1987–2027

Greenwich University

SCHOOL OF MEDIA STUDIES

Greenwich Works

BUILD BLOCK BRIEF · FALL 2026–27

ARY Studio Brief CLIENT LANE

Project menu session 5 · this brief session 5 · project chosen session 6 · build from session 7 · 107 students · 22 teams at the final cut · courses: GM3D445, GMAC683, GMAI674, GMBM673, GMCC325, GMCM555, GMDP311, GMDP314, GMDS445, GMHF312, GMIM442, GMLD325, GMMF312, GMNW552, GMPD446, GMPJ432, GMPR446, GMSD563, GMTM325, GMUI562, GMVE443, GMWD565, GMIM312

What your team is building

Media crafts — film, animation, sound, photography, journalism, UI/UX, web, PR — each team produces a finished piece for a real client on a public problem; the piece is released and its reach measured; the work goes to the authority.

Your block's conveners. Dr Uzma Qazi (leads the block) · Tariq Baloch · Yasir Durrani.

WEEKEND TRACK

8 students in this block (2 teams) are taught only at the weekend. Their check-ins, guest session and Review slot run in weekend slots. No team mixes weekday and weekend students.

ONE PROJECT, SEVERAL GRADEBOOKS

You submit **one** piece of work, and each course that marks it looks at a different dimension, out of 15. **At most eight courses mark one team file.** A course you take that falls outside those eight sets you a **lens note** instead — an individual piece on the same project from that course's angle, 3,000 words, same rubric, out of 15, with a viva out of 5. No student carries more than two: from a third, that course marks your viva out of 20 instead.

YOUR MARKS FROM THIS PROJECT

30 sessional work — a team mark of 15 from each course that marks your file, plus your own viva of 5, held in class in the Presentations & Viva week, plus your teacher's quizzes and assignments 10
30 the mid-term
40 the final

This replaces most coursework, not classes.

The projects in this block

Your team chooses one of these in session 6, with your convener. **At most two teams take the same project, and only on different sites or areas.** The full question, the work and the required pieces for each project are in the Ideas Book. Each line below says what your team leaves behind by December, and the skill you take away.

PROJECT	WHAT EXISTS BY DECEMBER	SKILL
The Documentary: Karachi's Water Tankers Reports to: ARY (contact to be confirmed) · Sindh Information Dept	A 10–12-minute documentary on tanker water from the buyer's side, screened at the university and delivered to ARY with its report.	filming and editing a consented on-camera interview
An Animated Explainer of the Constitution Reports to: Sindh Information Dept · Sindh Human Rights Commission	**A three-episode animated series on fundamental rights in Urdu and English, released on social and offered to the Sindh Human Rights Commission.**	storyboarding and animating a short explainer

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PROJECT	WHAT EXISTS BY DECEMBER	SKILL
Redesigning a Government Website Reports to: Sindh IT Dept	A tested prototype and one working page of a redesigned service site, with retouched images, handed to the Sindh IT Department.	running usability tests and building from them
Photo Essay: The Early Shift Reports to: Host employers (to be confirmed) · Greenwich University	A 40-image photo essay with captions and written feature, exhibited at the university, with signed releases on file.	shooting documentary photographs with signed releases
Explainer Series: Where the Fees Go Reports to: Sindh Directorate of Private Institutions	**A three-part data-led explainer**, legally read by the university before publication, with a fact sheet handed to the Directorate of Private Institutions.	building a story from public documents
Sound Map of the City Reports to: Sindh EPA	A 40-minute sound documentary, an interactive web map of 12 places and a noise report, offered to Sindh EPA.	recording field sound and measuring with a calibrated meter
Public Service Ad Campaign: Organ Donation Reports to: Sindh Institute of Urology & Transplantation · Sindh Health Dept	**A broadcast-standard 45–60-second film, two cut-downs and retouched key visuals, handed to the client, with pledges counted through its own route.**	producing a broadcast-standard advertising film
Broadcast Pilot: The Youth Bulletin Reports to: Greenwich University · partner newsroom (to be confirmed)	A four-episode youth news bulletin with title package and written editorial policy, aired online and held by the university.	writing and presenting news to an editorial policy
Creative track · Campus in Perspective Reports to: Greenwich University · Journey 40	Twelve finished ink perspective plates with process book and scanned digital archive, exhibited for Journey 40 and held by the university.	drawing buildings in measured perspective
Creative track · Then and Now Reports to: Greenwich University · Journey 40	Twenty paired then-and-now prints with researched captions and a match log, held as a digital archive by Journey 40.	matching lens, height and viewpoint to re-photograph a scene
Creative track · The Library in Four Lights Reports to: Greenwich University Library	A captioned 60-image picture library of the library with usage rights, usage guide and sample layouts, handed to the Librarian.	planning and shooting to an agreed shot list

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PROJECT	WHAT EXISTS BY DECEMBER	SKILL
Creative track · The Drawn Campus Map Reports to: Greenwich University Admissions Office	A finished illustrated campus map with print file, route-time spreadsheet and process book, handed to the Admissions Office.	testing a design with users and revising it
Creative track · Saddar's Old Fronts Reports to: Sindh Culture, Tourism, Antiquities & Archives Department · Greenwich University Journey 40	Twelve paired plates, drawn and photographed, with captions and a process book, exhibited and handed to the department.	drawing a building accurately on site

What each course marks

CODE	COURSE	WHAT THIS COURSE MARKS — 15 MARKS
GM3D445	**3D Animation** Furkan Wahab	**This course marks the 3D work:** topology and UV quality, rig function, the animation itself — timing, spacing and weight — camera and lighting, render cleanliness against spec, and whether the delivered sequence matches the brief agreed in session 7. 15 marks, team.
GMAC683	**Advance Compositing** To be assigned	**This course marks the compositing:** key and edge quality, roto and track accuracy, correct multi-pass recombination, grain and black-level match, colour management, the discipline of versioning, and whether the delivered shots meet the specification. 15 marks, team.
GMAI674	**Artificial Intelligence in Media** Usama Khalid	**With no partner courses this term, this course marks the whole project:** the choice of tools and the reasoning behind it, the quality of the media produced, the human editing and verification, the provenance and disclosure decisions, and the honesty of the evaluation. 15 marks, team.
GMBM673	**Broadcast Media** To be assigned	**This course marks the broadcast package:** the treatment and script, the technical quality of the recorded picture and sound, the edit and its pacing, compliance with the PEMRA code, and the production paperwork that would let someone else transmit it. 15 marks, team.

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CODE	COURSE	WHAT THIS COURSE MARKS — 15 MARKS
GMCC325	**Concept & Content Development** Qurat Ul Ain	**This course marks the thinking and the writing:** the quality of the audience evidence, the strength and originality of the concept, the structure and accuracy of every written piece, adherence to disclosure and code requirements, and whether the pack does what the client's brief asked. 15 marks, team.
GMCM555	**3D Character Methodology** To be assigned	**This course marks the character asset:** anatomical accuracy and silhouette against the concept, the cleanliness of the topology and edge flow, the UV layout, the quality of the sculpted and textured detail, and whether the model is genuinely ready to rig. 15 marks, team.
GMDP311	**Digital Photography** Hamza Nasir	**This course marks the photography:** technical control of exposure and focus, composition and light, the consistency of the edit, the strength of the picture selection, and whether the series answers the brief it was given. 15 marks, team.
GMDP314	**Drawing Perspective** Rashid Suri	**This course marks the drawings:** accuracy of observation and proportion, correctness of the perspective construction, control of value and light, composition of the sheet, and the evidence in the sketchbook that the student worked rather than traced. 15 marks, team.
GMDS445	**Development Support Communication** Dr Uzma Qazi	**This course marks the communication work:** the audience research, the behaviour-change objective, the message set and how it was pre-tested, the channel plan, the ethics of the fieldwork, and the honesty of the monitoring report. 15 marks, team.
GMHF312	**History of Film & Cinema** Dr Naazir Mehmood	**This course marks the historical work:** the accuracy of the research, the strength of the curatorial argument, how well each film is placed in its period and industry, and the quality of the written programme notes and the public introduction. 15 marks, team.
GMIM442	**Digital Image Manipulation** Monazza Fatima	**This course marks the image work:** cleanliness of selection and masking, believability of the composite in light, perspective and colour, quality of the retouching, integration of typography, correct output files, and honest labelling of every generated element. 15 marks, team.

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CODE	COURSE	WHAT THIS COURSE MARKS — 15 MARKS
GMLD325	**Life Drawing** Zainab Yousuf	**This course marks the drawn work delivered into the studio brief:** structural accuracy and proportion, the quality of gesture and line, the handling of the chosen medium, consistency across the set, and the finish of the presented sheets. 15 marks, team.
GMMF312	**Digital Media Fundamentals** To be assigned	**This course marks the media work:** the audience and competitor research behind it, the content plan, the quality of the writing, images and video produced, the platform judgement shown, and the measurement report of what the work achieved. 15 marks, team.
GMNW552	**News Writing & Reporting** To be assigned	**This course marks the craft of the copy itself:** the intro and the structure, the accuracy and economy of the writing, the quality of the interviews and the quotes drawn from them, the verification record behind each fact, and the state of the copy after editing against the state it was first filed in. 15 marks, team.
GMPD446	**Production Design** Rashid Suri	**This course marks the design:** the coherence of the visual world against the script, the quality of the mood boards, sketches and set drawings, the accuracy of the research, the practicality of the prop and dressing lists against the budget, and the dressed result on the day. 15 marks, team.
GMPJ432	**Principles of Journalism** To be assigned	**This course marks the editorial judgement behind the work:** whether the story was worth doing and why, the public interest argued for it, the attribution and right-of-reply given to those named, what was left out and on what grounds, and whether the piece meets the professional and legal standard a newsroom would apply before publishing. 15 marks, team.
GMPR446	**Advertising & Public Relations** Madiha Bashir	**This course marks the campaign:** the quality of the strategic insight, the strength and coherence of the creative idea, the craft of the copy and the press kit, the realism of the costed media plan, and the defence of the whole thing at the pitch. 15 marks, team.
GMSD563	**Sound Designing** Imran Sajan	**This course marks the whole sound job:** the cleanliness of the recorded dialogue, the dialogue edit and ADR, the Foley and atmospheres, the design of the effects layer, the balance and dynamics of the final mix, and conformity to the delivery specification. 15 marks, team.

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CODE	COURSE	WHAT THIS COURSE MARKS — 15 MARKS
GMTM325	**Theories of Mass Communication & Media Studies** Dr Uzma Qazi	**This course marks the analysis:** the fit between the theory chosen and the question asked, the soundness of the sampling and coding method, the handling of evidence, the reading of the findings, and the honesty about what the study cannot show. 15 marks, team.
GMUI562	**UI/UX Development** Danish Mehmood	**This course marks the interface:** the research behind it, the information architecture and flows, the quality and consistency of the screens, the accessibility and responsive behaviour of the published prototype, and what the usability testing found and changed. 15 marks, team.
GMVE443	**Video Editing & Color Grading** Dr Sabir Ahmed	**This course marks the whole post-production job:** the structure and pacing of the cut, the sound sync and mix, the technical correctness of the grade, the consistency of the look across the sequence, and whether the delivered files meet the client's specification. 15 marks, team.
GMWD565	**Web Designing** To be assigned	**This course marks the site itself:** the design decisions and visual consistency, the quality and semantics of the markup, responsive behaviour across devices, page performance, accessibility, and whether the published site does what the client asked for. 15 marks, team.
GMIM312	**Intro. To Mass Communication & Media Studies** Not Available	**This course marks the media frame:** how the problem has been covered, who owns the outlets covering it, what the team's own message is and which audience it is aimed at, and whether the media artefact produced would survive contact with a real newsroom. 15 marks, team.

What to hand in

- **GM3D445 3D Animation** — A rendered 3D sequence of at least forty-five seconds delivered to the client's specification, plus a hosted project page built with AI tools carrying the reel, turntables and a shot breakdown, live by session 11, with AI declaration.
- **GMAC683 Advance Compositing** — The finished composited sequence delivered to the client's colour space, resolution and naming spec, plus a hosted shot-breakdown page built with AI tools showing before, passes and after for each shot, live by session 11, with AI declaration.
- **GMAI674 Artificial Intelligence in Media** — By session 11 the AI-assisted media product is live and hosted — whether a generated campaign film, an assisted newsroom tool or a personalised content service — with its provenance log and AI declaration.

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- **GMBM673 Broadcast Media** — A finished broadcast package by session 11 — a scripted segment recorded, edited and delivered to the client's technical spec, published to the client's channel or hosted for review — with the production file and AI declaration.
- **GMCC325 Concept & Content Development** — By session 11 the content pack is published on a hosted client page built with AI tools — media release, backgrounder, media kit, launch article, social copy and a short video script — with the audience note, the publishing calendar and AI declaration.
- **GMCM555 3D Character Methodology** — A production-ready character delivered by session 11 — retopologised, UV-mapped and textured, and posted as a hosted turntable and viewer the client can open in a browser — with the technical sheet and AI declaration.
- **GMDP311 Digital Photography** — A hosted online gallery carrying the finished series at full resolution with captions and credits, built with AI tools and live by session 11, plus print-ready files and AI declaration.
- **GMDP314 Drawing Perspective** — By session 11 the drawing set is finished and mounted for exhibition, and photographed onto a hosted studio page built with AI tools — construction sheets, final drawings and sketchbook spreads — submitted with AI declaration.
- **GMDS445 Development Support Communication** — A hosted campaign site carrying the message set in English and Urdu, the channel plan and the pre-test evidence, built with AI tools and live by session 11, with the campaign pack and AI declaration.
- **GMHF312 History of Film & Cinema** — A hosted season site carrying the programme, the written notes for each title and the sourced historical context, built with AI tools and live by session 11, with the screening schedule and AI declaration.
- **GMIM442 Digital Image Manipulation** — By session 11 the finished asset set — key visual, campaign variants and social crops — is delivered on a hosted client gallery built with AI tools, with layered working files, output specifications and AI declaration.
- **GMLD325 Life Drawing** — A finished set of figure drawings for the client's brief by session 11 — character studies, poses or illustration boards as the brief requires — mounted, and photographed into a hosted digital portfolio, with AI declaration.
- **GMMF312 Digital Media Fundamentals** — A live content package for the client by session 11 — a published set of posts, a short video, and a campaign page built with AI tools and hosted — with the content plan, the analytics report and AI declaration.
- **GMNW552 News Writing & Reporting** — A published package by session 11 — three reported stories for the client in print, broadcast script and digital form, hosted where the client's audience will actually see them — with the source logs and AI declaration.
- **GMPD446 Production Design** — By session 11 the design package is delivered on a hosted project page built with AI tools — mood boards, concept art, set drawings, prop and dressing lists, budget and location report — together with photographs of the dressed set and AI declaration.

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- **GMPJ432 Principles of Journalism** — A hosted news package — the main story, a sidebar, an interview and one visual or audio element, built with AI tools and published on the team's newsroom site by session 11, with the reporting log and AI declaration.
- **GMPR446 Advertising & Public Relations** — A hosted campaign hub built with AI tools carrying the key visuals, the copy set, the press kit and the costed media plan, live by session 11, delivered with the campaign document and AI declaration.
- **GMSD563 Sound Designing** — By session 11 the mixed soundtrack and its stems are delivered, with a hosted listening and review page — built with AI tools — carrying the cue sheet, the rights clearances for every library and generated element, and AI declaration.
- **GMTM325 Theories of Mass Communication & Media Studies** — A hosted analysis site carrying the coded dataset, the method note, the charts and the findings for the client's audience question, built with AI tools and live by session 11, with AI declaration.
- **GMUI562 UI/UX Development** — A working, hosted prototype of the client's interface by session 11 — built with AI tools where useful and live on a public address — together with the research pack, the test findings and AI declaration.
- **GMVE443 Video Editing & Color Grading** — By session 11 the graded, mixed master is delivered and a hosted review page — built with AI tools — goes live carrying the versions, the delivery specification and the shot-matching notes. The AI declaration is filed with it.
- **GMWD565 Web Designing** — A complete website live on a public address by session 11 — built with AI assistance where useful and tested on phone and desktop — with the source files, a short handover note and AI declaration.
- **GMIM312 Intro. To Mass Communication & Media Studies** — By session 11 the team files a coverage scan of how this problem is reported in Karachi, an audience note, and the media artefact itself — a package, a bulletin item or a campaign piece — with a rationale for the treatment.

How big the file is

The written file is **3,000 words for every member**, plus or minus ten per cent — 15,000 words for a team of five, 12,000 for four, 9,000 for three — plus the artefacts: the evidence or data log with its instrument, interview notes and consent log, any program with its tests, the pitch deck, the AI declaration, the draft-to-final revision log, the two-page brief for the body the project reports to, delivered by the team, and the handover page (data, methods, what next year's team should do). In the venture and client lanes the live thing itself is the largest artefact. Each member owns one section of 3,000 words with their name on it, one artefact they built, and one part they can defend alone at viva. A lens note is 3,000 words on the same project. The full format is in "The Folio — required format", in the portal.

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Dates

Session 5	12 Oct	Your personal brief, with your claim code, in class. The project menu — twenty minutes of class: your block's projects, each with its title, its problem in one line and who it is for; your team notes the three it likes. And the full projects, the same week: this brief, the Ideas Book and the format sheet, in the portal. Read your three projects in full.
Guest session	Session 4 or 5	A practitioner from outside the university speaks to your school, on whichever of those two sessions the speaker can make. Attendance is compulsory. Each student writes one page on it for their own file; it is not marked.
Session 6	19 Oct	Your team makes its final choice of project with your convener and names itself. Sealed prediction: before any data, your team writes what it expects to find, signs it and seals it with your convener. Your convener opens it at your team's first viva. It carries no marks. Straight after, your team fills in the ethics screening sheet in class (the ethics sheet and any field plan are due Sat 24 Oct). Then design the instrument or find the client, and split the sections.
Sessions 6–7	19 Oct – 8 Nov	Data collection may begin once your team's ethics screen is cleared. The mid-term (26 Oct – 1 Nov) comes between the two sessions. The build itself starts in session 7.
Session 7	2 Nov	One-page plan uploaded to the portal by Sat 7 Nov: the question, the instrument or the client charter, who owns what. Not marked — it is the gate. This week the convener merges the marking courses' requirements into the file's sections, so the team writes one document and not eight. Clients matched to teams; field plans signed. Build starts: rubric issued, roles confirmed, team charter uploaded by Sat 7 Nov. Build-with-AI workshop for venture and client teams.
Session 8	9 Nov	Iqbal Day, Mon 9 Nov, is a holiday; Monday classes are made up on Tue 10 Nov. Scope agreed with the convener. Client or subject confirmed. Your school arranges its industrial visit for some point between now and session 11.
Session 10	23 Nov	Draft review, inside a normal class: each course teacher sees the teams in their own section for about ten minutes each — show what exists, not what you plan. The convener samples three files per block.
Session 11	30 Nov	The artefact goes live or reaches its first complete state.
Session 12	7 Dec	The last class. Final file uploaded in the Folio submission window, Sat 12 – Wed 16 Dec, with its AI declaration, the two-page brief written for the body your project reports to, and the handover page (data, methods, what next year's team should do). Venture teams evidence the first paying customer. The whole window is on time; nothing is accepted after Wednesday 16 December.
Presentations & Viva	14–19 Dec	No new teaching. Vivas in class: each course holds its own, team by team, in its class in the Presentations & Viva week — about three minutes per student, on your own part as that course sees it. Alumni viva panels sit through the week; the main panel day is Sat 19 Dec.

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The Karachi Review	Mon 21 Dec	Your team exhibits at its own table, across the campus, all day. The day opens with a thirty-minute handover of studies to the public bodies who asked for them; press and industry attend. Eleven panels — a teacher and an alumnus each — circulate the exhibition and score you at your table, about eight minutes a team. Not marked separately; the panel sheet goes to every course marking the file.
Weekend	—	Weekend cohorts hold all of the above in their Saturday and Sunday slots; the Karachi Review runs on a weekend afternoon.

Rules for this lane

What counts as done

A working deliverable in the client's hands, hosted where it needs to be hosted, with the files and accounts handed over and the client's written comment on record.

The client relationship

You get two meetings — one to take the brief, one to show progress — plus a short written comment at the end. Ask for no more. You never ask for a fee and never accept one. Where the work needs spending — printing, adverts, hosting, materials — the client pays it directly, or there is no spend: any paid activity is optional and client-funded, and the team spends nothing of its own.

Confidentiality

Whatever the client marks confidential stays inside the team and the supervisor. Never accept customer records, financial account details or personal data about identifiable people, and never put any of it into an AI tool.

If the client goes quiet

Tell your convener in the same week. Every client-lane block has an internal Greenwich brief as a fallback — the GX record, the alumni directory, Journey 40 and departmental systems all need building.

Marks

You are marked on the work, not on the client's mood. A difficult client, honestly handled and documented, is not a penalty.

Two teams to a project, at most

No project is taken by more than two teams, and two teams share one only on different sites or areas. Your convener records your choice in session 6 and may refuse a third team.

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Before you leave campus

Whatever your lane: no team collects data before its ethics screen is cleared, and no team leaves campus before the fieldwork gate opens on Saturday 10 October, the duty phone exists and the team has signed out on the sign-out sheet. The duty number is on your field card.

Using AI

You are expected to use Claude and similar tools — to research, to build, to draft, to model numbers. Three rules. Check everything a tool gives you before you use it, and record the check. Declare what you used in the AI declaration bound into the file, as the HEC *Framework on the Use of Generative AI Tools* (2026) requires. Be able to explain, at the viva, everything your team built. **Work you cannot explain is not credited to you.** Undeclared use, or use to fabricate data, references or results, is academic misconduct. Never put real client, patient or examinee data, or anything identifying a real person, into a tool.

BLOCK CONVENER	PROGRAMME HEAD	DATE ISSUED