
	BQA NCQF QUALIFICATION TEMPLATE	Document No.	DNCQF.P01.GD02
		Issue No.	01
		Effective Date	01.08.2022

SECTION A: QUALIFICATION DETAILS														
QUALIFICATION DEVELOPER (S)		Limkokwing University of Creative Technology												
TITLE	Bachelor of Arts in Digital Film and Television										NCQF LEVEL	7		
STRANDS (where applicable)														
FIELD	Culture, Crafts and Arts			SUB-FIELD		Visual Arts				CREDIT VALUE		480		
New Qualification						√		Legacy Qualification						
SUB-FRAMEWORK		General Education					TVET					Higher Education		√
QUALIFICATION TYPE	Certificate	I	II	III	IV	V	Diploma		Bachelor		√			
	Bachelor Honours			Post Graduate Certificate				Post Graduate Diploma						
	Masters					Doctorate/ PhD								
RATIONALE AND PURPOSE OF THE QUALIFICATION														
<p>The creative industries sector has been recognized globally as an important player in job creation and wealth generation (National Strategy for Creative Industries, 2020 – 2025). The Strategy aligns with the country's Vision 2036, which recognizes that “creative industries are an upcoming sector that possesses great potential to create employment, diversify the economy and earn foreign exchange”. Through the National Strategy for Creative Industry (2020-2025), the Ministry of Youth Sports and Culture (MYSC) aims to foster better coordination of the sector, thus improving its performance and competitiveness in order to convert its potential into tangible outcomes, accelerate entrepreneurship, create employment and promote investment and social inclusion.</p> <p>Film and television are part of the creative industries which the Human Resource Development Council (HRDC) has identified as those involving “...activities which have their origin in individual creativity, skill and talent and which have the potential for wealth and job creation through the generation and exploitation of intellectual property.”</p>														

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The Human Resource Development Council (HRDC) list of the Top Occupations in Demand (2016) includes filmmakers and television producers. In recognition of this, the government of Botswana, through the Ministry of Youth Empowerment, Sport and Culture (MYSC), had consultations with various industry stakeholders in the review process of the country's Cinematography Act. One of the objectives of the review of the Act is to come up with regulations that will enable the film and television industry to contribute to the country's Gross National Product (GDP). The other is to improve the lives of Botswana creatives by providing opportunities. In the review meeting, MYSC acknowledged the need to take advantage of film and television as an industry as it can offer unconventional methods that stimulate innovation, create employment opportunities and grow Botswana's economy.


The creatives sector's long-term success is anchored on not only improving access to finance and protecting the intellectual property rights for creators, but also enhancing the education and skills of its players, as well. Botswana has few institutions that offer training in film and television production. There is therefore an urgent need for training so that an indigenous film industry can be built up. There is need for a vibrant film and television industry that will enable Botswana exploit indigenous knowledge and be creators of film and television content that resonates with not only the local audiences but also regional and international audiences. The exploitation of indigenous knowledge has to fit into the technological changes and advances that are taking place in the film and television industry globally. With digital migration and media convergence, the digital sphere has opened up opportunities for more audio-visual content distribution platforms to establish. Thus a demand for content generators is anticipated, hence the need for this qualification to train such content generators.

The HRDC's Priority Skills and Employment Trends Release (2019) reveals the need for graphic and multi-media designers, lighting designers, lighting technicians, actors, performing artists, among others. Even though the HRDC report does not include the term 'digital' in the skills needed, the industry is moving towards digitalization. In view of this, the proposed qualification is preemptive and is designed not only to equip graduates with knowledge and skills that are currently needed but that will be needed in the future. Multi-skilling for both television and film abilities will be part of this qualification. The industry needs professionals who have the ability to interpret complex national issues and creatively turn them into compelling digital film and television content that educates, persuades and entertains.

Consultations with representatives in the local media industry identifies digital skills for use in the following areas, among others, as lacking in the industry: script writing skills, storytelling skills, production and directing skills, lighting skills, set design skills, costumes, make-up and hair styling skills.

The proposed qualification will produce graduates who have digital skills to be employed in both the public and the private sectors as film directors, film and television producers, film and television set designers, film and television scriptwriters, researchers and others. Film and television also fit perfectly into all the identified areas of Botswana's economic diversification programme. Film and television can be used to communicate compelling stories of economic and social activities that Botswana are engaged in. The medium can further be exploited to tell stories about Botswana to the international landscape, using Botswana to tell those stories.

The digital landscape is expanding rendering more space and opportunities for creative to use the available platforms to distribute content to the masses. During the launch of UPIC TV, the President of Botswana, hailed the event as a significant milestone in Botswana's contemporary culture and telecommunications sector. He

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highlighted it as a digital content platform “whose purpose is to showcase the best that Botswana has to offer, with an emphasis on diverse, locally sourced, and produced content”. It is noteworthy also to add that UPIC is seen as with other new platforms, as a catalyst to and an “opportunity for us to pay homage to our traditions, document our realities, and invent new ways of honoring who we are as Batswana.” The creation of cultural products goes beyond their economic benefits. It is this creation of cultural products which will create a demand for trained film and TV professionals who can effectively, responsibly and ethically produce and distribute this anticipated content.


Additionally, Botswana Television (Btv) launched 1 September 2022 three broadcasting channels under the BTV bouquets styled Btv News, Btv 1 and Btv 2. The switching from its analogue transmission to the digital terrestrial broadcasting was a completion of the digital migration process to which Botswana committed under the Geneva 2006 (GE06) Agreement of the International Telecommunications to enhance access to television services by leveraging technological advances brought up by digital technology. This new development will boost the broadcasting industry by driving up demand for local content from. “As government, we have taken a deliberate decision to drive and unlock the potential of the creative sector to create jobs and improve livelihoods through government programmes and policies. This platform is thus expected to inspire innovation in the content space” - Kabo Morwaeng, Minister of State.

Modern technology is continuously shaping and transforming traditional media products. The emergence of sophisticated and accessible alternate distribution platforms such as online (internet) via mobile phones/devices has inspired development of newer formats of audiovisuals in the form of Podcasts for example. This technological advances create a demand for content generation. According to Mmegionline (2021) “podcats are on the rise in Botswana”. As such the qualification in BA Arts in Digital Film and Television seeks to close the gap of demand for creative content generators, growth and expansion of digital space and the demand for training to enhance the skills of content generators whose content will be shaped and compliant also to industry standards established locally and internationally in the discipline of Digital Film and Television.

PURPOSE: (itemise exit level outcomes)

The purpose of the qualification is to equip graduates with advanced knowledge, skills, and competences to:

- Apply knowledge of technological, management and creative processes into production of film television of a variety of genres.
- Communicate effectively across different settings, for different purposes and to diverse audiences, in film contexts and business contexts.
- Identify key trends, developments, challenges and opportunities emerging in the film and television industry
- Employ digital technology in the production (digital storytelling, 2D and 3D animation) storage and distribution processes of film and television content
- Employ professionalism, legal and ethical obligations in the production of film and television content

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MINIMUM ENTRY REQUIREMENTS (including access and inclusion)


Fulltime Entry Requirements:

- Minimum entry requirement will be NCQF IV Certificate Level IV with passes in English, Art and any social science subject or equivalent


Recognition of Prior Learning (RPL) and Credit Accumulation Transfer (CAT)

- Applicants who do not meet the above criteria but possess relevant industry experience may be considered through Recognition of Prior Learning (RPL) and Credit Accumulation Transfer (CAT) policies for access. This consideration will be done following guidelines of the ETP policies which are aligned with BQA/National RPL and CAT policies.


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SECTION B		QUALIFICATION SPECIFICATION	
GRADUATE PROFILE (LEARNING OUTCOMES)		ASSESSMENT CRITERIA	
1. Apply knowledge of technological and creative processes into production of film television of a variety of genres.		1.1. Experiment with image control functions/settings to produce compelling images suitable or specific film genres 1.2. Master the methods of visual storytelling through screenwriting, camera placement and movement, lighting, blocking and performance. 1.3. Utilize cinematographic skills to creatively manipulate images in order to visually relay concepts related to the storyline of a film. 1.4. Operate lighting equipment for specific purposes in a production setting to provide the necessary illumination of sets and subjects. 1.5. Experiment with various lighting techniques creatively and appropriately for effecting desired atmosphere necessary to ingeniously drive the process of storytelling visually. 1.6. Manipulate audio and video editing software skills to weave different segments of the story together, in order to tell engaging and comprehensive stories. 1.7. Apply sound recording, sound mixing and sound mastering skills to enrich their visual storytelling in film projects.	
2. Produce films of various genres and formal approaches in a range of theoretical and historical contexts		2.1. Integrate historical themes in visual storytelling for television and film medium 2.2. Comprehend the historical, formal, and artistic development of international and local motion picture production 2.3. Use analyses of historical material to generate informative and entertaining audio-visual content 2.4. Develop concepts that reflect consideration and integration of theoretical underpinnings of film 2.5. Analyze the various genres of television production, including the sitcom, long-form drama, news shows, the talk show, and recent genres such as “unscripted” television 2.6. Identify and demonstrate an understanding of the theoretical foundations of media in film and TV production. 2.7. Recognize canonical films, film history, and film theories, and integrate concepts borrowed from these. 2.8. Identify the style and the thematic concerns of the essential movements in cinema, including Soviet Constructivism, German	

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	<i>Expressionism, the various post-WWII “new waves”</i>
<p>3. Coordinate all of the different elements that go into the actual making of a film using digital media.</p>	<p>3.1. Operate relevant technology to integrate the processes and procedures that underpin production of motion pictures relating to talent, equipment, funds, crew, time and other critical resources.</p> <p>3.2. Employ talent management strategies in order to work effectively and professionally with actors and crew members.</p> <p>3.3. Use script breakdown software tool to identify all the production requirements and resources needful throughout the production process of a film.</p> <p>3.4. Use the script breakdown to identify budgetary requirements for a given production.</p> <p>3.5. Apply scheduling skills by using the Gantt chart to coordinate progress of the entire production project from pre-production to distribution.</p> <p>3.6. Devise effective scheduling strategies and systems to monitor the booking and organized use of equipment in a production house.</p> <p>3.7. Use the internet and other resources to identify appropriate venues or locations for the filming of conceptualized film ideas.</p> <p>3.8. Integrate social media tools as an effective strategy to scout for and identify talent for film and television projects.</p>
<p>4. Manage film and television production projects by systematically organizing all required elements and managing time to complete projects on schedule</p>	<p>4.1. Prepare a complete post-production technical work-flow, and include budgeting based on industry standard practices.</p> <p>4.2. Assemble the crew that will help execute that vision or interpretation of the story.</p> <p>4.3. Attend to casting sessions and selecting actors based on the requirement of the character bible.</p> <p>4.4. Oversee the hiring of equipment and other resources such as venues for the production project.</p> <p>4.5. Create a shooting schedule to provide guidance to the entire crew and inform the crew and talent the specific days they are required for work</p> <p>4.6. Oversee rehearsals to ensure actors understand your artistic vision.</p> <p>4.7. Assess location scouting reports to evaluate the appropriateness, availability and readiness of the set in relation to the script requirements before filming commences.</p> <p>4.8. Organize scenes that are shot at the same location together in a block maintaining the chronology of scenes within the blocks.</p> <p>4.9. Assess production expenses on a regular basis to ensure working</p>

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	<p><i>within budgetary constraints.</i></p> <p>4.10. <i>Adhere to a comprehensible production schedule to ensure the film is completed on time.</i></p> <p>4.11. <i>Coordinate with a camera crew, art directors, costume designers and musical composer to ensure a consistent creative execution of the idea on paper (script).</i></p>
<p>5. Oversee the creative aspects of a film, including controlling the content and flow of the film's plot</p>	<p>5.1. <i>Use the script breakdown to create line items in a budget, planning a production timeline, coordinating the schedules and activities of various departments, and handling human resources.</i></p> <p>5.2. <i>Collaborate and confer with the art director to interpret the visual outlook of a film from its blueprint the script.</i></p> <p>5.3. <i>Outline the scene-by-scene make-up and costume requirements from the script breakdown sheets and ensure the item are obtained.</i></p> <p>5.4. <i>Read and edit scripts to align the story with the vision of the film.</i></p> <p>5.5. <i>Collaborate and motivate actors towards the vision of the film.</i></p> <p>5.6. <i>Collaborate with the director of photography and the art director to maintain harmony between the set and the image control aspects of the film.</i></p>
<p>6. Manage the physical aspects of the production including personnel, technology, budget and scheduling</p>	<p>6.1 <i>Develop call sheets for the effective management of crew and talent members.</i></p> <p>6.2 <i>Apply employment and contract law when addressing employment issues with employees and talent.</i></p> <p>6.3 <i>Apply appropriate professionalism when collaborating or overseeing talent and crew members involved in film or television project.</i></p> <p>6.4 <i>Use coordination skills to manage different aspects of production including the human resource and the fiscal aspects of production.</i></p> <p>6.5 <i>Assess the script break down sheet to guide the scheduling of different activities for different departments.</i></p> <p>6.6 <i>Identify business opportunities through the use of film in both local and international spheres as independent producers.</i></p>
<p>7. Research into societal issues for development and delivery of film/television stories in a variety of formats</p>	<p>7.1 <i>Apply the required research and analytical skills that enable them to pursue future scholarly work and graduate studies</i></p> <p>7.2 <i>Identify research gaps in the film and television industry to inform new trends and approaches to film and TV production</i></p> <p>7.3 <i>Conduct basic research not only in the field of film but diverse areas of communication, and subsequently use the findings for problem solving either through audio visuals or theoretical recommendations.</i></p> <p>7.4 <i>Use different genres of television to address societal challenges</i></p>

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	<i>through the effective use of engaging motion pictures</i>
8. Generate ideas for the development of fiction and non-fiction film/television projects (films, television series, talk shows, documentaries) based on research	<p>8.1 <i>Using personal experiences and inspiration from other sources (books, magazines, films, and history) generate creative and non-fiction ideas for films and TV projects to an identified audience.</i></p> <p>8.2 <i>Use the necessary tools of digital technology to visually depict the computer-generated imaginary worlds, characters and storylines across different to develop fictional stories.</i></p> <p>8.3 <i>Apply technical and skill-based competence with a wide range of convergent communication technologies of the 21st century</i></p> <p>8.4 <i>Synthesize content (from dramatic literature, fact-based texts) to create performances in which the given circumstance, a vibrant emotional inner life, and a clear character arc are evident.</i></p>
9. Capture and distribute film/television visuals and audios digitally	<p>9.1 <i>Explain the terminology, distribution models, narrative structures, and web series' practices within the expansive emergence of the television industry.</i></p> <p>9.2 <i>Creatively use modern sound technology to record audio for film in order to enrich the storytelling process.</i></p> <p>9.3 <i>Use podcasts platforms as an alternate distribution platform to capture the online audience</i></p> <p>9.4 <i>Use relevant tools to record VOs, ADR, Foley and other types of sound for distribution on multimedia</i></p>
10. Work collaboratively with others (crew members, actors, documentary subjects, industry professionals, suppliers) respectfully and ethically in a film/television production environment.	<p>10.1 <i>Work collaboratively and effectively participates as a member of a film crew and as a voice in group assignments/projects</i></p> <p>10.2 <i>Apply ethical considerations when sourcing for information from documentary subjects, as well as when integrating the information into film projects for audience consumption.</i></p> <p>10.3 <i>Develop relationships with industry players (media, police, special interest groups, experts) through networking in order to foster a smooth and symbiotic environment for production projects.</i></p> <p>10.4 <i>Use ethical guidelines as a frame of reference for work collaborations relating to film projects.</i></p> <p>10.5 <i>Obtain film permits from the necessary bodies in order to fulfil the legal requirements before filing in protected places or area where digital photography is prohibited.</i></p>
11. Experiment with storytelling, non-fiction narrative, formal and technical approaches of	<p>11.1 <i>Integrate local issues and historical legends into narratives to create compelling films that promote national identity and promote national pride.</i></p>

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digital filmmaking	<p>11.2 <i>Identify effective ways to use film and TV projects to promote Botswana and its cultural heritage to both local, regional and international audiences.</i></p> <p>11.3 <i>Use film ingeniously and responsibly for social transformation at a local and international level.</i></p> <p>11.4 <i>Use storytelling skills to edit and preserve the creative and essential elements of the story.</i></p> <p>11.5 <i>Convert video production footage into required format for post-production editing and for distribution on diverse digital platforms such as Netflix, UPIC, mobile phones, social media, podcasts and others.</i></p> <p>11.6 <i>Produce rough cuts for use in consultation with clients to validate content and make changes or adjustments, as needed.</i></p> <p>11.7 <i>Edit audio and video segments in the manner best suited to the intended delivery platforms</i></p>
12. Employ digital technology in the production (digital storytelling, 2D and 3D animation) storage and distribution processes of film and television content	<p>12.1 <i>Prepare a complete post-production technical work-flow, and include budgeting based on industry standard practices.</i></p> <p>12.2 <i>Recognize and use appropriate distribution models within the expansive emergence of the television industry.</i></p> <p>12.3 <i>Interpolate the distinct aspects of structuring and creating film and television projects for a cross-section of screening options within the digital age.</i></p> <p>12.4 <i>Apply the technical skills involved in the production of audio visuals through the use of green-screen and other computer generated</i></p>
13. Experiment with technology to come up with new ways of using technology in the production, storage and distribution of film/television content	<p>13.1 <i>Assess the use of sophisticated high-definition mobile phones, applications and other unconventional devices to capture and the delivery of audio-visual content.</i></p> <p>13.2 <i>Employ the use of social media such as You tube for storage of film and TV content for posterity</i></p> <p>13.3 <i>Use You Tube for the marketing and creative distribution of TV content in the digital age.</i></p> <p>13.4 <i>Use Facebook and other social media platforms for distribution of movie trailers and other important information about their projects.</i></p> <p>13.5 <i>Design film and television projects for distribution on both traditional and digital platforms according to market needs.</i></p>
14. Communicate effectively across different settings,	<p>14.1 <i>Effectively use communication strategies such as identifying a subject, organizing ideas, hypothesizing, arguing a point of view, and</i></p>


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for different purposes and to diverse audiences, in film contexts and business contexts.	<p>14.2 <i>Effectively pitch their concepts for any proposed TV programmes and film projects, too an audience using appropriate register and relevant film and TV terminology.</i></p> <p>14.3 <i>Engage and contribute ideas in public fora where issues pertaining to film industry and TV production are critically analysed and discussed.</i></p>
15. Generate content that is compliant with the BOCRA Broadcaster's code of Practice	<p>15.1 <i>Generate content, which according to community standards is of good taste and decency.</i></p> <p>15.2 <i>Exercise due care when broadcasting programmes where a large number of children may be expected to be listening, avoiding content which may disturb or be harmful to children.</i></p> <p>15.3 <i>Apply fairness, accuracy and impartiality in News and Information</i></p> <p>15.4 <i>Ensure that ,as far as television production is concerned, when addressing controversial issues of political, industrial or public importance, an appropriate range of views is reported either within a single programme or in a series of programmes which are as adjacent as reasonably possible</i></p> <p>15.5 <i>Conduct interviews of which the subject is advised of the subject of the interview. As well as inform beforehand whether the interview is to be recorded or broadcast live</i></p> <p>15.6 <i>Present material, which invades a person's privacy in a scenario where there are identifiable public interest reasons for doing so.</i></p> <p>15.7 <i>Desist from paying criminals in order to obtain information unless there is compelling public interest to do so.</i></p>
16. Design work processes in compliance with relevant statutes, regulations, legislation, industry standards	<p>16.1 <i>Perform all assigned work in compliance with established broadcasting operational policies and procedures</i></p> <p>16.2 <i>Develop Occupational Health and Safety policies and procedures for the safety and health of all employees</i></p> <p>16.3 <i>Recommend measures to correct health and safety hazards</i></p> <p>16.4 <i>Design workspaces for film practitioners that reflect consideration of personal limitations and ergonomic principles</i></p> <p>16.5 <i>Inspect TV production equipment and systems to ensure they are safe for use</i></p> <p>16.6 <i>Use required documentation to report health and safety problems in the TV station or in the production house</i></p>
17. Employ professionalism, legal and ethical	<p>17.1 <i>Implement the set standards for ethical and professional conduct throughout the production process of film and television content.</i></p>


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obligations in the production of film and television content	17.2	<i>Apply the Broadcasters code of practice in accordance with industry standards</i>
	17.3	<i>Observe media laws that underpin the responsible and professional acquisition, creation and distribution of audio-visual content on diverse media platforms</i>
	17.4	<i>Develop strategies to mitigate identified threats to ethical standards and integrity in the production process implement the mechanisms developed to support and strengthen professional ethics and integrity</i>
	17.5	<i>Formulate approaches that encourage all crew members and talent to deal positively with unethical practice when they encounter it on set</i>
	17.6	<i>Check the implementation of codes of professional and ethical conduct for content generators for film and TV.</i>


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SECTION C		QUALIFICATION STRUCTURE			
COMPONENT	TITLE	Credits Per Relevant NCQF Level			Total Credits
		Level[5]	Level[6]	Level [7]	
FUNDAMENTAL COMPONENT <i>Subjects/ Courses/ Modules/Units</i>	Academic Writing and Communication Skills		8		8
	Introduction to research		10		10
	Introduction to Computer Skills	10			10
	Creative and Innovation Skills	10			10
	Introduction to Film Making		10		10
	Introduction to TV Production		10		10
	Introduction to Business Management		9		9
	Human Communication		10		10
	Mass Media and Society			10	10
CORE COMPONENT <i>Subjects/Courses/ Modules/Units</i>	Development Communication			10	10
	Media Law			11	11
	Screenwriting 1		12		12
	Cinematography 1		12		12
	Post Production 1		12		12

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	Producing 1		11		11
	Directing 1		11		11
	Post Production 2			11	11
	Cinematography 2			11	11
	Digital Media	10			10
	Sound Technology 1			12	12
	Producing 2			12	12
	Screenwriting 2			12	12
	Directing 2			12	12
	Animation and Multimedia			10	10
	Stage Performance		10		10
	The Business of Entertainment		10		10
	Documentary Video Production			10	10
	Production Design			10	10
	Film/TV for social transformation			12	12
	Sound Technology 2			12	12
	Marketing, Commissioning and Distribution			12	12

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	Research Methodology			12	12
	Industrial Attachment			40	40
	Black Cinema			10	10
	Reality TV, Popular Culture and Identity			10	10
ELECTIVE/ OPTIONAL <i>Subjects/ Courses/ Module/ Units</i>					
1	Screenwriting 3		12		12
	Cinematography 3		12		12
	Directing 3		12		12
	Producing 3		12		12
2	Costume and Make-up	13			13
	Set Design	13			13
3	Screenwriting 4			12	12
	Cinematography 4			12	12
	Directing 4			12	12
	Producing 4			12	12
4	Production Project: Screenwriting			15	15
	Production Project: Cinematography			15	15
	Production Project: Directing			15	15

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	Production Project: TV Producing/ Film Producing			15	15
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SUMMARY OF CREDIT DISTRIBUTION FOR EACH COMPONENT PER NCQF LEVEL


TOTAL CREDITS PER NCQF LEVEL	
NCQF Level	Credit Value
Level 5	43
Level 6	159
Level 7	278
TOTAL CREDITS	480

Rules of Combination:

(Please Indicate combinations for the different constituent components of the qualification)

- The qualification in Bachelor of Arts in Digital Film and Television has a maximum of 480 credits.
 - The Composition of the qualification has three levels: Levels 5, 6 and 7 with core modules accounting for 317 credits, fundamental modules accounting for 87 credits and 76 credits for elective modules
- Credit Distribution Summary**
- Level 5: 43 (30 compulsory and 13 elective)
 - Level 6: 159 (135 compulsory and 24 electives)
 - Level 7: 278 credits (239 compulsory and 39 elective)
 - Students are required to select and register for electives. Students must take a minimum of 76 credits from electives following the rules stated below:
 - Students select two modules in the set of electives labelled 1 (24 credits)
 - Students select one module in the set of electives labelled 2 (13 credits)
 - Students select two modules in the set of electives labelled 3 (24 credits)
 - Students select one module in the set of electives labelled 4 (15 credits)

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ASSESSMENT ARRANGEMENTS

- Assessment arrangements shall be carried out as per ETP Policies, which are aligned to BQA/ National Policies.
- Assessment weightings will be 60% for Formative assessment and 40% for Summative assessment

MODERATION ARRANGEMENTS

- The following shall apply for both internal and external moderation. All necessary documents including qualification document, alignment matrices, assessment instruments and assessment criteria/rubrics should be available. Provision for internal and external moderation to be undertaken by moderators registered and accredited by BQA. All processes and procedures will be in line with NCQF requirements. Moderation of assessments will be conducted in reference to the national and institutional moderation policy and documents.

RECOGNITION OF PRIOR LEARNING

Candidates may submit evidence of prior learning and current competence and/or undergo appropriate forms of RPL assessment for the award of credits towards the qualification in accordance with applicable RPL policies and relevant national-level policy and legislative framework. Implementation of RPL shall also be consistent with requirements, if any, prescribed for the field or sub-field of study by relevant national, regional or international professional bodies.

CREDIT ACCUMULATION AND TRANSFER

Credit Accumulation and Transfer (CAT) will be used for exemption from part of the qualification IN TERMS OF exemption from modules in which the prescribed learning outcomes for this qualification have already been achieved.


PROGRESSION PATHWAYS (LEARNING AND EMPLOYMENT)

This qualification is designed to facilitate vertical, horizontal and diagonal progression:

- **Horizontal Progression**

Students may progress horizontally between qualifications if they meet the minimum requirements for admission to the target qualification. Other comparable qualifications to this qualification include:

- Bachelor of Arts in Broadcasting
- Bachelor of Arts in Motion Picture
- Bachelor of Media studies
- Bachelor of Mass Communication

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Vertical Progression:

Students graduated from this qualification may progress to:

- Master of Arts in Film and Television
- Masters of Arts in Film Production
- Masters in Film and Media Production
- Masters in Directing and Television Entertainment
- Masters in International Film Business
- Masters in Film Practice
- Master of Science in Film and Television
- Master's degree in Visual Arts

Employment


Graduates of the qualification may find employment in a range of public and private organisations for the following positions. Typical roles include:

- Film director
- Scriptwriter
- Film Producer
- TV producer
- TV director
- Editor
- Assignment editor
- Set designer
- TV researcher
- Costume and Make-up designer
- Cinematographer
- Digital content producer
- Film Publicist
- Production Designer
- Social Video Producer
- Lighting designer

QUALIFICATION AWARD AND CERTIFICATION

Minimum standards of achievement for the award of the qualification

- Minimum requirement for award of a Bachelor of Arts in Digital Film and Television qualification is attainment of 480 credits
- Graduates will be issued a certificate and transcript upon successful completion of the qualification.

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SUMMARY OF REGIONAL AND INTERNATIONAL COMPARABILITY

Summary of Benchmarking with other Institutions

The qualification was compared with three Level 7 qualifications from South Africa and California, United States. The proposed qualification compares well with the three qualifications used in the benchmarking exercise.

Similarities

- The qualification offered by University of the Witwatersrand is a four-year qualification just as the proposed qualification.
- University of the Witwatersrand offers a qualification that also focuses on film and television, similarly as the proposed qualification.
- There are similarities in the exit-level outcomes as they relate to management of the process of planning, organising and executing a variety of genres in film and television.
- There are also similarities in the learning content between the proposed qualification and the international qualifications.
- There is commonality in the education pathways as well as employment pathways between the proposed qualification and the benchmark qualifications.
- The qualification offered by Arts Centre College provides for specialization into any (3) key areas of film production in the same way as the proposed qualification.

Differences

- The major difference in the qualifications is the variations in the duration of study for one benchmark qualification, offered by University of the Witwatersrand
- The other institution did not provide the credit value for their qualifications.
- The credit value for the qualification offered by University of the Witwatersrand also has lower credit value (365), but it provides information that has been useful in the development of the proposed qualification.
- Areas of specialization are limited under the Bachelor of Arts in Film Production offered by SAE Institute as the qualification is oriented to film only, while the proposed qualification straddles the Film and Television streams.
- Employment pathways differ from the proposed qualification due to a limited scope of area of study in the benchmark qualification oriented to Film production only.

REVIEW PERIOD

- Every five (5) years

(Note: Please use Arial 11 font for completing the template)