HRODC Postgraduate Training Institute

A Postgraduate-Only Institution

#067

Advanced Media Production and Presentation

Postgraduate Short Course

Leading To:

DIPLOMA - POSTGRADUATE IN

Advanced Media Production and Presentation
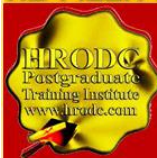## Quad-Credit, 120 Credit-Hours

Accumulating to A

Postgraduate Certificate,
With 60 Additional Credit-Hours, or a

POSTGRADUATE DIPLOMA

With 240 Additional Credit-Hours

HRODC Postgraduate Training Institute
HQ : 122A Bhylls Lane, Castlecroft, Wolverhampton, West Midlands WV3 8DZ, UK

Prof. Dr. Ronald B. Crawford - Director

PhD (Uni London); M. Ed. M (Bristol); PGCIS (UWL); Adv. Dip. Sc. Ed (Bristol); Dip. Doc.
Res. (Uni Wlv); F.I.M.S.; HR. S. (I.M.S.); Exec. M. AOM; M. AAM; M.I.S.G.S.; M.S.C.O.S.;
M. RG. C.

Course Coordinator:

Prof. Dr. R. B. Crawford is the Director of HRODC Postgraduate Training Institute, A Postgraduate-Only Institution. He has the following Qualifications and Affiliations:

➢ Doctor of Philosophy {(PhD) {University College London (UCL) - University of London)};

➢ MEd Management (University of Bath);

➢ Postgraduate (Advanced) Diploma Science Teacher Ed. (University of Bristol);

➢ Postgraduate Certificate in Information Systems (University of West London, formerly Thames Valley University);

➢ Diploma in Doctoral Research Supervision, (University of Wolverhampton);

➢ Teaching Certificate;

➢ Fellow of the Institute of Management Specialists;

➢ Human Resources Specialist, of the Institute of Management Specialists;

➢ Member of the Asian Academy of Management (MAAM);

➢ Member of the International Society of Gesture Studies (MISGS);

➢ Member of the Standing Council for Organisational Symbolism (MSCOS);

➢ Member of ResearchGate;

➢ Executive Member of Academy of Management (AOM). There, his contribution incorporates the judging of competitions, review of journal articles, and guiding the development of conference papers. He also contributes to the Disciplines of:

- Human Resources;

- Organization and Management Theory;

- Organization Development and Change;

- Research Methods;

- Conflict Management;

- Organizational Behavior;

- Management Consulting;

- Gender & Diversity in Organizations; and

- Critical Management Studies.

Professor Dr. Crawford has been an Academic in the following UK Universities:

➢ University of London (Royal Holloway), as Research Tutor;

➢ University of Greenwich (Business School), as Senior Lecturer (Associate Professor), in Organisational Behaviour and Human Resource Management;

➢ University of Wolverhampton, (Wolverhampton Business School), as Senior Lecturer (Associate Professor), in Organisational Behaviour and Human Resource Management;

➢ London Southbank University (Business School), as Lecturer and Unit Leader.

His responsibilities in these roles included:

➢ Doctoral Research Supervisor;

➢ Admissions Tutor;

➢ Postgraduate and Undergraduate Dissertation Supervisor;

➢ Programme Leader;

➢ Personal Tutor

For Whom This Course is Designed
This Course is Designed For:

- Cameramen;
- Photographers;
- Movie and TV Directors;
- Scriptwriters;
- Actors;
- Film Producers;
- Media Distributor;
- Movie Editor;
- Production Manager;
- Film Graphic Artists.

Classroom-Based Duration and Cost:	
Classroom-Based Duration:	20 Days
Classroom-Based Cost:	£20,000.00 Per Delegate
Group Cost:	Varies With Group Size
Group Residential Cost:	Up To 86% Discount, Based on Numbers.
Online (Video-Enhanced) Duration and Cost	
Online Duration:	40 Days @ 3 Hours Per Day
Online Cost:	£13,400.00 Per Delegate

Classroom-Based Course and Programme Cost includes:

- Free Continuous snacks throughout the Event Days;
- Free Hot Lunch on Event Days;
- Free City Tour;
- Free Stationery;
- Free On-site Internet Access;
- Postgraduate Diploma/ Diploma – Postgraduate –or
- Certificate of Attendance and Participation – if unsuccessful on resit.

Students and Delegates will be given a Selection of our Complimentary Products, which include:

- ➢ Our Branded Leather Conference Folder;
- ➢ Our Branded Leather Conference Ring Binder/ Writing Pad;
- ➢ Our Branded Key Ring/ Chain;
- ➢ Our Branded Leather Conference (Computer – Phone) Bag – Black or Brown;
- ➢ Our Branded 8-16 GB USB Flash Memory Drive, with Course Material;
- ➢ Our Branded Metal Pen;
- ➢ Our Branded Polo Shirt.;
- ➢ Our Branded Carrier Bag.

Daily Schedule: 9:30 to 4:30 pm.

Scheduled Delivery Locations:

- ➢ Central London, UK;
- ➢ Dubai, UAE;
- ➢ Kuala Lumpur, Malaysia;
- ➢ Amsterdam, The Netherlands;
- ➢ Brussels, Belgium;
- ➢ Paris, France; and
- ➢ Durban, South Africa;

Delivery in other International Locations, on request.

Advanced Media Production and Presentation Course

Leading to Diploma – Postgraduate – in Advanced Media Production and Presentation, Quad-Credit and 120 Credit-Hours, Accumulating to a Postgraduate Certificate, with 60 Additional Credit-Hours, or a Postgraduate Diploma, with 240 Additional Credit-Hours

Course Contents, Concepts, and Issues

Part 1 – Contextualising Oral-Visual Presentations

- Gearing Oral-Visual Presentations to Internal and External Audiences;
- Contextualising Oral-Visual Presentations;
- Presenting Strategic plans;
- Strategy Implementation;
- Presenting Plans, Policies and Programmes;
- Presentation for Career Enhancement:
    - Presentation for External Human Resource Selection;
    - Presentation for Internal Promotion;
    - Presentation for Career Development.
- Presentation in Response to Request for Proposal (RFP);
- Presentation as Consultancy Brief;
- Presentation for Organisational Operation or Business Enhancement:
    - Presentation for Budgetary Approval;
    - Presentation as a requirement of Policy Planning and Budgeting System (PPBS);
    - Presentation in a Management by Objectives (MBO) Setting;
    - Presentation for Dragons' and Sharks' Investment;
    - Presenting a Business Plan to Stockholders, Potential Investors, or Board.
- Presentation to supply Sales Information;
- Presentation for Motivational purposes.

➢ Presentation to provide Technical Information;

➢ Presentation to provide Financial Information;

➢ Presentations necessitated by impromptu situations, exemplified by:

- Being on a Panel;

- Participation in a Roundtable Discussion;

- Convening Taskforce or Committee's Working Party.

Part 2 – Effecting Oral-Visual Presentation: The Back-Office Work (1)

➢ Preparing the Presentations:

- What You Need to Know;

- Developing Presentation;

- Delivering Presentation;

- Looking at Power Point Pointers;

- Special Presentation Situations.

➢ The Who, What, Where and Why:

- Determining the Objects of the Presentation;

- Audience Analysis;

- Relating to the Audience;

- Controlling the Topic.

➢ Research:

- Research Aids;

- Gathering Primary Sources of Information;

- Making Use of Secondary Sources of Information;

- Ensnaring a Web Resources;

- Recording Information;

- Using Citations.

➢ Making Virtual Presentations: Phone, Video, Web and E-Mail:

➢ Identifying the Right Virtual Presentation;

➢ Virtual Presentation Preparations;

➢ Practicing Do's and Don'ts;

➢ Virtual Presentation Delivery;

➢ Know the Audience's Culture;

➢ Crafting Your Message;

➢ Following Basic Rules for Delivery;

➢ Working with an Interpreter.

Part 3 – Effecting Oral-Visual Presentation: The Back-Office Work (2)

➢ Message Organisation:

- Choosing Material that Makes Your Point;
- Selecting a Pattern of Information Organisation;
- Making Use of Outlines;
- Using Index Cards and Scripts;
- Timing presentation for Maximum Impact;
- Using PowerPoint to Enhance the Visual` Presentation.

➢ Preparing the Introduction to the Oral-Visual Presentation;

➢ Gaining Familiarity with Information to be Presented;

➢ Create as many visual representations;

➢ Avoiding Distracting Visuals;

➢ Harnessing the Effectiveness of Multi-Media Presentations;

➢ Using Palm-cards;

➢ Creating Broad Headings;

➢ Generating   Subheadings;

➢ Inserting Points under Subheading;

➢ Sequencing Points;

➢ Creating 'Palmsters';

➢ Ordering 'Palmsters',

➢ Inserting Hints;

➢ Creatingan Aide-mémoire

➢ Creating Models and Charts for Effectiveness Enhancement of presentations;

➢ Rehearsal Sequence of Presentations;

➢ Audio-Rehearsals;

➢ Video-Rehearsals;

➢ Time-Constrained Rehearsal;

➢ Rehearsing to Perfection;

➢ Seeking Answers to apparently obvious points but with un-clarified issues;

➢ Enacting the Role of Audience members;

➢ Pre-empting and preparing answers to anticipated questions

Part 4 – Other Important Issues in Creating an Oral-Visual Presentation

➢ Compiling Information, utilising Stories, Statistics and Other relevant supportive material;

➢ Using Stories to Make Your Point;

➢ Using Statistics and Other Numerical Data;

➢ Employing More Support:
   ● Quotations;
   ● Definitions;
   ● Analogies;
   ● Examples.

➢ Correct Word Style:
   ● Honing Your Word and Style;
   ● Developing Catchy Phrases;
   ● Using Classical Rhetoric Tricks;
   ● Correcting Yourself.

➢ Using Humour Effectively:
   ● The Secret of Not "Bombing";
   ● Non-joke Humour;
   ● Poking Fun at Yourself.

➢ Guidelines for Effective Introductions, Transitions and Conclusions:
   ● Developing a Good Start;
   ● Introductions to Avoid;
   ● Managing Smooth Transitions;
   ● Concluding the Presentation;
   ● Conclusions to Avoid.

➢ Planning Powerful Visual Aids:
   ● The Use of Visuals;

- Charts and Graphs;
- Selecting Slides and Overheads;
- Making Use of Flip Chart;
- Designing Useful Handouts;
- Preparing Great Props.

Part 5 – Mastering PowerPoint for Oral-Visual Presentations

➢ Deciding on Content Detail for PowerPoint, for Oral-Visual Presentations;

➢ PowerPoint Information Organisation for Oral-Visual Presentations;

➢ Importance and effectiveness of a 'PowerPoint Script';

➢ Using a 'PowerPoint Script' for Oral-Visual Presentations;

➢ Choosing the most effective background;

➢ Selecting the most appropriate Font style and size;

➢ Selecting Font Colour;

➢ Employing Appealing but Compatible Designs;

➢ Using Predesigned PowerPoint Templates;

➢ Timing vs Click-run;

➢ Value of Auto-Click-run Devices;

➢ Using Auto-Click-run Devices;

➢ Building in Animation;

➢ Choosing Transmission;

➢ Transmission Variation;

➢ The Use of, and problems with, in-built sounds;

➢ Incorporating film clips in Power-Point Presentations;

➢ Linking external files and web pages to Power-Point presentations;

➢ Creating PowerPoint Notes for Oral-Visual Presentations;

➢ Using PowerPoint Notes in Oral-Visual Presentations;

➢ Printing PowerPoint Handouts;

Part 6 – Additional Points and Guide to Oral-Visual Presentations

- ➢ Possible Solutions to unexpected problems;
    - ● Visual-Aid Problems;
    - ● Distracting Noises;
    - ● Power and Voltage fluctuations.
- ➢ Tips for Presentations at Public Meetings;
- ➢ Important Prelude to an Oral-Visual Presentation;
- ➢ How to Secure Venue;
- ➢ Negotiating and cross-checking Venue Cost;
- ➢ Deciding on Room Layout and capacity;
- ➢ Ensuring the most effective Seating Arrangements;
- ➢ Sociotechnical Issues;
- ➢ Checking and verifying suitability of Audio-visual Equipment;
- ➢ Testing and organising Sound System, in relation to expected audience numbers;
- ➢ Verifying Electricity Voltage-Equipment compatibility;
- ➢ Checking Podium suitability;
- ➢ Checking Lighting effectiveness;
- ➢ Restrooms;
- ➢ Ensure conducive Temperature and Ventilation.

Part 7 – Getting On-Stage (1)

- ➢ Effective Body Language:
    - ● Using Proper Nonverbal Speech in Any Language;
    - ● Eye Contact with the Audience;
    - ● Dress to Impress;
    - ● Mastering Physical Positioning and Movement;
    - ● Using Your Voice Properly;
    - ● Tips for Successful Global Communication.
- ➢ Audience Appreciation:

HRODC Postgraduate Training Institute

HQ : 122A Bhylls Lane, Castlecroft, Wolverhampton, West Midlands WV3 8DZ, UK

Prof. Dr. Ronald B. Crawford - Director

PhD (Uni London); M. Ed. M (Bristol); PGCIS (UWL); Adv. Dip. Sc. Ed (Bristol); Dip. Doc. Res. (Uni Wlv); F.I.M.S.; HR. S. (I.M.S.); Exec. M. AOM; M. AAM; M.I.S.G.S.; M.S.C.O.S.; M. RG. C.

- Reading the Audience Reaction;
- Make Your Audience Feel Comfortable;
- Taming a Tough Audience;
- Energizing Dull Audience;
- Using Sure-fire Audience Involvement Technique.

➢ Preparing for Possible Questions:

- Reviewing the Basics of a Q&A Sessions;
- Responding with the Perfect Answer;
- Using Question-Handling Techniques;
- Responding to a Special Situations;
- Handling Tough Questions;
- Handling Hostile Questions.

Part 8 – Getting On-Stage (2)

➢ Managing Anxiety when Presenting;

➢ Minimizing Anxiety;

➢ Managing Physical Symptoms of Anxiety;

❖ Using Nervousness as an Asset;

➢ Improving Communication through Eye Contact,

➢ The importance of Posture and General Body Language (Kinesics and Kinesiology – discussed elsewhere, separately)

➢ Enhancing Verbal Communication;

➢ Confining to Relevant of Information;

➢ Demonstrated Knowledge and Mastery of Subject;

➢ Supporting line of Argument;

➢ Exploiting Selling Points;

➢ Summarising;

➢ Providing Conclusions

Part 9 – Averting 'Stage Fright' in Oral-Visual Presentations

- Effecting a Timely Delivery;
- Taking Control;
- Mental Preparation;
- UniFocal Audience Interaction;
- VariFocal Audience Interaction;
- Playfellow Audience Interaction;
- Stranger Audience Interaction;
- 'Supportive Awareness' and Reciprocity;
- Focal Scanning;
- Being the Focal-Person!
- Enacting the Exhibitionist Role;
- Countering Kinesics;
- Employing Kinesiology.
- Taking Control.

Part 10 – Addressing Post-Presentation Questions

- Dealing with Premature Questions;
- Purposes of Questions;
- Addressing Questions seeking Mutual Agreement;
- Addressing Questions from members with advanced knowledge of the subject;
- Lack of knowledge in the area and a determination to gain insights
- Dealing with enquirers who recognise your expertise but who seek increased knowledge;
- Using recapitulation in addressing questions;
- When to request rephrasing of question;
- When it is appropriate to request repetition of questions;
- Acknowledging questions that provide support your findings and, or, methodology employed;
- When to seek re-interpretation of questions;
- Addressing general 'observations';
- Importance and method avoiding 'Bluffing', in response to particular questions.

Part 11 – Media Production Distribution and Exhibition

- ➢ The Audience;
- ➢ The Technology of Distribution;
- ➢ New Production Considerations;
- ➢ Conceptualising Media Distribution:
  - AM-FM Terrestrial Radio;
  - HD-Radio;
  - Mobile;
  - Satellite;
  - Terrestrial Television;
  - Cable;
  - Disk;
  - The Internet;
  - Games;
  - Motion Pictures.
- ➢ Solid-State Storage;
- ➢ The Other Aspect of Distribution:
  - Broadcasting, Cable and Satellite;
  - Theatrical and Nontheatrical;
  - Home Video, Audio and Multimedia;
  - Corporate and In-House.
- ➢ Internet Distribution.

Part 12 – Understanding the Production Process

- ➢ Brief History of Audio, Film and Production;
- ➢ Phases of Production:
  - Preproduction;
  - Production;
  - Postproduction.

➢ Digital Technology vs. Analogue Technology;

➢ Important Terms in Production;

➢ Single Camera vs. Multiple-Camera Production;

➢ Studio Production vs. Location Production;

➢ The Production Team in Audio, Video, Film and Multimedia Production:

- The Creative Staff in Media Production;

- The Production Crew in Media Production;

- The Production Team in the Recording Industry;

- The Production Team on an Interactive;

- Multimedia Production.

➢ Images, Sounds and the Creative Process:

- Conveying Information;

- Rhetorical Persuasion;

- Artistic Expressions.

➢ Production Aesthetics:

- Realism;

- Modernism;

- Postmodernism;

- Combining Aesthetic Approaches.

Part 13 – Producing and the Production Management

➢ Producing:

- Role of the Producer;

- Production Strategies.

➢ Production Management:

- Script Breakdown;

- Shooting Schedule;

- Production Budget.

Part 14 – Scriptwriting

➢ Visual Thinking;

➢ Preparation for Scriptwriting:

  • Research;

  • Premise, Synopsis and Outline;

  • Treatments.

➢ Familiarisation with the Scriptwriting Formats:

  • Full-Page Master Scene Script Format;

  • Split-Page Script Format;

  • Semi-Scripted Formats.

➢ Fiction Scriptwriting:

  • Dramatic Structure;

  • Characterisation and Theme;

  • Adaptation;

  • Short Fiction Forms and Formats;

  • Interactive Stories and Games.

➢ Non-Fiction Scriptwriting:

  • Rhetorical and Expository Structure;

  • Voice and Point Of View;

  • Narration and Interviews;

  • Short Non-Fiction Forms and Formats;

  • Interactive Learning and Training.

Part 15 – Floor Directing

➢ Aesthetic Approaches:

  • Realism;

  • Modernism;

  • Postmodernism.

➢ Visualization:

- Types of Shots;
- Camera Angle;
- Stationary vs. Mobile Camera Shots.

➢ Composition:

- Aspect Ratio;
- Symmetry;
- Closure.

➢ Combining Shots:

- Straight Cut or Take;
- Fade;
- Dissolve;
- Wipe;
- Defocus;
- Swish Pan;
- Special Effects;
- Digital Transitions;
- Scene Construction;
- Continuity Editing;
- Peace and Rhythm;
- Compression and Expansion of Time;
- Screen Directionality;
- The 180-Degree Axis of Action Rule.

➢ Sound and Image Interaction:

- On-Screen Vs. Off-Screen Sound;
- Commentative vs. Actual Sound;
- Synchronous vs. Asynchronous Sound;
- Parallel vs. Contrapuntal Sound;
- Composing Images for Pre-recorded Music;
- Composing Music for Pre-recorded Images.

➢ Shooting Script Preparation;

➢ Production Coordination:

- Production Meetings;
- Casting;
- Rehearsals;
- Performer and Camera Blocking.

➢ Multiple Camera Directing:

- Timing;
- Running Time;
- Timing in Production;
- On-The-Air Timing;
- Production Switching;
- Director's Command;
- Live-On-Tape Recording.

Part 16 – Audio

➢ Aesthetics of Audio;

➢ Types of Microphones;

➢ Microphone Placement and Selection:

- On-Camera Microphones;
- Off-Camera Microphones;
- Selecting the Best Microphone;
- Using Multiple Microphones;
- Stereo Microphone Placement;
- Digital Microphone Placement.

➢ Sound-Signal Control:

- Audio Problems;
- Sound Intensity Measurement;
- Cables and Connections;
- Console Operation.

➢ Sound Perspective:

- Stereo Sound;

- Multichannel Sound;

- Dolby Digital Sound.

Part 17 – Lighting and Design

➢ Realist Lighting and Design;

➢ Modernist Lighting and Design;

➢ Postmodernist Lighting and Design;

➢ Light And Colour:

- Sunlight;

- Tungsten Light;

- Carbon Arc Light;

- Metal Halide Light;

- Fluorescent Light;

- LED Lights;

- White Balance.

➢ Lighting Equipment:

- Spotlights;

- Floodlights;

- Portable Lights;

- New Lamp Designs;

- Shaping Devices.

➢ Light Control:

- Lighting Control in Studio;

- Lighting Control on Location.

➢ Light Measurement:

- Light Meter Readings;

- Contrast Ratios.

➢ Setting Lighting Equipment:

- Three- and Four-Point Lighting;

- Controlling Shadows;

- Cross Key Lighting;

- Lighting Moving Objects;

- Low-Key Lighting vs. High-Key Lighting;

- Single Camera Situations vs. Multiple Camera Situations;

- Lighting for Digital Cameras;

- Lighting Plots.

➤ Principles of Design:

- Design Elements;

- Colour;

- Composition;

- On-Set Design Elements;

- Scenic Design.

➤ Set Construction:

- Virtual Sets;

- Set Construction;

- Properties.

➤ Costume Design;

➤ Makeup.

Part 18 – The Camera

➤ Camera Placement:

- Framing;

- Positioning;

- Movement;

- Mounting Devices.

➤ Lens Control:

- Basic Optics;

- Aberrations;

- Lens Perspective.

➤ Video Cameras:

- Basic Video Camera;

- The Camera Chain;

- Video Camera Filters;

- Video Cameras: Types.

➢ Digital Cameras:

- Viewfinder;

- Body;

- Optics;

- Recording;

- Types of Digital Cameras.

➢ Film Cameras:

- Types of Film Cameras;

- 35mm Cameras;

- Camera Accessories.

➢ Camera Care.

Part 19 – Recording

➢ Analogue Recording;

➢ Analogue Audio:

- Audiotape Formats;

- Analog Audio Recorders;

- Audiotape Speeds.

➢ Digital Audio:

- Digital Recorders.

➢ Analogue Video:

- Composite Video Signal;

- Videotape Formats;

- Videotape Sound Synchronization.

➢ Digital Video:

- Signal Compression;

- Digital Videotape Formats;

- Tapeless Video Recording.

➢ Film Recording:

- Basic Photochemistry;

- Colour Film;

- Film Exposure;

- Motion Picture Formats;

- Film Sound Synchronization.

Part 20 – Editing

- Aesthetic Approach:

  - Realism;

  - Modernism;

  - Postmodernism.

- Editing Modes:

  - Planning;

  - Acquisition;

  - Ingest;

  - Editing Log;

  - Editing;

  - Finishing;

  - Output.

- Editing Digital Audio:

  - Synchronising the Dailies;

  - Digital Film Editing;

  - Conforming;

  - Combining the A and B Rolls.

Part 21 – Graphics, Animation and Special Effects

- Aesthetics of Graphics and Animation:

  - Realist Graphics;

  - Modernist Graphics;

- Postmodernism Graphics.

➢ Principles of Graphics:

- Design Elements;

- Colour;

- Composition.

➢ Graphic Design:

- Principles of Graphic Design;

- Types of Graphics;

- Computer Graphics;

- Graphic Applications;

- Typography.

➢ Searching the Internet:

- Hypertext Markup Language (HTML);

- Interactivity;

- Multimedia;

- On-Set Graphics;

- Lettering and Titles.

➢ Animation:

- Storyboards and Animation Preproduction;

- Types of Animation.

➢ Special Effects:

- Digital Effects;

- Camera Effects;

- Optical Effects;

- Models and Miniatures;

- Physical Effects.

Regulation For Postgraduate Diploma, Postgraduate Certificate, and Postgraduate Short Courses

Diploma – Postgraduate – Short Courses; Postgraduate Certificate and Postgraduate Diploma Programmes

Postgraduate Short Courses are of a minimum of five days' Classroom-Based (10 days' Video-Enhanced Online) but less than 6 weeks' Classroom-Based (less than 10 weeks' Video-Enhanced Online) duration, are referred to as Diploma – Postgraduate. This means that they are postgraduate credits, towards a Postgraduate Certificate and Postgraduate Diploma. Postgraduate Certificate and Postgraduate Diploma represent Programmes of Study, leading or accumulating to Awards bearing their title prefixes. While we, refer to our short studies, detailed above, as 'Courses', those with duration of 6 weeks or 12 weeks In-Classroom (10- and 20-weeks' Video-Enhanced Online) are labelled 'Programmes'. Nevertheless, we conform to popular usage, by often referring to all study durations as 'Courses'. A mark of distinction, though, is that participants in a short course are referred to as 'Delegates', as opposed to the ascription 'Students', which is confined to those studying a Postgraduate Programme.

In line with the above notion, a Postgraduate Certificate might be earned through a 6 weeks' Intensive Classroom-Based Study, or 10 weeks' Video-Enhanced, or Face-To-Face, Online Delivery. Similarly, a Postgraduate Diploma might be studied for 12 weeks In-classroom or 20 weeks Video-Enhanced Face-To-Face. They might also be taken through a blend of both modes, providing that a minimum of 6 and 12 Credits and 180 or 360 Credit-Hours, respectively, are earned. You might Pick and Mix Courses, to create your preferred blend of Disciplines, or follow a predesigned Specialist route. They might accumulate from our Postgraduate Short Courses, or through continuous study. These Specialisms are exemplified by the following excerpts from the document 'Postgraduate Certificate and Postgraduate Diploma Awards'.

Postgraduate Diploma and Postgraduate Certificate Specialist Award Titles	
Programme #	**Award Title (Click to Download Desired Brochure)**
010	Postgraduate Diploma in Human Resource Management.
010.1	Postgraduate Certificate in Human Resource Management.
014	Postgraduate Diploma in Automotive Electrical, Electronic and Mechanical Diagnostic, Maintenance and Repair
017	Postgraduate Diploma in Real Estate Management, Incorporating Property Law.
017.1	Postgraduate Certificate in Real Estate Management, Incorporating Property Law.
020	Postgraduate Diploma in Accounting and Finance.
020.1	Postgraduate Certificate in Accounting and Finance.
028	Postgraduate Certificate in Industrial Health and Safety Management, Incorporating Oil and Gas Safety.
032	Postgraduate Diploma in Executive Management
032.1	Postgraduate Certificate in Executive Management
043	Postgraduate Diploma in Communication and Information Management.
043.1	Postgraduate Certificate in Communication and Information Management.
044	Postgraduate Diploma in Women in Management.

Postgraduate Diploma and Postgraduate Certificate Specialist Award Titles	
Programme #	**Award Title (Click to Download Desired Brochure)**
044.1	Postgraduate Certificate in Women in Management.
061	Postgraduate Certificate in Financial Accounting and Management Accounting.
070	Postgraduate Diploma in Human Resource Training and Development Management
070.1	Postgraduate Certificate in Human Resource Training and Development Management.
079	Postgraduate Diploma in Managing National and International Economic Competition.
085	Postgraduate Diploma in Corporate Governance and Strategic Management.
085.1	Postgraduate Certificate in Corporate Governance and Strategic Management.
086	Postgraduate Diploma in Business Administration
86.1	Postgraduate Certificate in Business Administration.
097	Postgraduate Diploma in Telecommunication Systems
097.1	Postgraduate Certificate in Telecommunication Systems
115	Postgraduate Diploma in Cost Accounting, Budgeting, Profitability Analysis, Strategy and Balanced Scorecard.

Postgraduate Diploma and Postgraduate Certificate Specialist Award Titles	
Programme #	**Award Title (Click to Download Desired Brochure)**
115.1	Postgraduate Certificate in Cost Accounting, Budgeting, Profitability Analysis.

Understanding Our Postgraduate Credit System

Credit-Hours and Credit-Values, in Diploma – Postgraduate - Award

Credit-Hours are the actual amount of time that a lecturer or tutor spends with his or her students or delegates, in both Classroom-based and Video-Enhanced Deliveries. Each Five-Day Classroom-Based, or a Ten-Day Video-Enhanced (3 hours per day) Course consists of 30 Credit-Hours, while a 6-Day Classroom-based (12day Video-Enhanced) course amounts to 36 Credit-Hours. Because Credit-Values are calculated in multiples of 30 Credit-Hours, 60-89 Credit-Hours have a Double-Credit (2 Credit) value, while 90 Credit-Hours earn a Triple-Credit (3 Credits).

A delegate who successfully completes a Postgraduate Short Course of 30 or more Credit-Hours, but which is less than 180 Credit-Hours (Postgraduate Certificate), is awarded a Diploma – Postgraduate. This Award is assigned Credit-Values and Credit-Hours, as are exemplified by the following:

1. Diploma – Postgraduate – in Organisational Change Management, 30 Credit-Hours;

2. Diploma - Postgraduate - in Trainer Training: Training for Trainers, Double-Credit, 60 Credit-Hours:

3. Conveyancing and Property Valuation: Property Law, Double-Credit, 72 Credit-Hours:

4. Diploma – Postgraduate – in University and Higher Education Administration, Triple-Credit, 90 Credit-Hours;

5. Diploma – Postgraduate – in Tourism and International Relations, Quad-Credit, 120 Credit-Hours.

As in the first example, above, where the Credit-Value is not noted in an Award, it must be assumed that it is a Single-Credit Value.

Postgraduate Diploma Award

A Postgraduate Diploma Award is achieved with a minimum of 360 Credit-Hours, through continuous study, or an accumulation of Credit-Hours.

Postgraduate Certificate Award

A Postgraduate Certificate might be gained with a minimum of 180 Credit-Hours, through continuous study or Credit-Hours' accumulation.

Cumulative Postgraduate Certificate, and Postgraduate Diploma Awards

All Postgraduate Short Courses accumulate to a Postgraduate Certificate and a Postgraduate Diploma, on a 'Pic and Mix' or Specialist basis. This means that we maintain academic records for each delegate, indicating the courses studied, with their Credit-Value and Credit-Hours, as are indicated above, **'Credit-Hours and Credit-Values, in Diploma – Postgraduate – Award'.** The Credit-Hours are aggregated to accumulate to at least 180 and 360 Credit-Hours, for a Postgraduate Certificate and a Postgraduate Diploma, respectively. Each Short Course Award (below a Postgraduate Certificate) indicates both its Credit-Value and Credit-Hours, excepting for Single-Credit.

Accumulated Postgraduate Certificate, and Postgraduate Diploma Awards

All Specialist Postgraduate Certificate and Postgraduate Diploma Programmes have predetermined Award Titles. Delegates who do not follow a specialism, for accumulation to a Postgraduate Certificate and Postgraduate Diploma, receive a Generalist, rather than a Specialist, Award. However, a Specialist Award is given to delegates who studied at least seventy percent (70%) of their courses in a specialist grouping, as are exemplified above, under the heading **'Postgraduate Diploma and Postgraduate Certificate Specialist Award Titles'.**

Assessment Requirement For Postgraduate Diploma; Postgraduate Certificate; and Diploma - Postgraduate

Because of the intensive nature of our Courses and Programmes, for In-Classroom, and Video-Enhanced Online modes, assessment will take place during or at the end of the **'active teaching period'**, adopting differing formats. These structures include, but are not limited to:

➢ In-Class Tests;

➢ Text-Case Analyses;

➢ Video-Case Analyses;

➢ 'Out-of-Class' Assignments;

➢ Individual Presentations;

➢ Group Presentations; and

➢ End of Course Examinations.

Based on these assessments, successful candidates will receive either a:

➢ Diploma – Postgraduate - Award;

➢ Postgraduate Certificate Award; or

➢ Postgraduate Diploma Award.

For all the above Awards, a minimum of 70% overall pass is expected. To receive the Awards of Postgraduate Certificate and Postgraduate Diploma, candidates must have accumulated at least the required minimum 'Credit-Hours', with a pass (of 70% and above) in at least 70% of the courses taken.

Delegates and students who fail to achieve the requirement for Postgraduate Certificate, Postgraduate Diploma, or Diploma - Postgraduate - will be given support for 2 re-submissions for each course. Those delegates who fail to achieve the assessment requirement for the Postgraduate Diploma or Diploma - Postgraduate - on 2 resubmissions, or those who elect not to receive them, will be awarded the Certificate of Attendance and Participation.

Application Process For Postgraduate Diploma; Postgraduate Certificate; and Diploma – Postgraduate - Short Courses

Applicants for Diploma – Postgraduate; Postgraduate Certificate; and Postgraduate Diploma are required to submit the following documents:

➢ Completed Postgraduate Application Form, including a passport sized picture affixed to the appropriate section;

➢ A copy of Issue and Photo (bio data) page/s of the applicant's current valid passport or copy of 'Photo-embedded' National Identity Card;

➢ Copies of credentials stated in the Application Form.

Admission and Enrolment Procedure

➢ On receipt of all the above documents, they will be forwarded to our 'Admissions Committee', which will assess applicants' suitability for the Course or Programme for which they have applied;

➢ If they are accepted on their chosen Course or Programme, they will be notified accordingly, and sent Invoices;

➢ Upon receipt of an applicant's payment, we will send him or her an Official Payment Receipt, and Admission Letter, bearing a copy of the Passport-Type in the respective Application Form.

➢ Those intending to study in a foreign country, and require a Visa, will be sent the necessary Immigration Documentation, to support their application;

➢ Joining Instruction will be sent to Students and Delegates, on time to prepare for their enrolment. The incorporated information include:

- Venue Name, Location, with specific address;
- Details of Airport Transfer, where appropriate;
- Start date and time;
- Registration details;
- Daily Schedule;
- Local Transportation Details;
- Residential Accommodation Details;
- Leisure and Shopping Facilities, in the area;
- General Security Information; among others.

Our Video-Enhanced (Face-To-Face) Online Study Mode

In a move away from the traditional online courses and embracing recent developments in technology-mediated distance education, HRODC Postgraduate Training Institute has introduced a Video-Enhanced Online delivery. This Online mode of delivery is revolutionary and, at the time of writing, unique to HRODC Postgraduate Training Institute.

You are taught as individuals, on a one-to-one or one-to-small-group basis. You see the tutor face to-face, for the duration of your course. You will interact with the lecturer, ask, and address questions; sitting examinations, in his or her presence. It is as real as any face-to-face lecture and seminar can be. Choose from a wide range of Diploma – Postgraduate - Courses and an increasing number of Specialist Postgraduate Certificate and Postgraduate Diploma Programmes. You might also accumulate Postgraduate Short Courses, via this mode of study, over a 12-year period, towards a Postgraduate Certificate or Postgraduate Diploma.

HRODC Postgraduate Training Institute

HQ : 122A Bhylls Lane, Castlecroft, Wolverhampton, West Midlands WV3 8DZ, UK

Prof. Dr. Ronald B. Crawford - Director

PhD (Uni London); M. Ed. M (Bristol); PGCIS (UWL); Adv. Dip. Sc. Ed (Bristol); Dip. Doc. Res. (Uni Wlv); F.I.M.S.; HR. S. (I.M.S.); Exec. M. AOM; M. AAM; M.I.S.G.S.; M.S.C.O.S.; M. RG. C.

Key Features of Our Online Study: Video-Enhanced Online

➢ The tutor meets the group and presents the course, via Video, in a similar way to its classroom-based counterpart;

➢ All participants can see, and interact with, each other, and with the tutor;

➢ They watch and discuss the various video cases and demonstrations that form an integral part of our delivery methodology;

➢ Their assessment is structured in the same way as it is done in a classroom setting;

➢ The Video-Enhanced Online mode of training usually starts on the 1st of each month, with the cut-off date being the 20th of each month, for inclusion the following month;

➢ Its duration is twice the duration of its classroom-based counterpart. For example, a 5-day (30 Credit Hours) classroom-based course will last 10 days, in Video-Enhanced Online mode. This calculation is based on 3 hours tuition per day, adhering to the Institute's required 30 Credit-Hours;

➢ The cost of the Video-Enhanced Online mode is 67% of similar classroom-based courses;

➢ For example, a 5-day classroom-based course, which costs Five Thousand Pounds, is only Three Thousand Three Hundred and Fifty Pounds (£3,350.00) in Video-Enhanced Online Mode.

10- Week Video-Enhanced Online Postgraduate Certificate; and 20-Week Video-Enhanced Online Postgraduate Diploma programmes

You might study an Online Postgraduate Certificate or Online Postgraduate Diploma, in 10 and 20 weeks, respectively, in the comfort of your office or homes, through HRODC Postgraduate Training Institute's Video-Enhanced Online Delivery. We will deliver the 180 Credit-Hours and 360 Credit-Hours, in line with our Regulation, through 'Direct-Lecturer-Contact', within the stipulated timeframe. We aim to fit the tuition around your work, family commitment and leisure, thereby enhancing your maintenance of an effective 'work-study-life-style balance', at times convenient to you and your appointed tutor.

Service Contract, Incorporating Our Terms and Conditions

Click, or copy and paste the URL, below, into your Web Browser, to view our Service Contract, incorporating Terms and Conditions.

https://www.hrodc.com/Service_Contract_Terms_and_Conditions_Service_Details_Delivery_Point_Period_Cancellations_Extinuating_Circumstances_Payment_Protocol_Location.htm

The submission of our application form or otherwise registration by of the submission of a course booking form or e-mail booking request is an attestation of the candidate's subscription to our Policy Terms and Conditions, which are legally binding.

Prof. Dr. Ronald B. Crawford
Director
HRODC Postgraduate Training Institute