

Tallinn University
Baltic Film, Media and Arts School

**Audiovisual Media BA Thesis Production Guidelines
for Students and Supervisors**

Tallinn 2025

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1. The Work

The Bachelor's Thesis Production can be:

- a short fiction film (recommended length 15 min),
 - a short documentary film (recommended length 25 min (TV) or 15 min (Film Festivals),
- which are created and produced by the student(s) under the supervision of their supervisor(s). Students have to be involved in the Thesis Production in different role(s) by accumulating 1,5 points according to following table:

Table 1. Roles in the Thesis Production process

Students need 1,5 points	
producer	1,0
scriptwriting	1,0
co-scriptwriting	0,75
directing	1,0
editing	1,0
sound design	1,0
sound recording	0,5
DOP	1,0
colorist	0,5
gaffer	0,5
1st Assistant camera	0,5
Production designer	0,75
1st Assistant Director	0,5
any other position in the set	0,25

In case if other co-roles (co-directing, co-producing, co-editing etc 0.75% of the points per student)

The Thesis Production should be accompanied by a written supplement – a Production Book (see 10.2).

2. Prerequisites

In order to the project to be considered for submission and Thesis project selection, students in the following key roles: director, producer, cinematographer must have completed the curriculum prerequisite modules (creatives: Factual Tv, Creative Documentary, Genre Based Tv series, Music Video, Visual Storytelling, technicals: Technical Masterclass I-V). Students can only select roles in the main areas they have studied (within technical or creative specializations).

In order to be allowed to the Thesis Production defence, students have to complete the curriculum studies in the prescribed load, required courses and optional modules.

International students must receive a positive result for course Introduction to Estonian Culture in order to fulfill the graduation requirements. The International student is a student without Estonian citizenship, long-term residence permit or permanent right of residence.

3. Milestones and Deadlines

For the students who are intending to graduate at the end of Spring semester (exact dates are announced for each academic year separately):

SPRING SEMESTER 2026	INDICATIVE DATES*
	AVM 3rd Year
	Thesis Film
Spring semester starts	Feb 02 2026
Production Green light	Jan 23 (teams 1-3), Feb 26 (team 4-6)
Production Period	Feb 3 - March 23 TBC
Intermediate week	23.03.–29.03.2026
1st feedback (assembly cut - screening)	April 10
2nd feedback (picture lock + draft sound) - screening -	April 24
3rd feedback (image & sound second round) - screening	May 8
DELIVERY FINAL COPY via link to teachers	May 13
Viva	May 29 2026

Shooting dates:

Team #1	3-9 Feb TBC
Team #2	10-16 Feb TBC
Team #3	17 - 23 Feb TBC
Team #4	3 - 9 March TBC
Team #5	10 - 16 March TBC
Team #6	17 - 23 March TBC

4. Supervision

Implementing the following role: director, writer, producer, cinematographer, editor, sound designer, colorist (if colorist has minimum 2 projects) student has to enter into an agreement with one of the Audiovisual Media's permanent or adjunct faculty members to be his or her thesis supervisor.

Declaration of the Thesis Title and Thesis Supervisor can be found here:

<https://www.tlu.ee/en/bfm/studies/documents-and-manuals#audiovisual-media-ba>

Thesis Supervisor will be registered after the Greenlight via Supervisor registration form, sent to maria-silvia.kaarep@tlu.ee

Supervisors have to be approved by the Thesis Committee. Students are responsible for regular meetings with their supervisors. These meetings should take place at least every two to three weeks during the process of thesis production. The supervisors have to make sure that the students are properly engaged in pre-production, production and post-production processes. The supervisors should guide students for original treatment of chosen ideas, help them to find important and valuable sources, to elaborate a good scenario and appropriate production plan. Both students and instructors should pay attention to adjustment of ideas, technical and financial options. Supervisors should also guide students in their creative efforts in order to create an interesting, meaningful, artistic and compelling result. Special attention should be paid on meeting deadlines during all steps from pre- to post-production. Where necessary, the supervisors should advise on time management, restrictions of the topic, treatment etc. The supervisor and the student have the right to terminate their cooperation due to disagreements by submitting a justified application to the head of studies of the school.

Depending on crew position and pre production or post production, students have to also participate in mandatory meetings during prep and post production.

5. Thesis Committee

The Thesis Committee includes the permanent faculty as well as adjunct faculty members who are teaching the AV media program. Along the Thesis process students have to submit the thesis production proposal to the Committee of the previous to defense year. The initial production proposal(s) - idea(s), key crew positions and main production terms have to be submitted, pitched, discussed and approved by the Committee. The active production phase could not start without the general permission from the Thesis Committee.

The Director of the school curating the study program forms the defense committees of the final theses for the academic year. The committee includes at least three members, including the chairman of the committee who holds a doctoral degree or equivalent qualification or, in a creative field, meets the requirements of professor or associate professor. The defense committees of Bachelor's thesis shall be at least 50% composed of lecturers who hold a doctoral degree or equivalent qualification or, in a creative field, meet the requirements of professor or associate professor.

At least 2/3 of the members of the defense committee shall participate in the defense.

6. Production Proposal (semester 5)

To start the Thesis production process students have to propose the idea to the Thesis Committee in a form of written proposal. The proposal document should include the following descriptive parts: a short synopsis, general aim (objectives, focus, premise), elements of form (duration, format and genre), short summary of the plot (vision, basic treatment), resources (talent needs, tentative budgetary needs, initial production timeline).

In order for the project to be considered for submission and Thesis project selection, students in the following key roles: director, producer, cinematographer must have completed the curriculum prerequisite modules. Creatives: Factual TV, Creative Documentary, Genre Based TV Series, Music Video, Visual Storytelling and technicals: Technical Masterclass I-V.

7. Equipment Booking

To start the active phase of production students need to acquire the acceptance from their supervisor and the curator of the Audiovisual Media curriculum.

Application for Thesis project can be found here:

<https://www.tlu.ee/en/bfm/studies/documents-and-manuals#audiovisual-media-ba>

Booking and renting BFM equipment should be done in accordance with BFM Production Handbook:

<https://www.tlu.ee/en/bfm/about-us/bfm-production-centre/production-forms>

8. Financing of the Thesis Production

Students can apply for a creative stipend to execute the Thesis production. The maximum sum of creative stipend is foreseen in BFM annual budget and depends on the needs and specifics of the production. In order to apply for the stipend an Application of Creative Stipend (can be found in BFM's Production Handbook), signed by the Thesis supervisor, should be submitted to the programme curator. After discussion and approval of the request by the programme curator the resources will be transferred to the producer's account in two parts: 85% of the sum within 5 working days, and 15% after presenting the final financial report within 5 working days.

9. Special Requirements for Thesis Production

- The students should be involved in the Thesis production in multiple roles accumulating at least 1,5 points according to Table 1.
- The decision regarding the number of students involved in one Thesis production should be approved by the Thesis Committee.
- The actual duration (running time) of Thesis production, the production budget and the needs for hiring crew members (cameramen, editor, sound engineer, lighting engineer etc.) have to be properly discussed with the supervisor, who should endorse the script and the production plan.
- The Digital master copy of the Thesis production has to be in file format that meets the technical requirements stated by the BFM Production Centre. The file has to be stored in BFM storage in time.
- The finalized project Digital master file must be submitted for BFM media archive before the student receives his/her diploma. The technical requirements for the final project master file are described in the BFM Production Handbook (Archiving of Projects).
- The films/programs made in other languages than English must be subtitled in English.

10. Thesis Book - Production Package for Green Light (Semester 6)

After the project has been chosen by the selection committee to proceed to pre-production, the team must deliver a detailed Production Package to get the green light to move into production.

10.1 Process

Each group will be responsible for the project package together as one whole unified group. The project package is presented during the meetings to the tutors (all specialty teachers) and BFM head of production in the Production Board meeting. After the meeting each group will process on their own pre production schedule, fulfilling additional requirements if demanded by the council in order to proceed.

10.2 Thesis Book

Every Thesis Production will be accompanied by one Thesis Book. Depending on the nature of the Thesis Production the Production Book should include:

Producer:

1. Final detailed budget (both real budget and budget including BFM expenses)
2. Production schedule and production breakdown (including BFM room and equipment bookings)
3. Full crew & cast list
4. List of locations (photos, maps, coordinates etc.)
5. Special needs, permits according to the script.
6. Agreements, permits and licenses
7. List of sponsors
8. List of co-production partners
9. Communication, marketing and distribution strategy
10. Copyright releases (for music and for tape or film inserts); if original music (there must be a contract between the composer, musicians and the producer of the project)
11. Festivals & Distribution plan

1st AD:

1. Script Breakdown/Draft Shooting Schedule with list of locations *
2. Detailed shooting schedule

Director:

1. Directors written explication, 2 A4.
2. Directors moodboard
3. Films breakdown into scenes and structure
5. Analysis of dramaturgy and in graphic representation (in accord with the cinematographer, editor and sound designer).
5. Character Analysis, 1-2 pages.
6. Character prototypes; potential actors *
7. Rehearsal plan *
9. Directors script/storyboard *
10. Casting videos *
11. Rehearsal videos *
12. Research into genre, similar films. Written analysis and examples of films in the genre in the context of the planned film, 2 A4

Screenwriter:

1. Final Shooting Draft. Comments on script development and research.
2. One-liner or focus (a single line which describes the story);
3. Synopsis

Cinematographer:

1. Cinematographers written explication, 1 A4. Cinematographer's explication and description of planned artistic and technological solutions
2. Photos of the cast (at least two photos of each actor)
3. Detailed list of pre ordered and required camera, light, grip equipment and accessories.
4. Cinematographer's detailed script breakdown and analysis consisting of:
 - a. Dramaturgy of locations - mood changes through the script
 - b. Lighting moods
 - c. Development of characters through visual means.
 - d. Colorsript for the whole film
 - e. Scenes broken down to floor plans and lighting plans (in accord with director and production designer) *
5. Shot camera, lens, light and rigging tests.
6. Equipment lists (camera, grip, lighting)
7. Research into genre, similar films. Written analysis and examples of films in the genre in the context of the planned film, 2 A4

Gaffer:

1. Detailed Light Equipment list *

Editor:

1. Editors written explication, 1 A4.
2. Analysis of the screenplay from the point of view of the editor (in accord with the director) *
3. Film language regarding editing strategies - can be represented as a graph or as a text.
4. Individual analysis of director's script from the editor's perspective (structure, tempo, movements from one scene to another). The purpose of the analysis is to give feedback on the development of directors' script. *
5. Description of the planned editing workflow (in accord with cinematographer and sound designer) & planned workflow tests
6. Prediction of visual effects and strategies for pre-production
7. Estimation of workload of the editing process
8. The project concept for credits design
9. Research into genre, similar films. Written analysis and examples of films in the genre in the context of the planned film, 2 A4

Sound Recordist:

1. Description of planned usage and recording process
2. List of sound equipment
3. List of locations with the description of acoustic circumstances

Sound Designer:

1. Sound Designers written explication 1 A4

2. Graphic representation of films sound dramaturgy
3. Post Production schedule and workflow
4. inspirations, style. Research into genre, similar films. Written analysis and examples of films in the genre in the context of the planned film, 2 A4
5. Planned usage of music
6. Soundtrack and music: original or pre existing, specific spotting elements
7. Concept for the use of sound and music intertwined with the director's script.
8. The technical workflow for the project.

Colorist:

1. Specific concepts for color correction

Production Designer: *

1. Production designer's explication, 1 A4
2. Design project of the whole film
3. Planned use of colour
4. Description of visual concept on the dramaturgic timeline of the story, with the key dramaturgical points of the screenplay and visual solutions for these key points.
5. Location plans (photos, description of works need to be done on each)
6. Costume design plans
7. Make up plans
8. List of props

Whole team:

1. History of the project
2. Motivation letter and short Bio
3. Final detailed concept for the film.
 - a. Statement of Intent and films concept – brief explanation of your intended approach regarding style, tone, mood, genre. The purpose of the statement is to see that all the team members are on the same page and see things in the same way. Can use moodboards, graphic representation, video, trailer based on other materials etc.
 - b. Pre-Visualization (in accord with cinematographer): visual style, camera style, references, moodboards, etc.

The purpose is to give the closest representation of the film as possible.

4. Storyboard (in case of documentary transcript of the film)
5. Directors script - finalized and notes from director, production designer, cinematographer, editor, sound designer. *
6. Photos of actors in makeup and costume - production designer, director, cinematographer. *
7. Casting videos of the key scene from the script - director, cinematographer. *
8. Visual development of locations as a visual/graphic representation. Production, designer, director, cinematographer.

9. Test photos of films visual materials (costume, makeup, visual elements) according to films visual ideas (light, color etc) - cinematographer and production designer.
10. Costume design concepts through the film. *
11. Make-up concepts. *
12. Final choice of locations/photo storyboard - director, cinematographer and production Designer.

Requirements not required in case of documentary project are marked with *.

10.3 Purpose of the Thesis Production Package

Teamwork and one unified vision.

Show that the team and each member of the main crew: producer, director, screenwriter, cinematographer, production designer, sound designer and editor:

- a. work together as one whole unified group;
- b. have done all creative decisions before they go to shoot
- c. have done full technical prep before the start of production.
- d. equipment is handed out based on set equipment list. Exceptions can be made only based on prep, tests and paperwork: every chosen piece of equipment has to be reasoned and explained so that it is clear that the equipment serves the creative goals.
- e. all exceptions will be looked at case by case by the whole Production Board.
- f. lecturers have a right to demand additional specific paperwork according to the needs of the production (i.e. visual effects breakdown etc).

Each group will be responsible for the project package.

Paperwork that's mandatory for the Green Light is part of creative and technical skill required for each speciality also in the future while working in that field.

If teams fail to fulfill the requirements and do not meet the criteria needed by the second Production Board, they can't go into production before they have to presented additional materials.

The team should keep deadlines assigned by the school. Missing deadlines and not sharing required deliverables gives the board the right to ask for additional materials and green light sessions. Not delivering materials on time may postpone or cancel the project outright.

Each group will be responsible for the project package together as one whole unified group.

Film is represented by the whole group: producer, director, screenwriter, cinematographer, sound recordist, sound recordist, sound designer, editor, production designer, 1st AD, gaffer.

10.4 Assessment Strategy and Methods

Student progress is continuously monitored throughout the course and short films are part of the student progress. The assessment is done:

- a. to encourage each student to develop their maximum potential and enable them to improve their skills and understanding

- b. to recognise each student's commitment to the advancement of the BA programme through their attendance, level of interest and ability to collaborate with their colleagues
- c. to highlight areas where additional help, tuition or guidance may be needed in order for the student to progress
- d. to ensure all students attain the required professional skills and BFM standard before being awarded their BA

10.4 Production Package Delivery before Green Light

All materials must be uploaded to Project Google Drive at least 72 workday hours before the start of green light to the Defence committee.

10.5 Production

During the shooting period students can book school equipment. In addition to that the school will grant Each film projects a budget, the usage of which will have to be proved with cheque orders/Invoices. BEWARE OF ALWAYS ASKING FOR INVOICES WITH THE CORRECT VAT NUMBER!

After discussion and approval of the request by the programme curator the resources will be transferred to the producer's account in two parts: 85% of the sum within 5 working days, and 15% after presenting the final financial report within 5 working days.

An initial installment can be made upon request, and should cover initial expenses, such as scouting. The following installments will be delivered upon an initial estimated budget and its approval, and the amounts will depend on the type of expenses i.e. pocket money or expenses that can be charged directly to the school.

All installments will be delivered upon an "internal" receipt and each time a new installment is requested, a report and invoices should be delivered in time. The request must be made as soon as at least 70 % of the previous installment is gone.

All production forms are available here.

<https://www.tlu.ee/en/bfm/about-usbfm-production-centre/production-forms>

11. Finalizing

Before Screening and Defence the final film and trailer must be shared with the school on a required date as a private or password protected link to downloadable 1080p mp4 file (either Vimeo or GoogleDrive environment) and sent to media@tlu.ee

Please note that the links can be password protected, but has to be accessible to everyone who the link is shared with (eg. your reviewers). Links should be available for one month from delivery date.

PDF of the Production Package, Reflective Essay and sent to media@tlu.ee. Team member evaluation must be submitted via shared Google Form.

Form template can be seen here:

<https://www.tlu.ee/en/bfm/studies/documents-and-manuals#audiovisual-media-ba>

11.1 Archiving

Each semester film and Thesis will be finalized into a master copy, to be shown during the final screening as DCP. Archiving rules are available on Project Archiving Form:

<https://www.tlu.ee/en/bfm/media-archive>

Self-evaluations of every student involved in the production team, who is earning the credit according to Table 1.

The Production Book should be submitted in 1 paper copy (one hard-cover copy).

Films + each film's short trailer must be archived to get the grade for the film. Both have to be uploaded to AVM vimeo account as well.

12. The Defence of Thesis Production

The Thesis Production defence is executed as a public screening and discussion in the presence of defending students, defence committee, other faculty members, the reviewer (if possible to attain), other guests and students. Defending students have to be present and cannot defend their thesis via digital platforms.

The curator of the program is responsible for finding and confirming the reviewer of the production. The written review of the work has to be made available to the defending students at least one day before the defence day.

13. Grading

The defence commission has to grade the work and achievement of defending students involved in production according to the Table 1, on the grading scale from A to F, where A stands for “excellent” and “F” for “failed”, more specifically:

A the student has performed an outstanding work

B the student has shown very good performance

C the student has performed well, but there are certain insufficiencies in the details

D the student has shown satisfactory performance, but there are certain insufficiencies regarding some basics and in details

E the student has shown weak performance, but has produced a piece still satisfies the minimum level required for passing

F the student has not produced a satisfactory piece as required.

3rd screening will serve pre defense where the panel can say if the film is completed and up to technical and artistic quality to merit a BA thesis.

Reflective Essay will be reviewed by the supervisor and must be approved for final submission.

Reflective Essay will be signed by the supervisor who has granted approval for both the film and the Reflective Essay to proceed to defense. In case neither have followed the criteria, the project may not be granted a defense till further development.

While grading the production, the commission use following criteria and guidelines:

1. CREW IN MAIN ROLE		Fail (0)	Poor (50) E	Fair (60) D	Good (70) C	Very Good (80) B	Excellent (90) A	Outstanding (100) A+	ADJUSTED
		OVERALL							
1. Pre Production (25%) * - Writer/Director/Producer/DP/Sound Designer/Sound Recordist/Production Designer/AD/		Fail (0)	Poor (50)	Fair (60)	Good (70)	Very Good (80)	Excellent (90)	Outstanding (100)	
Individual	Fulfillment of Required elements for Production Green Light (50%)								0
Individual	Participation and Evaluation on Mandatory mentoring meetings per specialization (50%)								0
		OVERALL							0
2. Production grade (25%) Writer/Director/Producer/DP/Sound Recordist/Production Designer/AD		Fail (0)	Poor (50)	Fair (60)	Good (70)	Very Good (80)	Excellent (90)	Outstanding (100)	
	Evaluation from Team Members (50%)								0
	Technical skill - quality of work evident from the final project (25%)								0
	Creativity - quality of work evident from the final project (25%)								0
		OVERALL							0
3. Post Production (25%) - Director/Producer/DP/Sound Designer/Editor/Colorist		Fail (0)	Poor (50)	Fair (60)	Good (70)	Very Good (80)	Excellent (90)	Outstanding (100)	

						(80)			
Team	Delivery on Deadlines (50%) ***								0
Individual	Participation and Evaluation on Mandatory mentoring meetings (50%)								0
OVERALL									0
4. Reflective Essay Writer/Director/Producer/DP/Sound Designer Reflective Essay - Production Designer, Colorist, Sound Recordist, Editor) - Essay should briefly cover other projects at least within 1.0 point load.									
	Fail (0)	Poor (50)	Fair (60)	Good (70)	Very Good (80)	Excellent (90)	Outstanding (100)		
									0
								Adjusted Score	0
OVERALL TOTAL									0
Agreed Common Threshold									

Key roles should have at least 3 meetings with their specialization mentors and are encouraged to meet in teams with other specialization teachers as well.

* 3 mandatory mentoring meetings per specialization student in Pre Production
(Writer/Director/Producer/DP/Sound Designer/Sound Recordist/Production Designer/AD)

** 3 mandatory meetings per specialization student in Post Production
(Director/Producer/DP/Sound Designer/Editor/Colorist) (unless they have a dedicated supervisor or do several projects)

*** Post Production Deadlines are joint responsibility of Producer, Director, Editor.
In the final stage Producer, Director, Editor, Colorist and Sound Designer.

AD should be in the meetings with the directing, production and cinematography mentors.
Production Designers should participate in directing and cinematography meetings.

Director, DP and Production Designer must participate in minimum 1 meeting with production Design mentor.

CREWING IN SUPPORTING ROLE		Fail (0)	Poor (50) E	Fair (60) D	Good (70) C	Very Good (80) B	Excellent (90) A	Outstanding (100) A+	ADJUST ED
Any other position on set		OVERALL							
Production grade (40%)		Fail (0)	Poor (50)	Fair (60)	Good (70)	Very Good (80)	Excellent (90)	Outstanding (100)	
	Evaluation from Team Members (40%)								0
Any other position on set		OVERALL							0
Reflective Essay (60%)		Fail (0)	Poor (50)	Fair (60)	Good (70)	Very Good (80)	Excellent (90)	Outstanding (100)	
	Reflective Essay (on selected films up covering 1.5 point load)								0

									Adjusted Score	0
OVERALL TOTAL										0

reflective essay evaluation parameters written in 14.5

Every involved student is evaluating the effort of his/her teammates as stated in Evaluation of the Thesis Film Team Members which can be found here:

<https://www.tlu.ee/en/bfm/studies/documents-and-manuals#audiovisual-media-ba>

The team evaluation results will be considered in formation of the final grade.

Points, given by the members of the defense commission will be summarized and arithmetic means will be taken. The result of the commission applies to the whole project, particular grades for every team member will be multiplied by the coefficient calculated based on team members' evaluations.

The grades correspond to following points:

- A** 90-100 points
- B** 80-89 points
- C** 70-79 points
- D** 60-69 points
- E** 50-59 points
- F** 49 points or less

The defense commission might discuss the grades if needed and can vote in order to lift or reduce the grade by 1 step.

14. Reflective Essay

Guidelines

Introduction

Reflective Essay should be written from the point of view of the specialization student has enrolled in the production they are covering. Meaning if you are working as a director, from directors point of view, if cinematographer, from cinematographers, not referring to other specializations student may have been involved in other projects.

This document outlines the structure and sections of the Reflective Essay to be submitted by the students as their final dissertation.

Minimum 3,000 words. Max 5,000 words (appendixes like script, directors script, green light materials that were produced before don't count to the word count)

- a. Producer, writer, director, cinematographer, editor, sound designer - should write only about their main chosen project.
- b. Production Designer, Colorist, Sound Recordist, Editor) - Essay should briefly cover other projects at least within 1.0 point load.
- c. Other students who are in the supporting roles (AD, gaffer, AC, any other positions on their set) should write about all the projects they were involved in (that amount to 1.5 points).

The most recent guidelines of APA should be used in the writing and formatting of your essay. Guidelines are available at: <https://apastyle.apa.org/style-grammar-guidelines/references/examples>

Layout

14.1. Cover

The cover should include:

- a. The name and Surname of the candidate
- b. The name and Surname(s) of the mentor(s)
- c. The title of the work – ALL CAPS
- d. The Title of the final project the report is concerned
- e. The date
- f. The sentence “Reflective essay submitted as a dissertation requirement for program Audiovisual Media BA program

14.2. Cover Page

a. Words on top of the page:

“Report written by” NAME CANDIDATE;
UNIVERSITY; NAME OF THE DEGREE

b. Acknowledgements

INSTRUCTIONS: Complete the acknowledgements section by listing people who assisted with conducting the research/Project or preparing the report. You can also thank beneficiaries/participants. Example: We would like to thank the following people for their contribution to the <insert> and preparation of this report: <Insert names and titles of people to thank>.

14.3. Table of contents

- a. Acknowledgements
- b. Figures/Images * (optional)
- c. Abstract/Summary
- d. Key words * (not mandatory for supporting roles)
- e. Introduction

1. Motivation
 2. Chosen project(s)
 3. Project Background
 4. Objectives
- f. Part I – State-of-the-art
1. State-of-the-Art - Relevant works in film and media history the project is related with
 2. Theoretical Background
- g. Part II – Production
1. Technical options
 2. Aesthetical options
 3. Creative options
- h. Part III –Work
1. Work developed
 2. Limitations
 3. Results
- i. Part IV – Discussion: Lessons learned and Future Work
- j. References
- k. Appendices

14.4. Structure/Content per section

The research essay should reflect the artistic research that precedes and helps the realisation of the film project. It should show professional expertise at the intersection of art and filmic practice and the thesis should develop competence in interdisciplinary working with film groups and highlight research and evaluation skills in film art per their specialization.

The text must meet academic standards and have the format of a publishable article or essay. The text should include references to every single source that was used during the writing process. Plagiarism is not tolerated and will automatically lead to a zero mark on this component, regardless of how high or low the percentage of the detected plagiarism is. A complete source list (articles, books, other literature, websites, films, etc.) must also be added. The length of the essay is 3000-5000 words not including references. Essays that do not meet this minimum length will not be accepted.

The structure of the technical component should broadly follow this outline/contents:

Abstract/Summary

- a. 200-300 words long and give a very brief overview of the whole report, including your relevant contributions and description of your personal role in the production.

Introduction

- a. Clearly state the project aims, objectives and motivations.
- b. The background of the project
- c. Identify the project concerns and detail your role and involvement in it both from a personal and team perspective.
- d. Clearly formulate one or more research questions, explaining why these answers are relevant to the film project.

Part I

Use this section to describe other relevant projects in this area and how they have influenced your work and options. If relevant, introduce any theories that have framed your work.

At the very start of the semester the students begin their research into possible subjects for their Graduation Film. In order to launch this process students are required to collect a group of films and literature that are linked in their thematic or formal approach that can inspire them in the creation of their Graduation Film. They analyse this group of films and texts to better understand the filmmaking process of each work, and then relate these works to their own chosen subject and initial idea (either thematically or formally). The aim is to encourage the discovery of works that have been made on a similar subject or with a similar approach, and for students to become more conscious about the form they intend to use to approach their own subjects. The analysis should help students understand their subjects more deeply and inspire them to find new artistic ways of expressing their concepts.

Part II

This part concerns the description and justification of all your production, technical and creative options. Your main goal in this part should be to describe what you did and how you did it.

- a. Technical options
- b. Aesthetical options
- c. Creative options

Part III

This part concerns the thorough description of the work you've carried out and allows students a space to reflect on their finished pieces.

- a. Work developed
- b. Limitations
- c. Results

Part IV

- a. Conclusions

This part deals with identifying your contributions to the final results of the project and the lessons you've learned. Relevant contributions to the area should also be highlighted along with future plans for the project and at a personal level. Personal proposals for future distribution and dissemination strategies should be included in this section. The conclusion section should be quite short.

- b. References
- c. Appendices – Include additional visual elements here.

14.5 Reflective Essay Assessment Criteria

The essay paper is assessed, taking into the account the degree in which the text:

- a. Meets the requirements that are described in this document
- b. Clearly formulates one or more research questions, explaining why these answers are relevant to the film project.
- c. Tries to answer those questions in a well-structured manner, making use of a variety of sources (publications, films...)
- d. Links these answers back to the film's concept.
- e. Shows the student's ability to critically define his/her position as a filmmaker and reflect on his/her artistic research.
- f. Shows the student's ability to frame his/her own artistic work within a larger context, for instance relating it to the work of other filmmakers.
- g. Shows professional expertise at the intersection of art and filmic practice.
- h. Research and evaluation skills in art and design.

Assessment Criteria for Reflective Essay is as follows

Reflective Essay	Fail	Sufficient 1 pt	Good 3 pt	Excellent 5 pt	ADJUSTED
Structure, research, references					
Analytical skills					
Self evaluation skills					
Quality of writing					

15. Plagiarism and use of AI

Plagiarism, i.e. using other people's work and ideas without providing proper academic reference to the original source, thus violating the rights of the original author(s) to their intellectual outputs and/or using one's own previously published work or research results without providing proper academic reference (Tallinn University's Study Regulation § 30 (9) p 5).

Plagiarism or theft of intellectual property is the publishing of another author's research or part of it, under your own name. Plagiarism may also constitute the use of other authors' sentences, thoughts, ideas or data, including electronic and internet sources without proper referencing.

The student shall lose the right to defend the existing thesis in the case of proven plagiarism.

TLU Recommendations for the Use of Artificial Intelligence can be found here: <https://www.tlu.ee/en/ai>

The author of the work, i.e. student is fully responsible for the content and form of the presented work (i.e. correctness of the information, citing etc.) even if the work or parts thereof have been created with the help of AI.

The author of the work is responsible for making sure that the work created with the help of generative AI does not violate the rights of other authors (including texts, photos, works of art, etc. available on the internet) or the principles of personal data protection.

AI must not be knowingly used to fabricate data/information or to manipulate data/falsify information.

When making a reference to the use of generative AI, rules of concrete referencing style should be taken as the basis:

APA citing guidelines are available at: <https://apastyle.apa.org/blog/cite-generative-ai-references>

16. Contesting the Results of a Bachelor's Thesis

Based on § 34 of Tallinn University's Study Regulations

Grades of final theses and issues related to the defence procedure may be contested within five working days from the announcement of the results by submitting a written contest to the Director of the academic unit. The Director of the academic unit shall summon an appeal committee who shall assess the contestation within twelve days. A maximum of one member of the defence committee may belong to the appeal committee. If the appeal committee does not agree with the decision of the defence committee, the Director of the academic unit shall summon another committee to make a joint decision within three working days. The new committee shall include the members of the defence committee and the appeal committee. The Director of the academic unit shall make a decision that shall be forwarded to the student in writing.

The student has the right to contest decisions within five calendar days of the announcement of the decision of the defence committee by submitting a written contest to the Director of the academic unit. The Director of the academic unit shall summon an appeal committee consisting of three members. No more than one member of the defence committee may belong to the appeal committee. The appeal committee shall analyse the student's application and the reasoning of the original defence committee. They shall announce their decision to the Director of the academic unit within twelve working days of the submission of the contestation. The Director of the academic unit shall inform the related parties and the defence committee of their decision in writing. If the Director of the academic unit maintains the decision of the defence committee, the Director of the academic unit shall issue a warning to the student, based on the appeal committee's decision and other important circumstances, or initiate the deletion of the student from the matriculation register. In the case of a proposal to delete the student from the matriculation register, the proposal shall be submitted to the Vice-Rector for the field of study together with additional material (the decision of the defence committee, the decision of the appeal committee, evidence, and materials presented by the student). The Vice-Rector for the study field, appointed by the Rector, shall decide on the deletion of the student from the matriculation register on the basis of the presented materials. If the Vice-Rector agrees with the decision of the Director, deletion of the student from the matriculation register due to indecent behaviour shall be initiated and the negative result 'F' shall be marked on the defence protocol. The student shall lose the right to defend the existing thesis in the case of proven plagiarism.

In order to graduate from the university, the student shall write and defend a final thesis on a new topic. If the appeal committee/Director of the academic unit/Vice-Rector decides that disregard of academic

practice did not take place, then the student has the right to defend the final thesis within two weeks, on the date given by the chairman of the final thesis committee.

Audio-visual artwork is regulated by the Copyright Act of Estonian Republic and Copyright law of the European Union. The student is obliged to follow afore-mentioned laws.