards the achievement of the module and level learning outcomes. The rubrics breakdown each element of the assessment criteria and identify what you have already achieved and what you have yet to achieve in future projects.

The notes from these tutorials are agreed and uploaded to your student contract so you can reflect on what has been said and use this to inform your development planning.

Each learning experience builds to the next since each experience will enhance an understanding of the next. Therefore, your final experiences on the programme and the associated summative feedback are the beginning of a professional journey. As such, all feedback on the programme is also considered to be formative as it will include advice for development as well as clarification and agreement on what has been achieved.

With this in mind, and to enable further, deeper reflection on personal development, all summative reports will refer you back to the formative notes and forward to the next learning experience.

Feedback modes:

- Mutually Agreed Feedback
- Verbal feedback (Formal and Informal)
- Feedback Rubrics
- Written feedback

3.14 Assessment Calendar

The following illustrates how the assessment load for the programme is spread over the Academic Year(s):

Term 1

	Module Title	Credits	Assessment	Outcome	1	2	3	4	5	6	7	8	9	10	11	12 IXP
Year One – SCQF Level 7	Creative Citizenship	10	Presentation	Pass/Fail	P - Group discussion towards presentation in week 11										A	
	PPD1	20	Reflective Summary	Pass/Fail	P - Ongoing reflection towards reflective summary											
	Stagecraft 1	60	Competency Tests	Pass/Fail	A - Competency Tests											
			Assignments	Pass/Fail	P - Three design assignments – for submission in T2 week 5											
			Observation of Practice	Pass/Fail	P - Ongoing reflection towards reflective summary											
	Communication 1	20	Observation of Practice	Pass/Fail												
	Management 1	10	Observation of Practice	Pass/Fail												
Year Two – SCQF Level 8	Level 2 IXP	10	Various	Pass/Fail												A
	PPD 2	20	Assignments	Pass/Fail	P - Two assignments for submission in week 11										S	F
			Reflective Summary	Pass/Fail	P - Ongoing reflection towards reflective summary											
	Stagecraft 2	40	Observation of Practice	Pass/Fail	P - Observation of Practice including project-based feedback tutorials											
	Communication 2	30	Observation of Practice	Pass/Fail												
	Management 2	20	Observation of Practice	Pass/Fail												
Year Three - SCQF Level 9	Level 3 IXP	10	Various	Pass/Fail												A
	PPD 3	20	Presentation	Pass/Fail	P - Ongoing reflection towards final presentation											
	Stagecraft 3	30	Observation of Practice	Pass/Fail	P - Observation of Practice including project-based feedback tutorials											
	Communication 3	30	Observation of Practice	Pass/Fail												
	Management 3	30	Observation of Practice	Pass/Fail												

A-Assessment; F = feedback; G = grading; P = process (time spent engaged in ongoing activities)**;**
S = week of submission; V = variable assessment week (assessment may take place at any time within the identified weeks)**.**

Term 2

	Module Title	Credits	Assessment	Outcome	1	2	3	4	5	6	7	8	9	10	11	12 IXP
Year One – SCQF Level 7	PPD1	20	Presentation	Pass/Fail												A
			Reflective Summary	Pass/Fail	P - Ongoing reflection towards reflective summary											
	Stagecraft 1	60	Collaborative Projects	Pass/Fail	A - Project weeks					F						
			Assignments	Pass/Fail	P - Assignments				S			F				
			Observation of Practice	Pass/Fail						P - Observation of Practice including project-based feedback tutorials						
	Communication 1	20	Observation of Practice	Pass/Fail												
	Management 1	10	Observation of Practice	Pass/Fail												
Year Two - SCQF Level 8	Level 2 IXP	10	Various	Pass/Fail												A
	PPD2	20	Reflective Summary	Pass/Fail	P - Ongoing reflection towards reflective summary											
	Stagecraft 2	40	Observation of Practice	Pass/Fail	P - Observation of Practice including project-based feedback tutorials											
	Communication 2	30	Observation of Practice	Pass/Fail												
	Management 2	20	Observation of Practice	Pass/Fail												
Year Three - SCQF Level 9	Level 3 IXP	10	Various	Pass/Fail												A
	PPD 3	20	Presentation	Pass/Fail	P - Ongoing reflection towards final presentation											
	Stagecraft 3	30	Observation of Practice	Pass/Fail	P - Observation of Practice including project-based feedback tutorials											
	Communication 3	30	Observation of Practice	Pass/Fail												
	Management 3	30	Observation of Practice	Pass/Fail												

A-Assessment; F = feedback; G = grading; P = process (time spent engaged in ongoing activities)**;**
S = week of submission; V = variable assessment week (assessment may take place at any time within the identified weeks)**.**

Term 3

	Module Title	Credits	Assessment	Outcome	1	2	3	4	5	6	7	8	9	10
Year One – SCQF Level 7	PPD1	20	Reflective Summary & Goals Statement	Pass/Fail	P - Ongoing reflection towards reflective summary						S			F
	Stagecraft 1	60	Observation of Practice	Pass/Fail	P - Observation of Practice including project-based feedback tutorials									
	Communication 1	20	Observation of Practice	Pass/Fail										
	Management 1	10	Observation of Practice	Pass/Fail										
	PPD2	20	Reflective Summary & Goals Statement	Pass/Fail	P - Ongoing reflection towards reflective summary						S			F
	Stagecraft 2	40	Observation of Practice	Pass/Fail	P - Observation of Practice including project-based feedback tutorials									
	Communication 2	30	Observation of Practice	Pass/Fail										
	Management 2	20	Observation of Practice	Pass/Fail										
	PPD 3	20	Presentation	Pass/Fail	P - Ongoing reflection towards final presentation					V	V	V	V	V
	Stagecraft 3	30	Observation of Practice	Pass/Fail	P - Observation of Practice including project-based feedback tutorials									
	Communication 3	30	Observation of Practice	Pass/Fail										
	Management 3	30	Observation of Practice	Pass/Fail										

A-Assessment; F = feedback; G = grading; P = process (time spent engaged in ongoing activities)**;**
S = week of submission; V = variable assessment week (assessment may take place at any time within the identified weeks)**.**

3.15 Programme Specific Progress and Re-sit Regulations

The BA PTM is an ordinary degree and has no classification, as such the outcome of the degree is either **pass or fail**. All modules must normally be passed to progress to the next level of study or to be awarded the degree. You will normally have one opportunity to resit or retake a failed module.

As all core modules on the programme have a long thin delivery pattern, final outcomes will normally only be presented at the end of year Examination Board in June. Some component outcomes for term one projects and assignments will be submitted to the mid-year Progress Committee and a verbal update on progress will be given by the Head of Production.

Re-sit arrangements for the long thin modules will be based on which learning outcomes have yet to be achieved as highlighted in your assessment feedback rubric. This means that a module can normally be retrieved on one project or production rather than repeating the whole year.

Please note that if you do not submit work on time or you are absent without notification for an assessed activity, your work will be register as a non-submission.

Any work that fails through non-submission will incur a financial penalty of £125.

Full information regarding compensation, resits and retakes can be found in the **Regulations, Codes of Procedure and General Rules** on the RCS Portal.

3.16 Graduation costs

There is no fee to graduate and attend the Graduation Ceremony. However, there is a fee to hire a gown which is compulsory. A fee of approximately £50 is payable to an external gown supplier and you will be advised how to do this as part of the graduation registration process.

4. LEARNING ENVIRONMENT

Working Practices and Procedures

The full **RCS Regulations, Codes of Procedure and General Rules** can be found on the RCS Portal.

In practice, the regulations are reflected in the following Working Procedures**:**

- Punctuality is essential at all times. You are expected to be in attendance and ready to work at the start of each session.
- Unexpected absences should be reported immediately using ASIMUT.
- Authorised absence can be applied for through your Student Contract. This will then be considered by your Programme Leader in consultation with your subject lecturer and your departmental line manager, where appropriate.
- Permission for an absence for work will only be given if there is no impact on either your own learning or on the experience of other students. It is therefore unlikely that requests for work-related absence will be approved at level one and level two due to the potential impact on learning and understanding later in the programme.
- Unauthorised absence is a serious disciplinary matter and is not permitted.
- Where programme commitments require you to attend during advertised breaks, time off in lieu of this attendance may be negotiated with subject staff.
- It is essential that correct footwear and appropriate clothing should be worn. Guidance as to suitable clothing and footwear will be given at the start of your programme.
- No food or drink (other than water where applicable) is allowed in working spaces including venues other than by permission.
- Procedures for room bookings and room standards must be strictly observed and respected.

Work Strategies

Self-motivation is vital on the BA PTM programme. Here are some suggestions for how to get the best out of your time at the Conservatoire.

- **Get up and get involved.** Don't sit around waiting for someone to tell you what to do. A full idea of what really needs to be done usually comes through active participation.
- **Plan your workload –** don't leave it all until the last minute.
- Take creative risks and **challenge yourself**. Don't be afraid of making mistakes.

- Don't stick with the first solution you come up with. Try to **generate** as many alternatives as possible and **explore** as many of these as you can.

- If you try to take a **positive approach** you will find benefits in most situations, so embrace production challenges you face (but remember **ask for help** if you are struggling too).

- **Talk to us.** If you have a problem don't dwell on it - see a lecturer and get some help. We are as keen for you to succeed as you are yourself.

- **Treat your colleagues with respect**. You will not get on with everyone on your programme, but you will have to work with them all, so be respectful of individual differences and remember, you only know a fraction of the whole story of someone else's personal circumstances.

- **Don't be afraid to enjoy yourself.** We hope you discover that the Conservatoire is an open, friendly, creative, dynamic and stimulating environment where you can learn your craft, pursue your aspirations and have some fun along the way.

- **Plan ahead** where possible, particularly in terms of reflective journals. If you stay on top of it, the workload stays manageable.

- **Be pro-active** – staff will be happy to make suggestions for self-motivated activities, but we can't do it for you.

4.1 Support for students (academic, pastoral)

Academic Support

Academic support is available in each module through the **Module Coordinator**, as detailed on your Module Descriptor, although it is recommended that you speak to the relevant subject staff in the first instance. You will have scheduled one to one feedback tutorials as part of your production practice, but you can also request extra meetings to discuss concerns about your work or progress.

Each level of the programme also has a designated **Level Co-ordinator**. They will have an overview of your progress over the year and will be able to offer general advice about your work, if required.

Level Co-ordinators	
All BAPTM 1	Steve Macluskie and Clare Hibberd
All BAPTM2	Christoph Wagner
All BAPTM3	Susan May Hawley

In addition, the RCS's **Effective Learning Service** can provide support to you in relation to study and learning skills. This service, provided by the Effective Learning Tutors, covers a wide range of topics including:

- Help with written assignments
- Effective reading
- Revision skills and preparing for exams
- Time management skills

Pastoral Support

Please see the Student Support and Wellbeing Section on the RCS Portal for full details of the support available to you across the Conservatoire.

We understand that you might want to seek pastoral support from a member of the programme team, particularly where ongoing circumstances are affecting your work or when you would rather talk to someone more familiar to you.

The Head of Production and the programme lecturers, subject to availability, will meet with you on a one-to-one basis to discuss personal circumstances or other barriers to your learning. The Head of Production also schedules regular 'drop in' sessions in case you have any concerns that you would prefer to discuss, in confidence, with them.

Enhanced Support to Study (ESS)

If you are struggling with external factors that are impacting on your attendance and/or engagement with the Programme you may be invited to an Enhanced Support to Study meeting. This is a supportive measure to investigate what the barriers are and how they might be overcome. You will attend a meeting with your subject lecturer or the Head of Production and discuss strategies to enable you to full participate in your modules.

Should these barriers persist, you will be invited to discuss them further with the Director of Drama, Dance, Production and Film.

A copy of the full Enhanced Support to Study policy is available on the RCS Portal.

Sensitive Material

When working on productions, there may be some situations where research, discussion or representation of scenes is of a sensitive nature will occur. This may be difficult for you to engage with in relation to your own personal situation or on moral or religious grounds.

Staff will endeavour to highlight any materials of a sensitive nature or any potential triggers well in advance of the design and production process but sometimes these subjects emerge through rehearsals. In these cases, the information will be shared with all production students as soon as possible.

It is strongly recommended that you research the content of productions you are working on in relation to your own circumstances.

In any situation where you have concerns about performance content, contact your subject staff or the Head of Production to discuss this in confidence.

Support can also be provided by the RCS Disabilities Advisor, Welfare staff and Counsellors. Full details can be found in the Student Support and Wellbeing Section on the RCS Portal.

4.2 Support and Specialist provision for students with a disclosed disability

If you disclose a disability or medical condition that may impact on your studies, you will, in the first instance discuss this with the RCS Disabilities Advisor. When appropriate, and with your agreement, the Head of Production will join this discussion to help develop the relevant adjustments required to support you to fully participate in the programme. Once agreed, these adjustments are shared with key supervisory and teaching staff as necessary. This Learning Agreement can be adjusted at any time but will be updated annually.

Please contact disabilityservice@rcs.ac.uk if you have any questions about Learning Agreements. Further information related to Disability Support available at RCS can be found on the Disability Support Portal Page

4.3 Feeding back to your programme leader(s) and other staff (including programme committee)

Feedback is an essential part of the day-to-day operation and the ongoing development of the BAPTM programme. Your voice as a student stakeholder is highly valued and, as such, a variety of methods to feedback about your experience are available to you.

Programme Meetings

Each week either the whole programme or one identified year group will meet with the Head of Production or the relevant Level Co-ordinators(s) respectively to discuss items of importance.

Programme and year group meetings are a valuable forum for you to exchange ideas with staff and each other in a joint effort to get the best from the programme. It is therefore important that you attend, make your ideas heard, and listen to others.

These meetings are usually scheduled on **Mondays from 11am – 12pm.**

The first half of a year group meeting is normally led by the student representatives, so that you can discuss issues without the staff present. The relevant staff member will join for the second half of the meeting to pass on any relevant notices, to respond to feedback and to note key agenda items and actions, which will be uploaded to the BAPTM Student Team pages.

You are expected to attend all meetings including those called, with reasonable notice, by student representatives. If you are to be unavoidably absent from any meeting, it is your responsibility to register your absence through the correct procedure and ensure that you find out the information that you missed.

Student Representation

Each year group is required to elect one student representative who will normally serve for the duration of their programme. It is the job of the elected student representatives to collect information from the year group to bring to meetings, and to provide feedback from the meetings to the students.

Elected student representatives are also expected to help lead discussion and feedback at weekly programme meetings and to ensure the whole group is being represented in the dialogue. Occasionally the student reps might be asked to lead these meetings or may request to do so either with or without staff in attendance as appropriate.

Programme Committee Meetings

The Programme Committee meets three times a year and is convened by the Programme Leader with all teaching staff and all elected student representatives in membership. This committee is integral to the ongoing management and development of the programme as it reports to the Quality and Standards Committee. Student representatives are full members and have an equal voice on this committee although some reserved business relating to student progress may be conducted after the student representatives have been excused.

An annual **Programme Open Forum** is also held in which all students can participate and express their views on the operation of their programme. It is convened by a student representative and reports directly to the Programme Committee.

For further information on the remit and membership of your Programme Committee please contact Marie Green, Deputy Registrar m.green@rcs.ac.uk

4.4 Internationalisation

Some of you will join the programme from across the world and others may seek to visit and work in other countries when you graduate. The Conservatoire is global in its outlook and aspires to creating a diverse mix of backgrounds and nationalities in its cohorts. We welcome international students, partners and collaborators and encourage overseas opportunities as appropriate.

The BAPTM has four international exchange partners so you can apply to take one term of your study time abroad at one of the following institutions if you wish.

Victorian College of the Arts, Melbourne, Australia
Calarts, Los Angeles, USA
Hong Kong Academy of the Performing Arts
University of the Arts, Philadelphia, USA

These opportunities only allow for tuition fees to be exchanged, so travel, accommodation and living costs are the responsibility of the student attending.

You may also wish to investigate international exchange opportunities through Student Exchange (Turing Scheme).

Details of support for non-UK students can be found on the International Student Portal page.

4.5 Work-based learning

The programme considers work-based learning to be highly beneficial and therefore gives you the opportunity to undertake an industry-based work placement as part of the module Personal and Professional Development 3. Other opportunities for work-based learning are also considered on an ad-hoc basis.

Work placements normally take the form of a four-week period of full-time involvement, during which you have the opportunity to build lasting and fruitful relationships. The department has longstanding relationships with most theatre organisations in Scotland such as Ambassador's Theatre Group, Scottish Opera, Scottish Ballet, Citizens' Theatre, Lyceum Theatre, Dundee Rep Theatre, Pitlochry Festival Theatre and Tron Theatre as well as professional relationships with many freelance practitioners. Placements of this kind to lead directly to professional employment.

In the module Personal and Professional Development 3 in your final year, you will present a personal evaluation of your key learning experiences through the programme, including your time on work placement, and you will reflect on your development and future career planning in relation to this.

Whilst you are not assessed in a formal way by your host organisation, you are expected to request regular verbal feedback from relevant staff throughout your placement as well as, where possible, a written reference or testimonial from your supervisor once the placement is complete. You should refer to and reflect on this feedback as part of your final year presentation.

The process of identifying and communicating with the work placement host is your responsibility, although your subject lecturer will ensure the host is fully informed of the requirements of the placement and any learning needs you may have. They will also make contact with you and your placement host at the midpoint of the work placement.

The process is explained in full in your PPD3 module briefing paper and in the Conservatoire's Quality Assurance Handbook.

4.6 Health and safety, safe space

All RCS policies and procedures related to Health, Safety and Wellbeing can be found on the RCS Portal.

The Conservatoire's procedures on Health and Safety will apply at all times.

You should also fully acquaint yourself with the **Production Department Health**

and Safety Team, where you will find all production related documentation including risk assessment and safe systems of work.

Our working environment contains high risk activities, so it is very important to know how to work safely.

These are some critical things that you must NEVER do unless you have been given **trained to the appropriate level,** have been given **specific permission** by a member of staff, or you are being **directly supervised** on each and every occasion.

- **Do not** enter restricted venue areas including mains-power or dimmer rack areas, grid, cat-walks, fly floor or high level rigging areas.
- **Do not** adjust or operate workshop or stage machinery including access equipment.
- **Do not** perform any maintenance or repair work on any equipment.
- **Do not** lift or move heavy objects or equipment.
- **Do not** work with chemicals, accelerants, hardeners, solvents, adhesives or other unfamiliar substances at any time unless you have been specifically trained in the use of that substance and authorised to use it. If you are in doubt, then ask before you touch.
- **Do not** leave personal valuables unattended. **The Conservatoire does not insure personal items including tools and IT equipment.**

As well as this you should also:

- **Always** wear PPE (such as goggles, ear-defenders, safety masks, hard hats, gloves, aprons) as instructed.
- **Always** observe safety signage posted in individual workshops, and additional safety regulations, such as *COSHH* data-sheets.

If you are unsure about what you have been asked to do (or how to do it) then please ask to be shown again. Production staff will always be more than willing to demonstrate techniques and practices as often as is necessary, as far as possible.

Safe Space Statement

The Royal Conservatoire of Scotland is fully committed to creating an environment where all staff and students treat each other fairly and with mutual respect, and to providing an environment where all students and staff are free from discrimination and intimidation.

The following Safe Space Statement applies to all activity happening within the Conservatoire, from early years classes to our Post-Graduate programmes:

Everyone working and learning together in this room is entitled to do so in

a safe space: a space free of bullying and harassment of any kind.

We will honour our differences and collaborate in the true spirit of ensemble, promoting creative challenge whilst retaining the utmost respect for each other.

We will treat one another with courtesy and respect at all times, and if we are subjected to or witness bullying or harassment, we will speak out knowing that our voices will be heard, and we will be taken seriously.

We will actively promote a positive, optimistic and mutually supportive approach to work and study. Together we can create a Safe Space.

4.7 Equality and Diversity

Within the Conservatoire we welcome a diverse population of staff and students. Further, we are committed to promoting equality in all of our activities and we aim to provide a performing, learning, teaching, working and research environment free from unlawful discrimination against applicants, staff and students on the grounds of gender (actual or perceived), sexual orientation, disability, race, colour, nationality, national or ethnic origin, marital status, age and actual or perceived religious or similar belief.

The Conservatoire fosters a learning, teaching, research and working culture which not only supports diversity, inclusion and equity but indeed requires those principles. We are thoroughly committed to the promotion of equal opportunities across all of our functions and practices including those of learning and teaching, employment, representation, decision making, and procurement and partnerships.

The Conservatoire is committed to ensuring that those from all backgrounds feel able to apply to study with us. Applicants who have been looked after at home, in residential care, foster care or kinship care can access support via the International and Student Experience team at welfare@rcs.ac.uk

Provisions are also made for Estranged Students and Student Carers.

The programme takes equality and diversity very seriously and is committed to raising awareness of different cultures and perspectives. You are encouraged to respond and engage with the curriculum intelligently, creatively, collaboratively and sensitively.

This process begins with the creation of a student charter at the start of level one to identify the behaviour and work ethic expected by your cohort of themselves and of each other.

The Creative Citizenship module and the Personal and Professional Development 1 module introduce a dialogue about behaviours in general and are underpinned by a zero-tolerance approach to bias, prejudice, discrimination and stereotyping.

We are privileged to be able to engage with a wide diversity of students and

endeavour to treat each one as an individual regardless of age, gender identity, sexuality, race, religion, ethnicity, disability or other personal circumstances.

If you have any concerns or experience any behaviour contrary to this approach, please speak immediately to the Head of Production or any other member of staff. You can also contact the Conservatoire's Equality and Diversity Officers or Disability Advisor in full confidence.

Details can be found on the Equality, Diversity and Inclusion Portal Page.

4.8 Technology and learning resources/modes (e.g. VLE)

Computers
There are computer workstations dedicated specifically to Production students in both of the production offices, but these should only be used for production work and not homework or personal matters.

Drinking and eating are strictly prohibited in the IT areas including the production offices.

All computer pre-settings should be left as found and no unauthorised software should be installed onto the hard disk of any computers in the department. Students are instructed to store all their own work files on OneDrive or on removable media such as USB sticks or portable hard drives.

The Head of Production must be informed immediately should any changes to a computer set-up appear or if IT equipment in the department fails to function or appears damaged.

There is also a student IT suite and a Digital Training Unit usable for both classes and personal study. All these rules regarding food, hygiene, tidiness and appropriate use apply equally, if not more so, to these computers.

It is a serious disciplinary offence for students to use any staff computers.

RCS Portal
The Portal is the place you will find all relevant Conservatoire wide information and links to the key support systems such as Library, IT, Health and Safety. You can access your student contract, Asimut timetable, email account as well as module details in Moodle and your online portfolio. You can access the RCS Portal online at: http://inspire.rcs.ac.uk

Moodle
Moodle is the Conservatoire's interactive virtual learning environment. It is a dynamic resource that includes programme information, online courses, forums and discussions. Written assessments are normally submitted through Moodle and it is a primary communication tool for module information.

You can access Moodle from any computer with internet access. There is also a link on the Conservatoire website. During your induction you will be given your Moodle username and password and a brief introductory session on how to enjoy

and get the best out of this Virtual Learning Environment.

Asimut – Timetabling and Space Bookings
All students' outline schedules are provided via ASIMUT, the Conservatoire's official timetable and scheduling software, available at https://rcs.asimut.net/public/login.php. You will have access to book studios and rehearsal spaces via the ASIMUT system up to 48 hours in advance. Please see the Student ASIMUT Bookings Rules and Regulations for further details. The ASIMUT system also holds all of the Conservatoire's timetabled information.

ASIMUT training is given in induction week as part of the IT induction. Studios and rehearsal spaces cannot be booked until ASIMUT training has been received.

For further details or to report any anomalies in your timetables, please contact your Programme Support Administrator or the Space Planning Department at: spaceplanning@rcs.ac.uk

4.9 Staff

Due to the collaborative nature of the BAPTM curriculum you will be supported by staff from a variety of departments. Your main support will be provided by the BA PTM programme team which is made up of the Head of Production, four dedicated lecturers and four tutors. They are:

Ros Maddison	Head of Production/Programme Leader
Steve Macluskie	Lecturer in Stage Technology
Susan May Hawley	Lecturer in Stage Management
Christoph Wagner	Lecturer in Lighting
Clare Hibberd	Lecturer in Sound
Rebecca Coull	Stage Supervisor/Tutor
Sam Burt	Stage Management Tutor
Dave Evans/Jared Hutsby	Lighting Tutor
Barry McCall	Sound Tutor

As well as this the BA Production Arts and Design programme team deliver a range of sessions on your programme especially throughout year one. This team is also led by the Head of Production and consists of five dedicated lecturers. They are:

Gary Fry	Lecturer in Scenic Art
Zander Lee	Lecturer in Scenery Construction
Martin Mallorie	Lecturer in Props Construction
Christine Murphy	Lecturer in Costume Construction
Robin Peoples	Lecturer in Set & Costume Design

Production work is co-ordinated and supported by the Central Production Unit (CPU) staff who mentor and supervise students in production roles and are also responsible for the realisation of the actual shows.

There are two Production Managers who, along with the Senior Production and Operations Manager, provide support for all realised RCS productions. They will be your line managers on production work but are also there to support your learning. The CPU is led by the Head of Technical Production and supports supporting all Conservatoire stage productions as required.

Another team you may have contact with are the Venue Technicians team. They provide technical support through information, maintenance and equipment bookings.

The Programme also has administration support from the Academic Administration and Support (AAS) staff. Your first point of contact in the AAS staff will be:

Grace Dunn	Programme Support Administrator (Production & Film)

You may also come into contact with:

Dawn Forrest	DDPF School Manager
Derek Powell	RCS Disabilities Advisor

4.10 IPR, copyright etc.

The RCS General Rules and Regulations (Section 10) states:

It is the responsibility of all staff and students of the Conservatoire to ensure that they comply with the provisions of the Copyright, Designs and Patents Act 1988 ('the Act'). Breach of copyright regulations is a criminal offence and may expose both the individual and the Conservatoire to prosecution.

In simple terms, copyright in a literary, dramatic, musical or artistic work exists during the author's lifetime and for a period of 70 years from the end of the calendar year in which the author dies. During this period, a work may not be copied without the permission of the rights or licence holder. Publishers, editors, artists, photographers and arrangers also have rights over a work.

Advice on copyright issues is available from the Head of Information Services, who also delivers a session to BAPTM2 about both copyright and data protection.

Further details can be found under Section 10 of the General Rules and Regulations and on the Portal Copyright pages.

4.11 The student contract

The Student Contract provides a mechanism that each student will use to plan their personal, educational and professional development and determine their individual academic pathway through their chosen programme of study. The Learning Contract is a dynamic, online tool that will:

- Inform discussion and help students navigate their way through a programme and inform choices and negotiations with Programme Team/ personal

supervisor.
- Document choices and agreement between the student and Programme Team/Supervisor.

In specific terms the Student Contract will:
- Detail module and elective choices within the programme.
- Capture Mutually Constructed Feedback
- Detail, where appropriate, assessment modes, placements and work-based learning.
- Detail performance opportunities along with any other commitments that may be undertaken as part of the programme as part of independent learning and the development of graduate attributes.

The student contract will encourage students to engage in the following:

- Review, plan and take responsibility for their own learning.
- Articulate their personal goals and evaluate progress towards their achievement.
- Articulate personal choice and context.
- Gain an holistic overview of their learning and its relationship to extra-curricular pursuits and career development.
- Improve study and career management skills.

4.12 Transitions Tutor role

Each year, you will be allocated a Transitions Tutor who will support you through the Personal Development Planning process. In addition to negotiating your Learning Contract at the relevant stages of the programme, the Transitions Tutor or the Head of Production will undertake at least one Transitions Tutorial with you in each term. As a core personal development activity, the Transitions Tutorial is designed to assist you in developing your ability to:

- Reflect on your own learning and development.
- Set meaningful and relevant goals.
- Identify potential barriers and challenges.
- Identify action plans to ensure continuing progress and development.

Transition Tutors on the BAPTM are the relevant level coordinators.

Level One – Steve Macluskie & Clare Hibberd
Level Two – Christoph Wagner
Level Three – Susan May Hawley

4.13 Communication in department/programme

Communication Etiquette
There are a wide range of tools to maintain communication across the Conservatoire but, regardless of the method, it is important to always maintain a professional and courteous approach.

Think about who you need to contact and what the most suitable method might be. You should not expect an immediate reply but if your communication is urgent and requires a speedy response make sure this is made clear.

There are a variety of differing work patterns across the departments so think about how and when your communication will be received.

Set up a healthy working practice and turn your digital devices to silent at night if you can.

Email/Outlook Calendar
You will receive a Conservatoire e-mail account as part of your induction at the start of year one. You should also acquaint yourself with the Outlook Calendar in your account and use this as your main time management tool. This is particularly important for production work as calls, schedules, meetings etc. change frequently and will be sent by outlook appointment first and then by Asimut wherever possible. Please ensure you accept/decline appointments as appropriate to ensure an effective line of communication.

Please also ensure that you have transported your Asimut schedule into your Outlook Calendar.

It is your responsibility to check your email account regularly and at least once a day.

Microsoft Teams
Microsoft Teams is used across the Conservatoire for online meetings and classes so you should familiarise yourself with this system.

Teams is also used to share information about RCS productions and departments. All production students have access to the Production Unit Hub team where production details are shared as well as a programme specific team and subject specific teams as relevant.

Teams chat is also used to communicate quickly across departments/productions so it is advisable to download the Microsoft Teams app to your smartphone.

Telephones
Production students are permitted to use Conservatoire landline telephones situated in the production office **providing** the calls are for production practice purposes or relating to an emergency situation. Please note that production calls should be made on the production telephones as calls made on personal phones will not be reimbursed.

All mobile phones should be switched to silent during the working day, as appropriate.

4.14 Working week

Although the standard working week is from 9am to 5pm Monday to Friday, it is usual for production work and student generated work to continue into the

evening and over the weekends. It should not be assumed, therefore, that evenings, Saturdays and Sundays are automatically for part-time jobs, home visits and other recreational activities. There will certainly be time for these, but great care must be taken to study timetables and schedules, which will be published in advance, and to talk to subject staff and departmental line managers about your required engagement each week. In line with professional practice there may inevitably be last-minute changes to production schedules and you are expected to accommodate these changes other than in the most exceptional circumstances.

4.15 Independent study, autonomous learner, reflective practitioner

Over the three years of the programme, students will engage with both core Conservatoire staff and visiting guest specialists. Masterclasses and seminars from a range of professional practitioners occur regularly and production work frequently involves professional guest staff, including stage managers, technicians, directors, designers and production managers. Through this invaluable contact, students are able to benchmark themselves against industry practice and to better reflect on their own development needs, ultimately setting well-informed goals towards the development of their own professional careers.

Level One focuses on developing key skills and broadening experience of the work environment and the production process; this is mostly led by staff but, by the end of Level One, the tutor/student relationship evolves into one of support rather than instruction. Level Two includes the teaching of specialist skills but, increasingly, students are challenged to take responsibility for their own learning rather than be the recipients of teaching. Production work increases in complexity and is ‘supported’ by tutors, with an expectation that guidance will be offered but decisions will be made and acted upon by the students. At Level Three, there is an expectation of autonomous ‘proto professional’ working, which is replicated as far as is possible within the confines of an educational institution. However, even at Level Three, health and safety demand that tutors maintain a supervisory role, but students are nevertheless required to function with autonomy, and are empowered to resolve problems and lead their teams without intervention, except where health and safety or their own learning needs may become compromised.

Overall, students are constantly encouraged to challenge themselves and welcome new opportunities; to engage with a diverse range of environments and collaborators; and to interrogate their own practice alongside that of their peers, their tutors and the industry.

5. MODULE DESCRIPTORS BY LEVEL

SCQF Level 7

Level Co-ordinators and Transition Tutors – Steve Macluskie and Clare Hibberd

Module Co-ordinators

Module Title	Module Co-ordinator
Creative Citizenship	Josh Armstrong
Communication 1	Steve Macluskie
Management 1	Steve Macluskie
Stagecraft 1	Steve Macluskie
Personal and Professional Development 1	Ros Maddison

Module descriptor

Module Title	**Creative Citizenship**
SCQF Level	7
Credit Rating	10
Total notional student effort hours	100
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: All Undergraduate Year 1
Pre-requisites	None
Co-requisites	None
Anti-Requisites	None
Module overview	This module is designed to introduce you to the cultural, artistic, political, and educational context of learning in a Higher Education Performing Arts institution. This module is concerned with equipping you with understandings and skills which enable you to be resilient, pro-active, compassionate, and ethical collaborators and peers within the Conservatoire context. It is also an opportunity for you to meet and work with peers from across the Conservatoire, building relationships beyond your programme and awareness of the different priorities, skills, aspirations and worldviews of peers. Such relationships and awareness are integral to creative citizenship. Through the lens of artistic practice you will explore four key areas of creative citizenship: • Artistic Critique and Conversation; • Working *with* others—*a*wareness of others' needs and identities; • Ethics, Consent, and Responsibilities;

	• Digital and Media Literacies. Through the workshops you will practice skills in critique, giving and receiving feedback, conversation, statements of positionality, working with a range of peers, communicating in front of and with peers, and sharing your creative practice. The module culminates in an assessment in which all of these understandings are applied in the context of a collaborative creative critical presentation.
Learning Modes	**Hours**
Lecture	**2**
Workshops	**16**
Directed Study	**20**
Assessment	**3**
Independent Study	**59**
Total Notional Student Effort Hours	**100**
Learning Outcomes	
LO1	Understand basic ethical skills relevant to performing arts education and collaboration;
LO2	Communicate effectively and accessibly, including a foundational approach to positionality.
Assessment	
Assessment 1, Type, scope and Weighting	**Collaborative Creative Presentation** Pass/Fail (5 minutes)

Delivery and Assessment

Module Coordinator	**Manager of Interdisciplinary and Extended Practice**

Module schedule 2024-25

At the start of the module you will be allocated to a class with peers from a variety of undergraduate programmes. You will attend the rotation of workshops with this class throughout the module.

In addition, you will allocated to a working group of 3 or 4 peers. Throughout the module you will be expected to work together in discussion and activities both in workshops and in your independent learning time. This will be your group for the assessment at the conclusion of the module. All workshops will be structured to allow for 20 – 30 minutes of group activity.

Through this module you will have digital resources and workshops related to the following topics and schedule:

Week 1
Lecture: Finding the Joy in Creative Practice

On Rotation
Workshop 1: Giving and Receiving Feedback: Resilience in Critique
Workshop 2: Methods for Creative Conversations
Workshop 3: Anti-Racism in the Arts
Workshop 4: Intersectionality in the Arts
Workshop 5: Digital and Media Literacies
Workshop 6: Positionality as a Creative Practitioner
Workshop 7: Ethics in the Arts

Week 9
Workshop 8: Structuring a Collaborative Response

Week 10
Directed Study: Assessment Preparations

Week 11
Assessment: Collaborative Creative Presentation

In your multidisciplinary class, you will cycle through Workshops 1 – 7 on a weekly basis.

All classes will culminate on Workshop 8 in Week 9 of Term 1. This will enable you to begin synthesising the module and structuring your Collaborative Creative Presentation.

Assessment will take place in Week 11 of Term 1 through a 3-hour session.

Glossary of terms:

Anti-racism: Anti-racism refers to the active and conscious opposition to racism, discrimination, and systemic inequities based on race or ethnicity. It is a framework that recognizes and challenges the power dynamics, prejudices, and structures that perpetuate racial injustices in society.

Digital Literacy: Digital literacy refers to the ability to critically analyse, evaluate, and understand information, media messages, and digital technologies, enabling individuals to navigate, create, and participate responsibly and effectively in the digital world.

Ethics: Ethics refers to the principles and values that guide individuals' behaviour and decision-making, emphasizing concepts like fairness, integrity, respect, and responsibility towards oneself, others, and the wider society.

Intersectionality: Intersectionality is a framework that recognizes how multiple forms of oppression (such as race, gender, class) intersect and interact, shaping individuals' experiences and creating unique systems of discrimination and privilege.

Positionality: Positionality refers to an individual's social and cultural positioning, shaped by factors like gender, class, ethnicity, disability, and experiences, which influence their perspectives, biases, and the way they perceive and interact with the world.

Resilience: Resilience is the capacity to endure and thrive in the face of critique, setbacks, hardships, and stressors. It entails developing inner strength, flexibility, and positive coping strategies to maintain one's emotional balance and overall wellbeing.

Assessment Outline	
Formative feedback Description and timeline	You will receive formative feedback from staff during the workshops/contact hours.
Summative assessment Description	**Assessment 1: Collaborative Creative Presentation** In multidisciplinary small groups (3 or 4 students), you will select an issue or topic that has resonated with your group from the module and present a creative critical reflection on your learning. You are encouraged to think creatively and artistically in how you present this information. You should think of these questions: • Why does this resonate with me/us? • Where am I speaking from? • How do I communicate its impact to a wider audience?

	The presentation may take the form of: • A reading of a collaborative text; • A podcast; • A video essay; • An audio essay; • A digital or printed zine; • A synthesis of text and music; • A synthesis of text and movement; • A synthesis of text and visual language; • Some other creative form. You are required to include at least three relevant, reputable, and appropriately citated and referenced sources. After your presentation, you will receive facilitated feedback from your peers. **Assessed LOs:** • Understand basic ethical skills relevant to performing arts education and collaboration; • Communicate effectively and accessibly, including a foundational approach to positionality.
Feedback methods	• Peer and Staff Group Feedback Session; • Pass/Fail mark.
Assessment Criteria	
Assessment 1 Criteria	Assessors will look for: • An understanding of the basic ethical skills relevant to performing arts education and collaboration; • Effective and accessible communication; • A foundational approach to positionality; • Appropriate and well-researched sources and citations.
Resources	
Essential Resources will be provided through the Virtual Learning Environment.	

Recommended Resources will be provided through the Virtual Learning Environment.	
Other Information	For BSL Users, each Micro-Lecture will be presented through an hour's moderated session to facilitate language clarification and comprehension.
Next Steps	Any Interdisciplinary and Extended Practice Module

Module Descriptor

Module Title	**Communication 1**
SCQF Level	7
Credit Rating	20
Total notional student effort hours	200
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Production Technology and Management 1
Pre-requisites	None
Co-requisites	Stagecraft 1, Management 1, Personal and Professional Development 1
Anti-Requisites	None
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module is designed to introduce you to communication skills during production experiences in: Lighting Sound Stage Management Stage Technology & automation You will learn and develop communication skills through a variety of production experiences in junior roles in a supported production context. You will have the opportunity to explore, identify and apply suitable communication techniques and collaborative practices in junior roles in a supported production context. All four subjects should be approached with equal effort without regard to intended specialism in year two.
Learning Modes	**Hours**
Junior Production Allocations	199

Tutorials	1
Total Notional Student Effort Hours	**200**
Learning Outcomes At the end of this module you will be able to:	
LO1	Apply effective methods of communication and collaboration during production allocations in stage management, lighting, sound, stage technology and automation.
Assessment	
Assessment 1, Type, scope and Weighting	You will be assessed through: - **Observation of Practice** - Pass/Fail

Delivery and Assessment

Module Coordinator	**Steve Macluskie**
Module schedule 2024-25	

You will be assessed by observation of use of practical communication and associated paperwork at negotiated points in the process dependent on your role or project allocation.

Term 1:

Week 7-11: Production Allocation/ Project 1

Term 2:

Weeks 6- 11: Production Allocation/ Project 2

Term 3:

Weeks 1-5: Production Allocation/ Project 3
Weeks 6-10: Production Allocation/ Project 4

Examples of communication skills that will be developed:

- Use of professional language in addressing peers and staff
- Effective information exchange (such as plans, paperwork and cue sheets as required for the production)
- Effective use of technology and learning platforms to share information.
- Peer learning and support
- Emotional intelligence
- Resilient behaviour in the face of challenge
- Professional email etiquette

<table>
<tr><th colspan="2">Assessment Outline</th></tr>
<tr><td>Formative feedback
Description and timeline</td><td>Ongoing verbal feedback

Mutually agreed tutorials incorporating next steps and SMART goals after each production allocation (4 in total)</td></tr>
<tr><td>Summative assessment
Description</td><td>Assessment 1: Observation of Practice

Assessed LOs:
LO1 Apply effective methods of communication and collaboration during production allocations in stage management, lighting, sound, stage technology and automation.</td></tr>
<tr><td>Feedback methods</td><td>Formative – Ongoing Verbal feedback
Formative – Verbal and written feedback in tutorials
Summative – Verbal and written feedback in final tutorial</td></tr>
<tr><th colspan="2">Assessment Criteria and Rubric</th></tr>
<tr><td>Assessment 1
Criteria</td><td>Assessors will look for:

• Demonstration of communication skills and techniques during production allocations or projects.
• Clarity, relevant detail and appropriate content in your written and verbal communications.</td></tr>
<tr><th colspan="2">Resources</th></tr>
<tr><td colspan="2">Essential

- Subject specific reading lists (see library portal)
- Subject specific Teams resources
- Paperclip
- Vectorworks</td></tr>
<tr><td colspan="2">Recommended

- Library and other online resources
- Self-research in subject specialism
- To seek opportunities to augment learning journey.</td></tr>
<tr><td>Other Information</td><td>The assessment for this module is integrated alongside Stagecraft 1 and Management 1.</td></tr>
<tr><td>Next Steps</td><td>Communication 2.</td></tr>
</table>

Module descriptor

Module Title	**Management 1**
SCQF Level	7
Credit Rating	10
Total notional student effort hours	100
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Production Technology and Management 1
Pre-requisites	None
Co-requisites	Stagecraft 1, Communication 1. Personal and Professional Development 1
Anti-Requisites	None
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module is designed to introduce you to management skills as applied during production experiences in: Lighting Sound Stage Management Stage technology & automation You will have opportunities to acquire and develop management skills during productions and projects in junior roles in a supported production context. All four subjects should be approached with equal effort without regard to intended specialism in year two.
Learning Modes	**Hours**
Junior Production Allocations	99
Tutorials	1
Total Notional Student Hours	**100**

Learning Outcomes At the end of this module you will be able to:	
LO1	Apply fundamental self-management skills, in order to take responsibility for your learning.
LO2	Evidence a fundamental understanding of your allocated role within a production team environment.
Assessment	
Assessment 1, Type, scope and Weighting	You will be assessed through: - **Observation of Practice** - Pass/Fail

Delivery and Assessment

Module Coordinator	**Steve Macluskie**
Module schedule 2024-25	
You will be assessed by observation of your practical management skills as a team member as well as the management of your learning journey throughout the module. **Term 1:** Week 7-11: Production Allocation/ Project 1 **Term 2:** Weeks 6- 11: Production Allocation/ Project 2 **Term 3:** Weeks 1-5: Production Allocation/ Project 3 Weeks 6-10: Production Allocation/ Project 4 Examples of management skills that will be developed: - Professional understanding and adherence to time keeping. - Professional understanding towards workplace attitude and resilience - Awareness of how to be managed. - Observation and reflection of different management styles	
Assessment Outline	
Formative feedback Description and timeline	Mutually agreed tutorials incorporating next steps and SMART goals after each subject rotation (4 in total)

Summative assessment Description	Assessment 1: **Observation of Practice** Assessed LOs: LO1 Apply fundamental self-management skills, in order to take responsibility for your learning. LO2 Evidence a fundamental understanding of your allocated role within a production team environment.
Feedback methods	Formative – Ongoing Verbal feedback Formative – Verbal and written feedback in tutorials Summative – Verbal and written feedback in final tutorial
Assessment Criteria and Rubric	
Assessment 1 Criteria	Assessors will look for: • Demonstration of ability to manage own time keeping and professional attitude towards production activities • Demonstration of fundamental management knowledge and skills as a practitioner and learner • Demonstration and awareness of differing production roles and responsibilities within each team • Ownership and responsibility for personal learning journey
Resources	
Essential - Subject specific reading lists (see library portal) - Subject specific Teams resources - Paperclip - Vectorworks	
Recommended - Library and other online resources - Self-research in subject specialism - To seek opportunities to augment learning journey.	
Other Information	The assessment for this module is integrated alongside Stagecraft 1 and Communication 1.
Next Steps	Management 2

Module descriptor

Module Title	**Stagecraft 1**
SCQF Level	7
Credit Rating	60
Total Notional Student Effort Hours	600
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Production Technology and Management 1
Pre-requisites	None
Co-requisites	Management 1 Communication 1 Personal and Professional Development 1
Anti-Requisites	None
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module is designed to provide you with a practical understanding and ability in the basic stagecraft skills applied in each of the four programme subject strands. Lighting Sound Stage Management Stage Technology & Automation You will learn through taught classes, projects and a variety of production experiences in junior roles in a supported production context. All four subjects should be approached with equal effort without regard to intended specialism in year two.
Learning Modes	**Hours**
Junior Production Allocations	350
Taught classes and directed study	250

Total Notional Student Effort Hours	600
Learning Outcomes At the end of this module you will be able to:	
LO1	Apply fundamental operational skills in stage management, lighting, sound and stage technology & automation.
LO2	Apply safe working practices in stage management, lighting, sound and stage technology & automation.
Assessment	
Assessment 1: Type, scope and weighting	You will be assessed through: - **Five Competency Tests** - Pass/ Fail
Assessment 2: Type, scope and weighting	You will be assessed through: - **Observation of Practice** - Pass/Fail
Assessment 3: Type, scope and weighting	You will be assessed through: - **Three Design Assignments** - Pass/ Fail
Assessment 4: Type, scope and weighting	You will be assessed through: - **Two Collaborative Projects** - Pass/ Fail

Delivery and Assessment

Module Coordinator	Steve Macluskie
Module schedule 2024-25	
Activities may include but are not limited to: - Rigging lighting, sound, stage and video elements - Show operation - Finding or making props - Planning and preparing equipment to be used in a production - Striking the production at the end of the run, including returning props Stagecraft 1 includes all four areas of production technology and management: lighting, stage technology & automation, stage management and sound. This is to ensure that you have a strong understanding of the breadth of activities that occur across a production, enabling you to function as an 'all- rounder'. You will be able to approach any area of production with the fundamental knowledge and skills to work in any related team.	

First year classes introduce and develop fundamental skills and knowledge that you will need to apply throughout allocated production roles. This will be assessed through a competency-based test in each subject as well as in general health and safety, three design assignments (Lighting, Sound and Vectorworks) and two collaborative projects (Cueing Project and Innerspace Project).

Assignments and projects will be undertaken across terms 1 and 2.

The design assignments will commence at the start of term 1 and be submitted in term 2 week 5. These are personal projects and should be undertaken in directed study time at your own pace but within the given timeline.

The Cueing Project and Innerspace Project are collaborative and will be delivered in timetabled weeks in term 2 as group projects in venue spaces.

Acros the year, you will be assigned to one allocation in each subject within which you will undertake relevant roles on Conservatoire productions or on practical projects. The allocations will be published at the start of the academic year, but the detail of the roles will be defined by the needs of the production. It is your responsibility to check schedules and other production planning tools to ensure you are aware of these details.

Term 1:

Week 1: Health & Safety classes and assignment briefings
Week 2: Practical venue-based classes
Week 3: Practical venue-based classes
Week 4: Theoretical classes
Week 5: Theoretical classes
Week 6: Production observation & competency tests
Week 7-11: Production Allocation 1/ Project 1
Week 12: Directed Study (Assignments)

In term 2, you will undertake a collaborative project as a year group called ‘Innerspace’. You will have a week to prepare and a week to produce a short performance for staff and students. The practical cueing exercise is an intensive week which will allow you to practice setting up and running production cues in all specialist areas.

Term 2:

Week 1: Practical Cueing Project
Week 2: Innerspace Project preparation (kit booking, planning etc)
Week 3: Innerspace Project set up, performance and strike
Weeks 4 & 5: Directed study (to finalise assignment work) and assignment submission
Weeks 6- 11: Production Allocation/Project 2

Term 3:

Weeks 1-5: Production Allocation/Project 3
Weeks 6-10: Production Allocation/Project 4

Assessment Outline	
Formative feedback Description and timeline	Mutually agreed tutorials incorporating next steps and SMART goals after each subject rotation (4 in total) Ongoing verbal feedback
Summative assessment Description	Assessment 1: **Competency Tests** Five tests, including one in each subject and one in general health and safety. Assessed LOs: LO1 Apply fundamental operational skills in stage management, lighting, sound and stage technology. LO2 Apply safe working practices stage management, lighting, sound and stage technology. Assessment 2: **Observation of Practice** Observation of your applied stagecraft in each of the four subject areas. Assessed LOs: LO1 Apply fundamental operational skills in stage management, lighting, sound and stage technology. LO2 Apply safe working practices stage management, lighting, sound and stage technology. Assessment 3: **Three Design Projects** Individual assignments in Lighting, Sound and Vectorworks (CAD) to be completed by T2 W5. Assessed LOs: LO1 Apply fundamental operational skills in stage management, lighting, sound and stage technology & automation. Assessment 4: **Two Collaborative Projects** Cueing project and Innerspace Project. Delivered and completed in timetabled time in T2. Assessed LOs: LO1 Apply fundamental operational skills in stage management, lighting, sound and stage technology & automation. LO2 Apply safe working practices stage management, lighting, sound and stage technology & automation.

Feedback methods	Formative – Ongoing Verbal feedback Formative – Verbal and written feedback in tutorials Summative – Verbal and written feedback in final tutorial
Assessment Criteria and Rubric	
Assessment 1 Criteria	Assessors will look for: - Demonstration of competency in stage management, stage technology & automation, lighting and sound through tests
Assessment 2 Criteria	Assessors will look for: - Ability to efficiently and effectively rig lighting, sound and stage elements. - Ability to carry out and show operation tasks and activities with continuity and precision. - Ability to find, source or make props as required from text and/or the rehearsal process you are allocated to. - Ability to plan, prepare and source equipment to be used in a production. - Ability to record and utilise effect production paperwork relevant to the subject area (for example a running list for show cues). - Efficiently and effectively strike the production at the end of the run, including returning any items to their home location. - Ability to work safely following health and safety protocols and procedures - Use of correct PPE
Assessment 3 Criteria	Assessors will look for: - Demonstration of understanding and engagement in lighting, sound and digital design (Vectorworks). - Evidence of appropriate use and/or creativity in application of relevant design tools and materials
Assessment 4 Criteria	Assessors will look for: - Collaborative engagement in a group situation evidencing teamwork - Demonstration of basic professional skills and techniques in a practical environment. - Awareness of personal responsibility in a practical environment

Resources	
Essential Sound: Sound Design for the Stage- Gareth Fry Lighting: Stage lighting: the technician's guide: an on the job reference tool – Skip Mort Stage Technology: Stage Rigging Handbook- Jay O. Glerum Stage Management: Stage Management- Gail Pallin - Subject specific Teams resources - Paperclip - Vectorworks	
Recommended - https://portal.rcs.ac.uk/library/subject-portals/production-technology-management/ - Self-research in subject specialism - To seek opportunities to augment learning journey.	
Other Information	The assessment for this module is integrated alongside Management 1 and Communication 1.
Next Steps	Stagecraft 2

Module Descriptor

Module Title	**Personal and Professional Development 1**
SCQF Level	7
Credit Rating	20
Total notional student effort hours	200
Status (Core/Option/CRSC)	☒ Core Option ☐ Credit Rated Short Course ☐ If Core or Option please identify the programme(s)/year(s) below: BA PTM 1 & BA PAD 1
Pre-requisites	None
Co-requisites	None
Anti-Requisites	None
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module is designed to introduce reflective practice as the core of your personal development planning. The module will also raise your awareness of the place and potential of the entertainment industries as the beginning of your continued professional development. Week by week, underpinning the practical training, the module will build your understanding of your personal journey, beginning with core study skills, reflective practice and personal goal setting. Lectures and discussion topics, culminating in a group project, will encourage deeper investigation into the changing landscape of the professional industry.
Learning Modes	**Hours**
Lecture/Seminar	24
Directed Study	21
Independent Study	155
Total Notional Student Effort Hours	**200**

Learning Outcomes At the end of this module you will be able to:	
LO1	Show evidence of an enquiry into and basic understanding of the wider creative and cultural landscape
LO2	Collaborate effectively in a group task
LO3	Reflect on your own practice and develop learning goals from that reflection
Assessment	
Assessment 1, Type, scope and Weighting	You will be assessed through: - **Collaborative Presentation** - Pass/Fail (20 minutes)
Assessment 2, Type, scope and Weighting	You will be assessed through: - **Reflective Summary & Goal Statement** - Pass/Fail (1000 words)

Delivery and Assessment

Module Coordinator	**Ros Maddison**
Module schedule 2024-25	
This module is delivered to both production programme level one cohorts together so you will be in class and in mixed project groups with peers from both BAPTM1 and BAPAD1. To begin with, in the module briefing session at the start of term one, you will have the opportunity to discuss the social and ethical priorities that are important to each of you, resulting in a mutually constructed student charter which will signpost the behaviour expected of the group, by the group throughout your studies. You will then engage in weekly lectures and seminars across the rest of term one. Initially, these classes will provide the basic information required to ensure you are able to navigate your own learning journey, taking full advantage of the opportunities available to you along the way. The sessions then concentrate on broadening your understanding of the wider creative and cultural landscape. Each week you will be required to complete an entry in a personal portfolio reflecting on your learning, with the intention of embedding a disciplined approach to reflective practice and providing a rich body of thoughts to inform the reflective summary.	

Subjects covered will include

- Research skills and library resources
- IT skills and digital portfolios
- Reflective practice and goal setting
- Communication and presentation skills
- Basic health and safety legislation and risk assessment
- Key influences in the development of theatre & film
- Equality, diversity and inclusion practice in the entertainment industry
- Sustainable theatre practice

In term two, four half day seminars with a variety of professionals from the industry will offer opportunities to further broaden awareness and understanding of current industry practices and priorities, including sustainability, equality, diversity, inclusion and future proofing. This will prepare you for a short period of research in small groups culminating in a collaborative presentation on a related subject chosen by your group based on one of the following categories.

- Sustainable Productions
- Inclusive Theatre
- Performance Technology – past, present, future
- Scottish Cultural Context
- Health, Safety and Wellbeing

During term three you will consolidate your portfolio entries and evidence your reflective practice in a summary of the key learning points from your journey so far, supplemented by and linked to a personal goals statement which will outline your aims for your continued development in year two.

Assessment Outline	
Formative feedback Description and timeline	Written formative feedback on draft reflective summary by the end of term 2. Midpoint group tutorial in advance of group presentations.
Summative assessment Description	Assessment 1: Collaborative Presentation Assessed LOs: LO1 Show evidence of an enquiry into and basic understanding of the wider creative and cultural landscape LO2 Collaborate effectively in a group task. Assessment 2: Reflective Summary & Goal Statement Assessed LOs: LO3 Demonstrate the ability to reflect on your own practice and develop learning goals from that reflection.

Feedback methods	Assessment 1 Formative – Verbal feedback in tutorial Summative – Verbal feedback in class at the end of each presentation Assessment 2 Formative – Written feedback on draft submission Summative – Written feedback
Assessment Criteria and Rubric	
Assessment 1 Criteria	Assessors will look for: • Evidence of developing cultural awareness through research and knowledge exchange in a chosen area of investigation, relevant to the current priorities of the industry. • Basic presentation skills, sufficient to communicate research effectively • Collaborative participation using negotiation and compromise where appropriate. • Individual engagement and contribution towards the aims of the group
Assessment 2 Criteria	Assessors will look for: • Evidence of an emerging reflective practice including the identification of key learning and the ability to make connections across experiences. • The ability to set personal goals in a relevant and constructive manner.
Resources	
Essential • Moodle • E- Portfolio on RCS Portal • Budget from one off payment for field trips • Library online resources as relevant to project topic • Presentation aids such as PowerPoint and Prezi	
Recommended Link to Personal and Professional Development Recommended Reading List https://rcs.koha-ptfs.co.uk/cgi-bin/koha/opac-shelves.pl?op=view&shelfnumber=1417	
Other Information	This module is delivered to PAD1 & PTM1 together to help share practice and build collaborative working relationships across the two programmes.
Next Steps	PTM students - Personal and Professional Development 2 PAD students - Self Awareness and Promotion

SCQF Level 8

Level Co-ordinator and Transition Tutor – Christoph Wagner

Module Co-ordinators

Module Title	Module Co-ordinator
Communication 2	Christoph Wagner
Management 2	Christoph Wagner
Stagecraft 2	Christoph Wagner
Personal and Professional Development 2	Ros Maddison

Module descriptor

Module Title	**Communication 2**
SCQF Level	8
Credit Rating	30
Total notional student effort hours	300
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Production Technology and Management 2
Pre-requisites	Communication 1
Co-requisites	Stagecraft 2 Management 2 Personal and Professional Development 2
Anti-Requisites	None
Module overview	This module is designed to develop your communication skills in your specialist subject area: Lighting Sound Stage management Stage technology and automation You will learn through practical roles with the expectation of increased communication requirements. You will also explore communication skills in classroom and workshop contexts.
Learning Modes	**Hours**
Workshops	18
Production Allocations	240
Tutorials	1
Independent Study	41
Total notional student effort hours	**300**

Learning Outcomes At the end of this module you will be able to:	
LO1	Apply effective methods of written communication within a production learning environment in order to collaborate effectively with the production team.
LO2	Apply effective methods of verbal communication within a production learning environment in order to collaborate effectively with the production team.
Assessment	
Assessment 1, type scope and weighting	You will be assessed through: - **Observation of Practice** - Pass/Fail

Delivery and Assessment

Module Coordinator	**Christoph Wagner**
Module schedule 2024-25	
You will be allocated to production roles within your subject specialism to practice a variety of communication skills. These roles might include: Assistant stage manager Deputy stage manager Stage manager Production electrician Deputy production electrician Lighting technician Lighting programmer Lighting designer Associate lighting designer Sound number 2 Sound number 3 Sound operator Sound technician Production sound engineer Sound designer Stage technician Deputy stage supervisor Stage supervisor Head of flys Automation operator	

Your roles will vary in complexity in relation to the production calendar. You will be able to demonstrate your increasing communication skills through the year in preparation for your third-year roles.

The appropriate communication **tools** you may use could include:

- Email
- Microsoft Teams
- Ground Plans and schedules
- Appropriate production paperwork

The appropriate communication **methods** you will be expected to use will include:

- Verbal and non-verbal cues
- Listening, processing and disseminating information
- Recording and documenting information

There will be a variety of subject specialist classes spread throughout the year, depending on the production calendar and you will have the opportunity to practice and develop your communication skills.

Assessment Outline	
Formative feedback	• Ongoing verbal feedback • Mutually agreed tutorials incorporating next steps and SMART goals after each allocated production role
Summative assessment	Assessment 1: **Observation of practice** Assessed LOs: LO1 Apply effective methods of written communication within a production learning environment in order to collaborate effectively with the team. LO2 Apply effective methods of verbal communication within a production learning environment in order to collaborate effectively with the production team.
Feedback methods	Formative – Ongoing Verbal feedback Formative – Verbal and written feedback in tutorials Summative – Verbal and written feedback in final tutorial
Assessment Criteria and Rubric	
Assessment 1 Criteria	Assessors will look for: • Effective and appropriate written communication as a member of a production team • Effective and appropriate verbal communication as a member of a production team

Resources	
Essential - Indicative Reading – see portal - E- Portfolio & reflection on E-Portfolio - Documentation and archiving through Paperclip - Digital design software - DTU/Production Classroom as required - Venues as required - Production Office & facilities - RCS Portal	
Recommended - Library and other online resources - Self-research in subject specialism - To seek opportunities to augment learning journey.	
Other Information	The assessment for this module is integrated alongside Management 2 and Stagecraft 2.
Next Steps	Communication 3

Module descriptor

Module Title	**Management 2**
SCQF Level	8
Credit Rating	20
Total notional student effort hours	200
Status (Core/Option/CRSC)	☒ Core Option ☐ Credit Rated Short Course ☐ If Core or Option please identify the programme(s)/year(s) below: BA Production Technology and Management 2
Pre-requisites	Management 1
Co-requisites	Communication 2 Stagecraft 2 Personal and Professional Development 2
Anti-Requisites	None
Module overview	This module is designed to develop your management skills and allows you to contextualise these in relation to self and team management. Classes and production allocations enable you to explore and experiment in a range of contexts within your specialist subject: Lighting Sound Stage management Stage technology & automation You will have opportunities to acquire and develop management skills during productions and projects in a variety of roles in a supported production context.
Learning Modes	**Hours**
Workshops	18
Production Allocations	130
Tutorials	1
Independent Study	51
Total Notional Student Effort Hours	**200**

Learning Outcomes At the end of this module you will be able to:	
LO1	Apply effective methods of self-management in order to progress your learning and development.
LO2	Apply management skills and knowledge in your allocated roles in a production learning environment whilst understanding your position within the team.
Assessment	
Assessment 1, type scope and weighting	You will be assessed through: - **Observation of Practice** - Pass/Fail

Delivery and Assessment

Module Coordinator	**Christoph Wagner**
Module schedule 2024-25	
You will be allocated to production roles within your subject specialism to practice a variety of management skills. These roles might include: Assistant stage manager Deputy stage manager Stage manager Production electrician Deputy production electrician Lighting technician Lighting programmer Lighting designer Associate lighting designer Sound number 2 Sound number 3 Sound operator Sound technician Production sound engineer Sound designer Stage technician Deputy stage supervisor Stage supervisor Head of flys Automation operator	

Your roles will vary in complexity in relation to the production calendar. You will be able to demonstrate your increasing management skills through the year in preparation for your final year.

Some examples of management you could experience:

- Leading a team
- Managing a team
- Managing a rehearsal room or space
- Being managed by others
- Managing your time
- Managing the resources under your control
- Applying sustainable thinking to your management

There will be a variety of subject specialist classes spread throughout the year, depending on the production calendar and you will have the opportunity to practice and develop your skills.

You will support your peers and utilise resources under your control considering sustainable practices, where appropriate.

Assessment Outline	
Formative feedback Description and timeline	• Ongoing verbal feedback • Mutually agreed tutorials incorporating next steps and SMART goals after each allocated production role.
Summative assessment Description	Assessment 1: **Observation of practice** Assessed LO: LO1 Apply effective methods of self-management in order to progress your learning and development. LO2 Apply management skills and knowledge in your allocated roles in a production learning environment whilst understanding your position within the team.
Feedback methods	Formative – Ongoing Verbal feedback Formative – Verbal and written feedback in tutorials Summative – Verbal and written feedback in final tutorial

<table>
<tr><th colspan="2">Assessment Criteria and Rubric</th></tr>
<tr><td>Assessment 1
Criteria</td><td>Assessors will look for:
Ability to manage your own time and resources effectively
Effective contribution as a team member
Ability to manage others
Ability to support your team effectively
Ability to manage the departmental resources under your control</td></tr>
<tr><th colspan="2">Resources</th></tr>
<tr><td colspan="2">Essential

- Subject specific reading lists (see library portal)
- Subject specific MS Teams resources
- Paperclip
- Digital design software
- DTU/Production Classroom as required
- Venues as required
- Production Office & facilities</td></tr>
<tr><td colspan="2">Recommended

- Library and other online resources
- Self-research in subject specialism
- To seek opportunities to augment learning journey.</td></tr>
<tr><td>Other Information</td><td>The assessment for this module is integrated alongside Communication 2 and Stagecraft 2.</td></tr>
<tr><td>Next Steps</td><td>Management 3</td></tr>
</table>

Module descriptor

Module Title	**Stagecraft 2**
SCQF Level	8
Credit Rating	40
Total notional student effort hours	400
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Production Technology and Management 2
Pre-requisites	Stagecraft 1
Co-requisites	Communication 2 Management 2 Personal and Professional Development 2
Anti-Requisites	None
Module overview	This module is designed to develop skills in your specialist subject area: Lighting Sound Stage management Stage technology and automation You will learn through practical roles with increasing technical responsibility in production environments. You will also explore specialist skills in classroom and workshop contexts.
Learning Modes	**Hours**
Workshops	126
Production Allocations	260
Tutorials	1
Independent Study	13
Total Notional Student Effort Hours	**400**

Learning Outcomes At the end of this module you will be able to:	
LO1	Apply knowledge and skills to plan, prepare, anticipate and implement technical and design solutions, in order to work safely and effectively as part of your production team.
LO2	Document and archive your planning, preparation and implementation of technical and design solutions.
Assessment	
Assessment 1	You will be assessed through: - **Observation of practice** - Pass/Fail
Assessment 2	You will be assessed through: - **Specialist subject assignment** - Pass/ Fail

Delivery and Assessment

Module Coordinator	**Christoph Wagner**
Module schedule 2024-25	
There will be a variety of subject specialist classes spread throughout the year, depending on the production calendar. You will complete a theoretical assignment in your specialist subject, which could include projects such as: • Theoretical lighting design • Production electrics exercise • Sound design project • Pecha Kucha stage technology book review • Load distribution calculations • Stage management project / presentation You will be allocated to production roles within your subject specialism such as: Assistant stage manager Deputy stage manager Stage manager	

Production electrician
Deputy production electrician
Lighting technician
Lighting programmer
Lighting designer
Associate lighting designer

Sound number 2
Sound number 3
Sound operator
Sound technician
Production sound engineer
Sound designer

Stage technician
Deputy stage supervisor
Stage supervisor
Head of flys
Automation operator

Your roles will vary in complexity in relation to the production calendar. You will be able to demonstrate your increasing technical ability through the year in preparation for your final year.

Assessment Outline	
Formative feedback	Ongoing verbal feedback Mutually agreed tutorials incorporating Next Steps and SMART goals after each allocated production role
Summative assessment	Assessment 1: **Observation of practice** Observation of your stagecraft in your allocated production roles Assessed LOs: LO1 Apply knowledge and skills to plan, prepare, anticipate and implement technical and design solutions, in order to work safely and effectively as part of your production team. LO2 Document and archive your planning, preparation and implementation of technical and design solutions. Assessment 2: **Specialist subject assignment** Specialist assignment in lighting, stage management, sound or stage technology and automation Assessed LOs: LO1 Apply knowledge and skills to plan, prepare, anticipate and implement technical and design solutions, in order to work safely and effectively as part of your production team.

Summative assessment	LO2 Document and archive your planning, preparation and implementation of technical and design solutions.
Feedback methods	Formative – Ongoing Verbal feedback Formative – Verbal and written feedback in tutorials Summative – Verbal or written feedback on assignment Summative – Verbal and written feedback in final tutorial
Assessment Criteria and Rubric	
Assessment 1 Criteria	Assessors will look for: • Use of practical skills to work effectively in a production environment. • Problem solving of production challenges and application of skills and techniques to fulfil the needs of the production. • Planning, executing and recording solutions to production challenges
Assessment 2 Criteria	Assessors will look for: • The application of specialist subject skills in response to a brief or stimulus • Development of your personal creative process in your specialist subject area
Resources	
Essential - Indicative Reading – see Teams - Documentation and archiving through Paperclip - Digital design software - DTU/Production Classroom as required - Venues as required - Production Office & facilities	
Recommended - Library and other online resources - Self-research in subject specialism - To seek opportunities to augment learning journey.	
Other Information	The assessment for this module is integrated alongside Management 2 and Communication 2.
Next Steps	Stagecraft 3

Module descriptor

Module Title	**Personal and Professional Development 2**
SCQF Level	8
Credit Rating	20
Total notional student effort hours	200
Status (Core/Option/CRSC)	☒ Core Option ☐ Credit Rated Short Course ☐ If Core or Option please identify the programme(s)/year(s) below: BA Production Technology and Management 2
Pre-requisites	Personal and Professional Development 1
Co-requisites	Communication 2 Management 2 Stagecraft 2
Anti-Requisites	None
Module overview and relationship to programme aims (programme) or rationale for module (options)	This is the second module in your personal and professional development journey. Following on from the emphasis on raising awareness in level one, this module concentrates on the development of key employment and management skills in preparation for level three responsibilities and work placement opportunities. Personal employability is enhanced through an investigation of areas such as CVs and interview techniques including an opportunity to participate in a mock interview with an industry guest. Production planning, health and safety, sustainable practices and other relevant management priorities are interrogated further following on from the introductory sessions in level one. This knowledge can also be applied in practice through Management 2 as you move into leadership roles on productions. Alongside this, and embedded in production practice in parallel modules, the reflective journey established in level one continues, leading to a summary of key personal learning and goal setting for level three.

Learning Modes	Hours
Lecture/Seminar	15
Directed Study	30
Independent Study	155
Total Notional Student Effort Hours	**200**
Learning Outcomes On successful completion of this module you will be able to:	
LO1	Evidence understanding of key production management priorities and responsibilities
LO2	Reflect on your learning journey towards employment and, through goal setting, identify your current personal development needs.
Assessment	
Assessment 1, Type, scope and Weighting	You will be assessed through: - **Two Written Assignments** (Production Management & Risk Management) - Pass/Fail
Assessment 2, Type, scope and Weighting	You will be assessed through: - **Reflective Summary & Goal Statement** - Pass/Fail (1000 words)

Delivery and Assessment

Module Coordinator	**Ros Maddison**
Module schedule 2024-25	
After an initial module briefing, you will engage in weekly lectures and seminars during terms one and two. Delivered by a variety of internal and visiting guest staff, these weekly classes will provide knowledge and facilitate discussion in key areas of production management and necessary personal employability skills. You will be encouraged to continue the reflective practice introduced in level one, with an emphasis on your understanding of and readiness for the role of a manager. It is expected that you will experiment with this understanding in your production practice in the module Management 2.	

Subjects covered will include

- Budgeting
- Scheduling
- Health and Safey Management legislation including risk management & GDPR
- Sustainable theatre practice including Theatre Green Book guidelines
- Communication and presentation skills
- CVs, job applications & interview skills
- Reflective practice and goal setting

In term three you will be invited to a mock interview with an industry colleague and will be required to create the relevant associated paperwork as well as participate in the interview.

Assessment Outline	
Formative feedback Description and timeline	Written formative feedback on draft reflective summary by the end of term 2. Formative Feedback on mock interview and associated communication
Summative assessment Description	Assessment 1: **Written Assignments** Assessed LOs: LO1 Evidence understanding of key production management responsibilities including risk management Assessment 2: **Reflective Summary & Goal Statement** Assessed LOs: LO2 Reflect effectively on your learning journey towards employment and, through goal setting, identify your current personal development needs.
Feedback methods	Assessment 1 Summative – Written feedback on each assignment Assessment 2 Formative – Written feedback on draft submission Summative – Written feedback
Assessment Criteria and Rubric	
Assessment 1 Criteria	Assessors will look for: Detailed understanding of health and safety practices and policies including risk assessment and relevant legislation Evidence of understanding of production management techniques and procedures.

Assessment 2 Criteria	Assessors will look for: Evidence of a developing reflective practice including the identification of key learning. The ability to make connections across experiences and link these to personal development needs. A demonstration of how SMART personal goal setting is being integrated into personal development planning.
Resources	
Essential Moodle E- Portfolio on RCS Portal	
Recommended Link to Personal and Professional Development Reading List https://rcs.koha-ptfs.co.uk/cgi-bin/koha/opac-shelves.pl?op=view&shelfnumber=1417	
Other Information	
Next Steps	Personal and Professional Development 3

SCQF Level 9

Level Co-ordinator and Transition Tutor – Susan May Hawley

Module Co-ordinators

Module Title	Module Co-ordinator
Communication 3	Susan May Hawley
Management 3	Susan May Hawley
Stagecraft 3	Susan May Hawley
Personal and Professional Development 3	Ros Maddison

Module descriptor

Module Title	**Communication 3**
SCQF Level	9
Credit Rating	30
Total notional student effort hours	300
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Production Technology and Management 3
Pre-requisites	Communication 2
Co-requisites	Stagecraft 3 Management 3 Personal and Professional Development 3
Anti-Requisites	None
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module is designed to build on communication skills acquired in levels one and two, and enable you to apply these skills in a range of practical production contexts in your specialist subject area: Lighting Sound Stage management Stage technology & automation You will be expected to lead and collaborate effectively throughout your production allocations.
Learning Modes	**Hours**
Production Allocations	240
Tutorials	2
Independent Study	58
Total notional student effort hours	**300**

Learning Outcomes At the end of this module you will be able to:	
LO1	Apply effective written communication as an autonomous learner in order to lead your team and collaborate with all relevant departments.
LO2	Apply effective verbal and physical communication as an autonomous learner in order to lead your team and collaborate with all relevant departments.
Assessment	
Assessment 1, Type, scope and Weighting	You will be assessed through: - **Observation of Practice** - Pass/Fail

Delivery and Assessment

Module Coordinator	**Susan May Hawley**
Module schedule 2024-25	

You will be allocated to senior production roles within your subject specialism. These roles might include:

Deputy stage manager
Stage manager

Production electrician
Deputy production electrician
Lighting programmer
Lighting designer
Associate lighting designer

Sound number 2
Sound operator
Sound technician
Production sound engineer
Sound designer

Deputy stage supervisor
Stage supervisor
Head of flys
Automation operator

Your roles will vary in complexity in relation to the production calendar. You will be able to demonstrate your increasing communication skills through the year.

The appropriate communication methods you will be expected to use will include:

- Verbal and non-verbal cues
- Listening, processing and disseminating information
- Recording and documenting information

Assessment Outline	
Formative feedback Description and timeline	Ongoing verbal feedback Mutually agreed tutorials incorporating next steps and SMART goals after each allocated production role
Summative assessment Description	Assessment 1: **Observation of practice** Assessed LOs: LO1 Apply effective written communication as an autonomous learner in order to lead your team and collaborate with all relevant departments. LO2 Apply effective verbal and physical communication as an autonomous learner in order to lead your team and collaborate with all relevant departments.
Feedback methods	Formative – Ongoing Verbal feedback Formative – Verbal and written feedback in tutorials Summative – Verbal and written feedback in final tutorial
Assessment Criteria and Rubric	
Assessment 1 **Criteria**	Assessors will look for: • Application of a range of written communication techniques evidencing clarity, relevance and appropriateness according to the situation. • Application of a range of verbal and physical communication techniques evidencing clarity, relevance and appropriateness according to the situation.
Resources	
Essential - Indicative Reading – see portal - E- Portfolio & reflection on E-Portfolio - Documentation and archiving through Paperclip - Digital design software - DTU/Production Classroom as required - Venues as required - Production Office & facilities - RCS Portal	
Recommended - Library and other online resources - Self-research in subject specialism - To seek opportunities to augment learning journey.	
Other Information	The assessment for this module is integrated alongside Management 3 and Stagecraft 3.
Next Steps	

Module descriptor

Module Title	**Management 3**
SCQF Level	9
Credit Rating	30
Total notional student effort hours	300
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Production Technology and Management 3
Pre-requisites	Management 2
Co-requisites	Communication 3 Stagecraft 3 Personal and Professional Development 3
Anti-Requisites	None
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module is designed to provide you with senior management skills and allows you to contextualise these in relation to self and team management. You will manage your own work; the work of your team and the effect that work will have on the other technical departments. You will be required to effectively disseminate skills and knowledge to your team and delegate to a high level of competency in your subject specialism: Lighting Sound Stage Management Stage Technology & Automation You will have opportunities to acquire and develop senior management skills during productions and projects in a variety of roles in a production context.
Learning Modes	**Hours**
Production Allocations	240

Tutorials	2
Independent Study	58
Total notional student effort hours	**300**
Learning Outcomes At the end of this module you will be able to:	
LO1	Apply effective and efficient self-management practice in senior production roles.
LO2	Apply senior management skills, knowledge and ethical thinking in your allocated roles in the wider production context, understanding your role as a team leader and/ or senior team member.
Assessment	
Assessment 1, Type, scope and Weighting	You will be assessed through: - **Observation of Practice** - Pass/Fail

Delivery and Assessment

Module Coordinator	**Susan May Hawley**
Module schedule 2024-25	
You will be allocated to production roles within your subject specialism to practice a variety of management skills. These roles might include: Deputy stage manager Stage manager Production electrician Deputy production electrician Lighting programmer Lighting designer Associate lighting designer Sound number 2 Sound operator Sound technician Production sound engineer Sound designer	

Deputy stage supervisor
Stage supervisor
Head of flys
Automation operator

Some examples of management you could experience:

- Leading a team
- Managing a team
- Managing a venue
- Managing your time
- Managing the resources under your control
- Applying sustainable thinking to your management

You will support your peers and utilise resources under your control considering sustainable practices, where appropriate.

Assessment Outline	
Formative feedback Description and timeline	Ongoing verbal feedback Mutually agreed tutorials incorporating next steps and SMART goals after each allocated production role.
Summative assessment Description	Assessment 1: **Observation of practice** Assessed LOs: LO1 Apply effective and efficient self-management practice in senior production roles. LO2 Apply senior management skills, knowledge and ethical thinking in your allocated roles in the wider production context understanding your role as a team leader and/ or senior team member.
Feedback methods	Formative – Ongoing Verbal feedback Formative – Verbal and written feedback in tutorials Summative – Verbal and written feedback in final tutorial
Assessment Criteria and Rubric	
Assessment 1 **Criteria**	Assessors will look for: • Evidence of ability to manage your own time and resources effectively as part of a production team in a variety of production environments • Evidence of ability to manage others and delegate in a variety of production environments • Evidence of ability to share knowledge and skills of your team effectively in a variety of production environments. • Evidence of awareness of current ethical considerations such as sustainable practices.

Resources	
Essential - Subject specific reading lists (see library portal) - Subject specific MS Teams resources - Paperclip - Digital design software - DTU/Production Classroom as required - Venues as required - Production Office & facilities	
Recommended - Library and other online resources - Self-research in subject specialism - To seek opportunities to augment learning journey.	
Other Information	The assessment for this module is integrated alongside Management 3 and Stagecraft 3
Next Steps	

Module descriptor

Module Title	**Stagecraft 3**
SCQF Level	Level 9
Credit Rating	30
Total notional student effort hours	300
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BA Production Technology and Management 3
Pre-requisites	Stagecraft 2
Co-requisites	Communication 3 Management 3 Personal and Professional Development 3
Anti-Requisites	None
Module overview and relationship to programme aims (programme) or rationale for module (options)	This module is designed to further develop your stagecraft skills and to apply these in a range of practical production contexts in your specialist subject area: Lighting Sound Stage management Stage technology & automation You will be expected to offer creative technical solutions in a variety of contexts.
Learning Modes	**Hours**
Production Allocations	**168**
Tutorials	**3**
Independent Study	**129**
Total Notional Student Effort Hours	**300**
Learning Outcomes At the end of this module you will be able to:	
LO1	Plan, prepare, anticipate and implement creative technical and design solutions in a

	variety of production environments in order to work safely, effectively and sustainably as part of the production team.
LO2	Document and archive your planning, preparation and implementation of technical and design solutions as part of a live production process.
Assessment	
Assessment 1, Type, scope and Weighting	You will be assessed through; - **Observation of Practice** - Pass/Fail

Delivery and Assessment

Module Coordinator	**Susan May Hawley**
Module schedule 2024-25	
You will be allocated to production roles within your subject specialism such as: Stage manager Deputy stage manager Lighting designer Production electrician Deputy production electrician Lighting programmer Associate lighting designer Sound designer Production sound engineer Sound operator Sound number 2 Sound technician Stage supervisor Deputy stage supervisor Head of flys Head of automation Your roles will vary in complexity in relation to the production calendar. You will be able to demonstrate your increasing technical ability through the year.	
Assessment Outline	
Formative feedback Description and timeline	Ongoing verbal feedback Mutually agreed tutorials incorporating Next Steps and SMART goals after each allocated production role

Summative assessment Description	Assessment 1: **Observation of practice** Assessed LOs: LO1 Plan, prepare, anticipate and implement creative technical and design solutions in a variety of production environments in order to work safely, effectively and sustainably as part of the production team. LO2 Document and archive your planning, preparation and implementation of technical and design solutions as part of a live production process.
Feedback methods	Formative – Ongoing Verbal feedback Formative – Verbal and written feedback in tutorials Summative – Verbal and written feedback in final tutorial
Assessment Criteria and Rubric	
Assessment 1 Criteria	Assessors will look for: • Evidence of ability to use practical skills to work effectively in a production environment • Evidence of ability to problem solve production challenges and apply known skills and techniques • Evidence of ability to anticipate production challenges and take steps to overcome or alleviate consequences • Evidence of ability to plan, execute and record solutions to production challenges
Resources	
Essential - Indicative Reading – see portal - E- Portfolio & reflection on E-Portfolio - Documentation and archiving through Paperclip - Digital design software - DTU/Production Classroom as required - Venues as required - Production Office & facilities - RCS Portal	
Recommended - Library and other online resources - Self-research in subject specialism - To seek opportunities to augment learning journey.	
Other Information	The assessment for this module is integrated alongside Communication 3 and Management 3
Next Steps	

Module descriptor

Module Title	**Personal and Professional Development 3**
SCQF Level	9
Credit Rating	20
Total notional student effort hours	200
Status (Core/Option/CRSC)	☒ Core Option ☐ Credit Rated Short Course ☐ If Core or Option please identify the programme(s)/year(s) below: BA Production Technology and Management 3
Pre-requisites	Personal and Professional Development 2
Co-requisites	Stagecraft 3 Communication 3 Management 3
Anti-Requisites	None
Module overview and relationship to programme aims (programme) or rationale for module (options)	As the final part of the personal and professional development journey on the programme, this module focuses on the transition into the industry including awareness of industry practice, risk management and other professional standards. Guest speakers and an industry-based work placement opportunity are the core of the activity, and you will be encouraged to compare these external insights with your own current practice as a student, considering any potential development needs. This should inform your reflection practice and your continued professional development planning as you prepare to graduate.
Learning Modes	**Hours**
Lecture/Seminar	12
Directed Study	140
Independent Study	48
Total Notional Student Effort Hours	**200**

Learning Outcomes On successful completion of this module you will be able to:	
LO1	Reflect on your personal learning journey and your readiness for employment, evidencing connections between learning from a variety of experiences including your Work Placement.
LO2	Identify and evaluate personal learning needs in the creation of SMART goals as part of a Continued Professional Development plan.
Assessment	
Assessment 1, Type, scope and Weighting	You will be assessed through: - **Presentation** - Pass/Fail (45 Minutes)

Delivery and Assessment

Module Coordinator	**Ros Maddison**
Module schedule 2024-25	

You will attend regular sessions in terms one and two with visiting industry guests raising awareness of

- Approaches to industry practice
- Approaches to management
- Careers advice and guidance
- Unions & trade associations
- Freelancing & self-employment status

You will also undertake an industry-based Work Placement of approximately four weeks encouraging you to identify professional standards and to evaluate how they relate to your current practice established on the degree programme. This will be individually scheduled at an appropriate time in your journey through level three so as not to impact production-based learning activities.

Through independent study, you will be expected to continue your established reflective practice across all learning activities both in RCS and externally and use this process as a tool to consider your onward professional journey and personal development needs.

You will evidence this work in a 45-minute presentation in which you will provide a critical, analytical and reflective evaluation of;

- Your personal journey on the BAPTM programme referencing key points of learning and related feedback (25 mins approx.)
  - This may include your recollections of key production roles, inspirational workshops/guest speakers, any external opportunities etc.
  - You should draw on evidence from your previous reflective blogs/summaries and any relevant feedback received.

Questions to ask yourself might be;

What was a key moment of learning for me during the programme? Why did it have such an impact on me? What feedback was I given? Did I act on this feedback appropriately? What did this experience change about my practice?

- Your work placement experience including evidence of your experiences and reflection on any feedback received. (15 mins approx.)
  - This should include observations of your chosen placement in terms of standards, practice and processes and using comparisons to your own practice as RCS.
  - You might want to include your understanding of work placement provider's place in the industry, i.e. their mission/ management structure /funding /programming (as relevant)
  - You might want to include a brief overview of a particular project you were involved with
  - You should reflect on your ability to function effectively in this environment and any feedback given by your placement host.

- Your future plans, including goal setting (5 mins approx)
  - This should include a brief overview of your aspirations from when you started at RCS, a recognition of where you are now, and two or three clear goals for the future. Goals should be SMART and be supported by clear ideas of how and when you expect to achieve them.
  - You can also note any arranged employment or other professional activities.
  - You should finish with a brief summary of what you have learned and where you intend to take that learning.

This is a suggested order. How you structure your presentation delivery is up to you.

You are strongly encouraged to provide supporting evidence of your experiences to illustrate your journey. This could be through quotes, photos, bullet points etc. You can either present this in a handout (please have one available for each panel member) or by using AV presentation aids such as PowerPoint or Prezi to help illustrate your journey.

The panel for each presentation will be the Head of Production and your Subject Lecturer. You may present your work live online or in person.

Assessment Outline	
Formative feedback Description and timeline	Mock presentation (optional) with verbal feedback

Summative assessment Description	Assessment 1: Presentation Assessed LOs: LO1 Reflect on your personal learning journey and your readiness for employment, evidencing connections between learning from a variety of experiences including your Work Placement. LO2 Identify and evaluate a personal plan towards your Continued Professional Development and employment.
Feedback methods	Formative: Verbal feedback if requested Summative: Verbal feedback as part of exit tutorial Summative: Written Feedback from Rubric
Assessment Criteria and Rubric	
Assessment 1 **Criteria**	Assessors will look for: Evidence of an established reflective practice including the synthesis of learning experiences and development needs. Confident presentation skills referencing annual goal setting, personal achievements and challenges, internal and external work placement experiences and readiness for employment. A demonstration of how SMART personal goal setting is being used to enhance continued professional development planning.
Resources	
Essential E-portfolio or personal journal Tutorial notes	
Recommended Link to Personal and Professional Development Reading List https://rcs.koha-ptfs.co.uk/cgi-bin/koha/opac-shelves.pl?op=view&shelfnumber=1417	
Other Information	
Next Steps	