BA (Hons) Film and Media Arts Production (UCW)

Awarding institution	Bath Spa University
Teaching institution	University Centre Weston (UCW)
School	School of Creative Industries
Main campus	Loxton Campus, University Centre Weston
Other sites of delivery	N/A
Other Schools involved in delivery	N/A
Name of award(s)	Film and Media Arts Production
Qualification (final award)	BA (Hons)

Intermediate awards available	CertHE, DipHE
Routes available	Single
Professional Placement Year	No
Duration of award	3 yrs full time
Modes of delivery offered	Campus-based
Regulatory Scheme[1]	Undergraduate Academic Framework
Exemptions from regulations/framework[2]	No
Professional, Statutory and Regulatory Body accreditation	None
Date of most recent PSRB approval (month and year)	N/A
Renewal of PSRB approval due (month and year)	N/A
UCAS code	W7 FMAP
Route code (SITS)	
Relevant QAA Subject Benchmark Statements (including date of publication)	Communication, Media, Film and Cultural Studies (December 2019)
Date of most recent approval	March 2021
Date specification last updated	February 2021

Exemptions

The following exemptions are in place:

Programme/Pathway	Regulations/Framework	Brief description of variance	Approving body and date
BA (Hons) Film and Media Arts Production	Undergraduate Academic Framework	Paragraphs 1.4 and 1.8	Curriculum Committee, March 2021

Programme Overview

The BA (Hons) Film and Media Arts Production programme is an intensive and professionally based programme that has been designed with a strong, practical production ethos to give a thorough grounding in the skills and experience of film making.

The programme includes: making films on location; there will be potential for discussions with successful filmmakers and media figures; engagement with the global world of film production; attending international film festivals; curating a UCW film festival; immersion in the roles critical to film production; and analysing and evaluating iconic films to gain a critical understanding of industry innovations.

Throughout the programme a hands-on, project-based approach will underpin practice, supported by contextual understanding and critical engagement with historical and contemporary practices and debates. Within the programme you will cover the key aspects of film making throughout preproduction, production and post-production including but not limited to direction, cinematography, sound design and editing. Experimental workshops will also encourage exploration beyond the established methodologies investigating video installation, reactive media, VJing, expanded cinema and new and emerging formats.

The programme will encourage the development of the 'creative voice' through challenging selfnegotiated projects, workshops, seminars and visiting practitioner classes designed to enhance creative, critical, technical and professional skills. As well as these opportunities for independent creative practice, there is a focus on the collaborative nature of the industry promoted through collaborative projects involving work-based experience, group narrative productions and 'live' industrial briefs.

There will be a substantial focus on high level professional production standards, with the opportunity to submit work to regional and national festivals, alongside positive engagement with regional arts organisations, cinemas, and production companies.

Through study of the key theoretical debates, discourses and significant practitioners in contemporary film, media and the arts, you will develop analytical, evaluative and reflective research skills, encouraging you to critically contextualise your own work.

The programme offers the opportunity for you to develop a thorough knowledge of commercial project management skills and current industry skills, models and practices, in preparation for freelance work and/or direct employment in the film, media or other creative industries.

Programme Aims

1. To foster the industry-specific knowledge, thinking, and subject-specific practical skills required of film and media arts production-based practitioners.
2. To develop an understanding of the range of employment and freelance opportunities in the film and media arts production industries, enabling the development of professional careers in relevant, discrete disciplines.
3. To nurture the development of a wide range of practical and academic skills, that are transferrable, and encourage innovation, creativity, responsibility and entrepreneurship.
4. To foster awareness and understanding of a full range of relevant resources and technologies that are likely to be encountered within a specialism.
5. To provide a developed understanding of the relationship between theory and practice, exploring the way work is produced and received in a digital and globalised marketplace, with reference to the social, cultural and historical contexts.
6. To nurture the development of a creative voice and identity, through individual and collaborative working, self-reflection and a critical awareness of the wider industry. 7. To enable the production and delivery of creative projects and artefacts.

Programme Intended Learning Outcomes (ILOs)

A Subject-Specific Skills and Knowledge

	Programme Intended Learning Outcomes (ILOs) On Achieving Level 6	On Achieving Level 5	On Achieving Level 4
A1	A comprehensive, systematic, practical and theoretical understanding of production processes and professional practice, aspects of which are at the forefront of the film and media arts industry.	A critical understanding of key production processes and professional practices relevant to a film and media arts production practitioner.	A knowledge of key production processes and professional practices relevant to a film and media arts production practitioner.
A2	Ability to critically reflect on and understand the commissioning, funding and employment structures likely to be found within the current film and media arts industry and how to work within these constraints.	Knowledge, engagement with, and critical understanding of a range of employment and freelance opportunities in the film and media arts industry.	Knowledge of a range of employment and freelance opportunities in the film and media arts industry.
A3	Systematic understanding of the importance of the film and media arts productions relationship with audiences, clients, markets, users, consumers, participants, co-creators and co-workers.	Explore and critically analyse the importance of film and Knowledge of a range of employment and freelance opportunities in the film and media arts industry. media arts productions' relationship with audiences, clients, markets, users, consumers, participants, co-creators and co-workers.	Understand the importance of the film and media arts productions relationship with audiences, clients, markets, users, consumers, participants, co-creators and co-workers.
A4	The ability to select, innovate and critically evaluate competencies in the management and operation of production technologies, procedures and processes.	Critical informed understanding of the core production processes and professional practices relevant to chosen specialism(s) within the film and media arts industry.	Knowledge of the core production processes and practices relevant to chosen specialism(s) within the film and media arts industry.
A5	Conceptual understanding enabling the ability to critically evaluate and adapt own work for a variety of audiences.	Critical understanding of the impact of the audience in film and media arts production.	Knowledge of the role of the audience in film and media arts production.

A6	Systematic understanding of ethical issues and the ability to make judgements relating to production, distribution and consumption in communication, media, film and culture.	Practical understanding of critical and theoretical perspectives, practices and key practitioners and their cultural and historical contexts.	Knowledge and understanding of how the history of production theory and practice underpins contemporary methods.

B Cognitive and Intellectual Skills

	Programme Intended Learning Outcomes (ILOs) On Achieving Level 6	On Achieving Level 5	On Achieving Level 4
B1	Critical self-reflection to identify personal skill development to meet film and media industry expectations for professional practice.	Critically review personal practice to make judgements and propose solutions in relation to your own professional development.	Evaluate reflectively on personal practice and professional development within film and media arts production.
B2	Critically engage with the work of major film and media practitioners, debates and artefacts within your chosen field, to challenge and synthesise ideas to generate original work.	Gather, organise and assimilate information from a variety of sources to fully inform the processes of research, self-evaluation, and critical analysis.	Use a range of sources and materials to inform the creation of your own work.
B3	Ability to identify, select and apply appropriate techniques and creative strategies in the development of ideas, undertaking critical analysis, evaluating the outcomes of your own work.	Critically review the outcomes of practical work through constructive and reflective evaluation within the context of the film and media arts industries.	Ability to reflect on practical work through constructive and supportive evaluation and critique.

B4	Demonstrate a systematic understanding, of the legislative, regulatory and ethical frameworks relevant to the film and media industries.	An ability to critically evaluate and identify the social, cultural, legislative and ethical frameworks relevant to producing work within the film and media industries.	Demonstrate an understanding of the social, cultural, legislative and ethical frameworks relevant to the film and media industries.

C Skills for Life and Work

	Programme Intended Learning Outcomes (ILOs) On Achieving Level 6	On Achieving Level 5	On Achieving Level 4
C1	Autonomous learning[3] (including time management) that shows the exercise of initiative and personal responsibility and enables decision-making in complex and unpredictable contexts.	Autonomous learning (including time management) as would be necessary for employment requiring the exercise of personal responsibility and decision-making such that significant responsibility within organisations could be assumed.	Autonomous learning (including time management) as would be necessary for employment requiring the exercise of personal responsibility.
C2	Team working skills necessary to flourish in the global workplace with an ability both to work in and lead teams effectively.	Team work as would be necessary for employment requiring the exercise of personal responsibility and decision-making for effective work with others such that significant responsibility within organisations could be assumed.	Team work as would be necessary for employment requiring the exercise of personal responsibility for effective work with others.

C3	Communication skills that ensure information, ideas, problems and solutions are communicated effectively and clearly to both specialist and non-specialist audiences.	Communication skills commensurate with the effective communication of information, arguments and analysis in a variety of forms to specialist and non-specialist audiences in which key techniques of the discipline are deployed effectively.	Communication skills that demonstrate an ability to communicate outcomes accurately and reliably and with structured and coherent arguments.
C4	IT skills and digital literacy that demonstrate core competences and are commensurate with an ability to work at the interface of creativity and new technologies.	IT skills and digital literacy that demonstrate the development of existing skills and the acquisition of new competences.	IT skills and digital literacy that provide a platform from which further training can be undertaken to enable development of new skills within a structured and managed environment.

Programme content

This programme comprises the following modules

Key:

Core = C

Required = R

Required* = R*

Optional = O

Not available for this status = N/A

If a particular status is greyed out, it is not offered for this programme.

[An illustrative example, which should be deleted, is provided in the first line. In this example, the subject is only available as a core module for the Single Honours award hence 'Joint' is greyed out]

[Name of subject]				Status	
Level	Code	Title	Credits	Single	Joint
4	FMA4001-40	Film Production Skills	40	C	
4	FMA4002-20	Documentary Production	20	C	
4	FMA4003-20	Experimental Media Arts	20	C	
4	FMA4004-20	Visual Language and Contextual Studies	20	C	
4	FMA4005-20	Industry Practices	20	C	
5	FMA5001-40	Short Film Production	40	R*	
5	PVC5001-40	Photography for Publication	40	R*	
5	FMA5002-40	Independent Craft Development	40	C	
5	FMA5003-40	Collaborative Work-Based Practices	40	C	
6	FMA6001-20	Critical and Contextual Study	20	C	
6	FMA6002-20	Exploratory Project	20	C	
6	FMA6003-40	Major Project	40	C	
6	FMA6004-40	Professional Development in Context	40	C	

Assessment methods

A range of summative assessment tasks will be used to test the Intended Learning Outcomes in each module. These are indicated in the attached assessment map which shows which tasks are used in which modules.

Students will be supported in their development towards summative assessment by appropriate formative exercises.

Please note: if you choose an optional module from outside this programme, you may be required to undertake a summative assessment task that does not appear in the assessment grid here in order to pass that module.

Work experience and placement opportunities

The Level 4 module Industry Practices introduces students to the range of career opportunities through exposure to practitioners and businesses within the film and media industry. This builds through the Level 5 Collaborative Work-Based Practices and Level 6 Professional Development in Context - Film modules that encourage professional work experience opportunities, through student engagement with commercial practice and public exhibitions of their work.

The nature of the work experience will be specific to the needs of the individual student, as it will be determined by their chosen professional pathway.

Normally, students will source and organise their own work placements, with appropriate support from academic and other relevant University Centre Weston staff.

University Centre Weston has a Work-based Learning and Placement Policy and Procedures, which is compliant with the Bath Spa University Work Based and Placement Learning Policy and best practice across the HE sector.

Additional Course Costs

Table of Additional Costs:

Module Code & Title	Type of Cost	Cost
N/A		

Graduate Attributes

	Bath Spa Graduates…	In [subject], we enable this…
1	Will be employable: equipped with the skills necessary to flourish in the global workplace, able to work in and lead teams	Through programme and module design. Teaching and assessment is written expressly with the global marketplace in mind and with direct industry consultation. Work and client-based learning prepares you directly for future employability.

2	Will be able to understand and manage complexity, diversity and change	Programme materials and module design refer to the changing nature of, and diverse complexities within, the film and media related industries. Yearly review and on-going consultation with industry practitioners ensures that the programme will integrate future changes.
3	Will be creative: able to innovate and to solve problems by working across disciplines as professional or artistic practitioners	In engaging with creative production briefs, you utilise creativity, innovation, problem solving and teamwork. Working across disciplines is an essential component of professional and artistic practice as well as the application of creative thinking techniques.
4	Will be digitally literate: able to work at the interface of creativity and technology	Digital literacy is embedded within the programme, in subject specific activities (industry standard editing facilities, digital imaging equipment and sound mixing/design facilities) and the organisation, management and presentation of your research for formative and summative assessments.
5	Will be internationally networked: either by studying abroad for part of the their programme, or studying alongside students from overseas	Collaboration is encouraged and supported with industry-based work and projects. The programme specifically engages with the film and media arts and cultures of other countries, through lectures, debates and guest speakers and includes the curation of an International student film festival You are encouraged to explore and develop your own professional practice and commercial development within a global context.
6	Will be creative thinkers, doers and makers	The ethos of the programme is to encourage creativity and the creation of professional material and products. The development of these materials and products evidences informed reflection, a creative approach to problem-solving and robust production skills.
7	Will be critical thinkers: able to express their ideas in written and oral form, and possessing information literacy	You present yourselves and your ideas in a multitude of ways including essays, presentations, video essays, production paperwork, and reflective journals. These evidence the ability to critically analyse, conceptualise, thoroughly research and communicate key concepts within film and media arts.

		Throughout the programme all work is produced and showcased with an awareness of the community and audiences they are intended for and in the light of the current cultural landscape. Ethical awareness and collaboration are integral to the socio-cultural aspects of the film and media disciplines as art forms; these concepts are instilled through work-based learning and professional and academic development.
8	Will be ethically aware: prepared for citizenship in a local, national and global context	

Modifications

Module-level modifications

Code	Title	Nature of modification	Date(s) of approval and approving bodies	Date modification comes into effect
FMA4002-20	Documentary Production	Changes to ILOs	AFM SQMC November 2024	2025/26

Programme-level modifications

Nature of modification	Date(s) of approval and approving bodies	Date modification comes into effect
FMA4003-20 Experimental Media Arts-Film, module renamed to Experimental Media Arts	Curriculum Approval Panel, December 2024	2025/26

FMA4004-20 Film Language and Contextual Studies, module renamed to Visual Language and Contextual Studies	Curriculum Approval Panel, December 2024	2025/26
FMA5001-40 Short Film Production, change of status to R*	Curriculum Approval Panel, December 2024	2025/26
PVC5001-40 Photography for Publication, module added	Curriculum Approval Panel, December 2024	2025/26
FMA6003-40 Major Project in Film and Media Arts Production, module renamed to Major Project	Curriculum Approval Panel, December 2024	2025/26
FMA6002-20 Exploratory Project in Film, module renamed to Exploratory Project	Curriculum Approval Panel, December 2024	2025/26
FMA6004-40 Professional Development in Context-Film, module renamed to Professional Development in Context	Curriculum Approval Panel, December 2024	2025/26

Attached as appendices:

1. Programme structure diagram
2. Map of module outcomes to level/programme outcomes
3. Assessment map
4. Module descriptors

Appendix 1: Programme Structure Diagram - BA (Hons) Film and Media Arts Production

Single Honours	
Level 4	
Semester 1	Semester 2
Core Modules	
FMA4001-40 Film Production Skills (year-long module)	

FMA4002-20 Documentary Production	FMA4003-20 Experimental Media Arts
FMA4004-20 Visual Language and Contextual Studies	FMA4005-20 Industry Practices

Rule Notes: N/A

Level 5
Core Modules
FMA5002-40 Independent Craft Development (year-long module) FMA5003-40 Collaborative Work-Based Practices (year long module)
Required* Modules
FMA5001-40 Short Film Production (year long module) PVC5001-40 Photography for Publication (year long module)

Rule Notes: Students should choose one of the R* modules

Level 6
Core Modules
FMA6004-40 Professional Development in Context (year long module)

FMA6001-20 Critical and Contextual Study FMA6002-20 Exploratory Project	FMA6003-40 Major Project

Rule Notes:

Appendix 2: Map of Intended Learning Outcomes - BA (Hons) Film and Media Arts Production

Level	Module Code	Module Title	Status (C,R,R*, O)[4]	Intended Learning Outcomes													
				Subject-specific Skills and Knowledge						Cognitive and Intellectual Skills				Skills for Life and Work			
				A1	A2	A3	A4	A5	A6	B1	B2	B3	B4	C1	C2	C3	C4
4	FMA4001-40	Film Production Skills	C	✓			✓			✓		✓		✓	✓	✓	✓

Level	Code	Module	Type	1	2	3	4	5	6	7	8	9	10	11	12	13	14
4	FMA4002-20	Documentary Production	C	✓		✓	✓	✓	✓		✓		✓	✓		✓	✓
4	FMA4003-20	Experimental Media Arts	C	✓		✓	✓	✓	✓		✓	✓		✓		✓	✓
4	FMA4004-20	Visual Language and Contextual Studies	C			✓			✓		✓			✓		✓	
4	FMA4005-20	Industry Practices	C	✓	✓	✓	✓	✓		✓			✓	✓	✓	✓	✓
5	FMA5001-40	Short Film Production	R*	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
5	PVC5001-40	Photography for Publication	R*	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
5	FMA5002-40	Independent Craft Development	C	✓		✓	✓	✓		✓	✓	✓		✓		✓	✓
5	FMA5003-40	Collaborative Work-Based Practices	C		✓	✓	✓	✓		✓			✓	✓	✓	✓	✓
6	FMA6001-20	Critical and Contextual Study	C			✓			✓		✓		✓	✓		✓	✓

Level	Module Code	Module Title	Status														
6	FMA6002-20	Exploratory Project	C	✓			✓	✓		✓	✓	✓	✓		✓	✓
6	FMA6003-40	Major Project	C	✓		✓	✓	✓	✓		✓	✓	✓	✓		✓	✓
6	FMA6004-40	Professional Development in Context	C		✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓

Appendix 3: Map of Summative Assessment Tasks by Module - BA (Hons) Film and Media Arts Production

Level	Module Code	Module Title	Status (CRO)	Assessment method					
				Coursework			Practical		
				Essay	Report	Folder	Presentation	Exhibition	Portfolio
4	FMA4001-40	Film Production Skills	C		Film Production skills Journal				Film Portfolio
4	FMA4002-20	Documentary Production	C				Pitch for Documentary Film (File and Research)	Documentary Film	
4	FMA4003-20	Experimental Media Arts	C	Evaluation					Media Arts Projects

4	FMA4004-20	Visual Language and Contextual Studies	C	Essay	A precise review/response				
4	FMA4005-20	Industry Practices	C			Website/ Blog			Professional Practice File and Portfolio
5	FMA5001-40	Short Film Production	R*			Production File		Short Film Production	
5	PVC5001-40	Photography for Publication	R*			Journal	Presentation	Photography Publication	
5	FMA5002-40	Independent Craft Development	C			Project Production File			Independent Craft Portfolio
5	FMA5003-40	Collaborative Work-Based Practices	C				Presentation of Professional Development Plan		Portfolio of Collaborative Work
5	FMA6001-20	Critical and Contextual Study	C		Contextual Study		Research proposal		
6	FMA6002-20	Exploratory Project	C	Critical and reflective evaluation					Film or Media Arts Project

6	FMA6003-40	Major Project	C	Critical and reflective evaluation					Creative outcomes with supporting evidence
6	FMA6004-40	Professional Development in Context	C	Professional Reflective Journal		Research Portfolio		Presentation of work in public context	

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[1] This should also be read in conjunction with the University's Qualifications Framework

[2] See section on 'Exemptions'

[3] i.e. the ability to review, direct and manage one's own workload

1	Module code	FMA4001-40
2	Module title	Film Production Skills
3	Owning Programme	Film and Media Arts Production
4	Core, Required or Required* for	BA (Hons) Film and Media Arts Production
5	Level	4
6	UK credits	40
7	ECTS credits	20
8	Optional for	N/A
9	Excluded combinations	N/A
10	Pre-requisite or co-requisite	N/A
11	Class contact time: total hours	Total Hours: 150
12	Independent study time: total hours	Total Hours: 250

13	Semester(s) of delivery	Year-long
14	Main campus location	University Centre Weston
15	Module co-ordinator	Richard Edkins
16	Additional costs involved	N/A

17	Brief description and aims of module

This introductory module is designed to build on your current skills and will introduce a broad range of techniques and processes, seeking to equip you with the technical ability to produce high quality work.

Mini projects will run alongside skills based practical workshops to quickly confirm and extend knowledge and introduce new processes to further practical and creative abilities. Practical workshops will be underpinned by technical workshops focussing on the use of industry standard equipment and software.

Through a series of workshops, visiting practitioner classes, and projects, you will build up a portfolio of work demonstrating an understanding and practice of key skills in the pre-production, production and post-production of Film and Media.

You will be exposed to complex technical set ups and various software packages that cover the development and production of film and media. As you progress you will be expected to show a growing level of independence in this area. It is also important for you to leave the programme with evidence that you are digitally literate through portfolios, showreels and films.

As you progress through the module you will become more confident in choosing and applying the right equipment and methodologies. You will also begin to identify your own thoughts and particular interests within the range of inter-related disciplines available. These will be further developed, enhanced, and applied in future modules.

Moreover, a key feature of this programme will be the manner in which the practical skills are taught alongside a foregrounding of film language. At all times you will be encouraged to apply newly acquired technical skills to an ever-increasing awareness of film as an art form that can and should be used to create meaning.

Scope of Work:

- **Pre-Production:**
  Development of ideas
  Visualising ideas – concept boards, storyboards
  Constructing narrative
  Selling ideas – pitches
  Pre-Production – planning, shooting schedules,

- **Production:**
  Camera, cinematography, working with dolly's and jibs
  Lighting – working with natural light, bounce sheets, 3-point lighting
  Sound recording techniques and sound design
  Roles of producer, director and crew |

	• **Post-production:** Non-linear video editing Introduction to sound in post-production Introduction to grading, colour correction Introduction to motion graphics and visual effects (VFX)
18	Outline syllabus The module is delivered through practical workshops and lectures, reinforced with frequent small, supervised production exercises. Potential project examples: • **Everyday Activity:** use the language and dynamics of 'cinema' to transform an 'everyday' scene. The project is a vehicle to experiment with and develop your Film Production Skills. • **Short Film – Group project:** an understanding of production requirements for Film and Media Production including managing a project, understanding key roles and duties, working in a team, directing, working to deadlines, managing time. • **Style and Meaning:** apply techniques/language of cinema to make a short film that aligns itself aesthetically and thematically with a particular film movement. Focus on cinematography (camera skills and lighting), sound design, the integration of sound and image, and the use of film form to create meaning. • **Film Production Skills Journal:** you are to keep notes, including production stills and video from Camera, Lighting, Sound and Edit workshops. Each Project should have its own production file which should include idea development, research, pre-production (i.e. storyboards, treatment), production (I.e. Call sheets) and post-production documents. You should write an evaluation after each project. This Journal could be kept as a blog or physical document. At the end of the year you will submit a final evaluation which will draw on these notes and highlight key learning outcomes. This module will be directly supported by: • Film Language & Contextual Studies • Industry Practices.

19	Scheduled teaching and learning activities • Workshops/ lectures (including: pre-production, visualising ideas, camera, cinematography, lighting, sound recording, sound design and video editing) • Focussed classes from specialists in key areas • Project briefings – student led discussions • Tutorials, individual and group • Screenings/ Critiques	

20	Intended learning outcomes *By successful completion of the module, you will be able to demonstrate:*	*How assessed*
	1 Knowledge of pre-production requirements in Film and Media Production.	F1, F2, F3, S2
	2 Understanding of production requirements for Film and Media Production including managing a project, understanding key roles and duties, working in a team, directing, working to deadlines, managing time.	F1, F2, F3, S1, S2
	3 Understanding of the cinematography techniques required to produce quality imagery for film.	F1, F2, F3, S1, S2
	4 An understanding of sound recording techniques and sound design.	F1, F2, F3, S1, S2
	5 An understanding of video editing techniques and post-production for Film and Media Production.	F1, F2, F3, S1

21	Assessment and feedback Formative exercises and tasks: F1. Project development F2. Presentation of work for peer and tutor feedback F3. Periodic production progress reviews	

	Summative assessments:	Weighting%
		70%
	S1. Portfolio of film work (equivalent to 5,600 words).	
	S2. Film Production skills Journal (2,400 words).	30%

22	Learning resources

Katz, S. (1991). *Film Directing Shot by Shot: Visualizing From Concept to Screen.* California. Michael Wiese Productions.

Cruz, J. (2008). *Setting up Your Shots: Great Camera Moves Every Filmmaker Should Know.* (2edn). Michael Wiese Productions.

Dawkins, S., & Wynd, I. (2010). *Video production: putting theory into practice.* Houndmills, Basingstoke, Hampshire, Palgrave Macmillan.

Pepperman, R. (2005). *Setting up Your Scenes: the Inner Workings of Great Films.* California. Michael Wiese Productions.

Jolliffe, G., Jones, C., Zinnes, A. (2010). *The Guerilla Film Makers Pocketbook: The Ultimate Guide to Digital Film Making.* London. Continuum International Publishing Group. Kindle Edition available (2015)

Bordwell, D., & Thompson, K. (2013). *Film art: an introduction.* New York, McGraw-Hill.

Van Sijill, J. (2005). *Cinematic Storytelling: The 100 Most Powerful Film Conventions Every Filmmaker Must Know.* California. Michael Wiese Productions.

Key Electronic resources

Library Plus online including:

- EBSCO
- VLeBooks
- ProQuest Ebook Central
- JSTOR
- Cite Them Right Online

www.celtx.com (Scriptwriting resource)
https://creativecloud.adobe.com/ (Software, tutorials and forums)
www.vimeo.com |

<table>
<tr><td></td><td>Specialist resources:

• Workshops

• Library Plus

• Teams VLE + Vimeo + Celtx + Blogs

• Study trips and visits

• Shooting on Location

Appropriate access to professional/industrial standard equipment will be available to support enquiry and learning in this module alongside a dedicated studio work base.</td></tr>
<tr><td>23</td><td>Preparatory work

This module is developing core film production skills, ay practice students can do in advance will be of benefit.

Reading a selection from this module learning resource list, will familiarise students with technical language used and give an overview of production techniques and processes.

For example, Katz, S. (1991). Film Directing Shot by Shot: Visualizing from Concept to Screen. California. Michael Wiese Productions.</td></tr>
</table>

1	Module code	FMA4002-20
2	Module title	Documentary Production
3	Owning Programme	Film and Media Arts Production

4	Core, Required or Required* for	BA (Hons) Film and Media Arts Production
5	Level	4
6	UK credits	20
7	ECTS credits	10
8	Optional for	N/A
9	Excluded combinations	N/A
10	Pre-requisite or co-requisite	N/A
11	Class contact time: total hours	Total Hours: 75
12	Independent study time: total hours	Total Hours: 125
13	Semester(s) of delivery	1
14	Main campus location	University Centre Weston
15	Module co-ordinator	Richard Edkins
16	Additional costs involved	N/A
17	Brief description and aims of module In this module you will be introduced to the art and craft of documentary in Film, Photography and Media arts. alongside the consideration of the key issues and debates emerging from its ever-changing role in contemporary society. You will be required to combine practical and creative skills to plan and produce a documentary project to be shot on location. m You will be given the opportunity to explore the historical and theoretical themes and genres of documentary in photography, film and media arts. Underpinned by study of major practitioners and the critical issues and debates which inform practice within this discipline. You will be encouraged to reflect on their contribution to the project in the production file. There will be an opportunity within the module for location work and opportunities for collaboration. An awareness will be raised of the possibilities and opportunities provided for showcasing this work, inc. the film festival circuit, e.g. Sheffield Doc Fest and Encounters; Exhibitions and other outlets for this work.	

18	**Outline syllabus** Key themes designed to underpin the activities undertaken in the practical modules include: - Documentary film: key films, debates, history. - Documentary Photography and other forms - Planning a documentary project - Research skills for documentary project - Constructing narrative. - Integration of formal elements of documentary (i.e. sound and visual image; text and image) - Produce a documentary project on location. - Post-production. - Outlets / audiences for this work
19	**Scheduled teaching and learning activities** The programme is delivered through practical workshops, extensive screenings, tutorials, lectures and debates reinforced with frequent small, supervised production exercises. You are expected to do your own further reading, watching and study of Documentary Film and Documentary projects, using themed pages on Poool website, suggested watching/ reading will be given each week, these are outlined in scheme of work with links.

	Intended learning outcomes *By successful completion of the module, you will be able to demonstrate:*	*How assessed*
20	1 Knowledge of the techniques required in the development of a documentary from initial idea to public dissemination.	F2, F3, S1, S2
	2 Understanding of the relationship between the formal elements of a documentary project.	F1, F3, S1, S2
	3 An understanding of the debates and issues associated with the work of established documentary practitioners.	F3, S2
	4 Knowledge of the project management skills required to produce a documentary project of a professional standard.	F1, F3, S1, S2

21	Assessment and feedback Formative exercises and tasks: F1. Idea Development F2. Tutorials F3. Pitch presentation	
	Summative assessments: S1. Pitch for Documentary Project, Production File and Research (equivalent to 1000 words). S2. Documentary Project (equivalent to 3000 words).	Weighting% 25% 75%

22	Learning resources

University Library print, electronic resources on the VLE:

Aston, J., Gaudenzi, S., & Rose, M. (Eds.). (2017). *I-Docs: The Evolving Practices of Interactive Documentary*. LONDON; NEW YORK: Columbia University Press

Bogre, A. (2019). Documentary Photography Reconsidered. Bloomsbury.

Glynne, A. (2008). *Documentaries: And How To Make Them*. Harpenden, Creative Essentials.

Nichols, B. (2017) Introduction to Documentary , Third Edition. Indiana University Press

Nichols, B. (1991). *Representing Reality: Issues And Concepts In Documentary*. Bloomington, Indiana University Press.

Rabiger, M. (2009). *Directing the Documentary*, 5th edition Oxford, Focal Press Thompson, K. (2013). *Film art: an introduction*. New York, McGraw-Hill.

Winston, B. (2008) Claiming the Real: Documentary: Grierson and Beyond BFI Publishing; 2 edition *

Winston, B. (2013) The Documentary Film Book. British Film Institute; 2013 edition

Online Resources:

Library Plus online including:

- EBSCO
- VLeBooks
- ProQuest Ebook Central
- JSTOR
- Cite Them Right Online
- Sight and Sound Online
- Documentary Photobooks and Projects – RPS
- Art of the Photo Book with David Campany

Specialist resources:

- Workshops
- Library Plus
- Teams VLE + Blogs
- Study trips and visits
- Shooting on Location |

	• Suitable Equipment - Camera's, Sound and Post-production Take advantage of workshops, opportunities by events/ festivals such as Sheffield Doc Festival and Encounters Film Festival. Plus events and exhibitions including those held by Royal Photographic Society. Appropriate access to professional/industrial standard equipment will be available to support enquiry and learning in this module alongside a dedicated studio work base.
23	Preparatory work Familiarisation with one of the following three core texts is recommended: Bogre, A. (2019). Documentary Photography Reconsidered. Bloomsbury. Glynne, A. (2008). *Documentaries: And How To Make Them*. Harpenden, Creative Essentials. Nichols, B. (1991). *Representing Reality: Issues And Concepts In Documentary*. Bloomington, Indiana University Press. Rabiger, M. (2009). *Directing the Documentary*, 5th edition Oxford, Focal Press

1	Module code	FMA4003-20
2	Module title	Experimental Media Arts
3	Owning Programme	Film and Media Arts Production
4	Core, Required or Required* for	BA (Hons) Film and Media Arts Production
5	Level	4
6	UK credits	20
7	ECTS credits	10

8	Optional for	N/A
9	Excluded combinations	N/A
10	Pre-requisite or co-requisite	N/A
11	Class contact time: total hours	Total Hours: 75
12	Independent study time: total hours	Total Hours: 125
13	Semester(s) of delivery	2
14	Main campus location	University Centre Weston
15	Module co-ordinator	Richard Edkins
16	Additional costs involved	N/A
17	Brief description and aims of module This module will provide you with the opportunity to explore and experiment within a wider media arts context. Given the constantly developing technological evolution of contemporary practices, you will be encouraged to embrace the ideas, concepts and challenges of multi-platform activities, for example video installation, reactive media, VJ'ing, expanded cinema, sound art, content creation with smart phones and iPads. There will also be opportunities for interdisciplinary developmental work across the creative arts including: art, dance, performance and music.	

18	Outline syllabus You will be expected to develop lines of enquiry, initially experimenting with ideas prior to negotiating and developing a media arts project to support their skills and creative interests. For example: - Video/sound installation - Experimental Photography - Reactive/interactive media project - Live video: VJ, performance, music dance - Other, by negotiation. In this way you will develop your own creative voice whilst continuing to critically analyse their own work alongside that of fellow practitioners. This module will be underpinned by the Film Production Skills and Visual Language and Contextual Studies module in which students are asked to explore social, political, cultural and contextual debates and practice which influence current developments within photography, media arts and film making. Students should consider how the work can be presented in a public context exploring different options.
19	Scheduled teaching and learning activities The module will be taught through a combination of: - Workshops/Lectures introducing a range of ideas and techniques. - Artist presentations from visiting practitioners. - Project briefings – student led discussions. - Independent study. - Tutorials, individual and group. - Screenings/ Exhibitions/ Performances & Critiques.

	Intended learning outcomes *By successful completion of the module, you will be able to demonstrate:*	*How assessed*
20	1 Knowledge of research methods in experimental media production	F1, F2, S1

	2 Knowledge of the established methods and techniques used in the development of experimental media arts project.	F1, F2, S1
	3 Knowledge of processes in developing and exhibiting experimental media.	F1, F3, S1, S2
	4 Knowledge of conceptual, formal and contextual elements of a project.	F3, S2
21	Assessment and feedback Formative exercises and tasks: F1. Pitch presentations F2. Tutorials F3. Group critique	
	Summative assessments: S1. Experimental Media Arts Project with developmental evidence (equivalent to 3,000 words). S2. Critical and Contextual Evaluation (1,000 words)	Weighting% 75% 25%

Learning resources

Visits to exhibitions, festivals and performances will be organized. Students are expected to identify appropriate sources; following up on advice given by tutors. Collaborating with peers and networking where appropriate.

Artists, Projects, examples:

- BEEF – Bristol Experimental and Expanded Film
- Krzysztof Wodiczko – Media artist
- Janet Cardif – Sound artist
- Tony Oursler - Installation and projection
- Steve McQueen – Film
- Alex Monteith – Video Installation
- Kathy Hinde - Sound
- Haroon Mirza - Installation and multi Media
- John Wood and Paul Harrison - Performance and film and objects
- Kerry Tribe - Film and installation
- Omer Fast - Film and installation
- Christian Marcley - Film and installation
- Sonic Journeys – inc. Croft Castle: Adrian Utley (Portishead)

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A wider list will be available on VLE.

Key Texts:

Antonini/Bendandi – Experimental Photography (2015)

Ball, S., Curtis, D., Rees, A., White, D. (2011). Expanded Cinema: Art, Performance and Film. London. Tate Publishing.

Black, C. (2019) – Ghosts of the Black Chamber

Curtis, D. (2006). A History of Artists' Film and Video in Britain, 1897 – 2004. London. British Film Institute.

Comer, S. (2008). Film and Video Art. London. Tate Publishing.

Dovey, J., Giddings, S., Grant, I., Kelly, K., Lister, M. (2008). New Media: A Critical Introduction. London. Routledge.

Higgins, J. (2013) Why It Does Not Have to Be in Focus, Thames & Hudson

Lhotka, Bonny Pierce (2013) The Last Layer, Pearson

Rees, A. (1999). A history of Experimental Film and Video. London. British Film Institute.

Rush, M. (2003). Video Art. London. Thames and Hudson.

Festivals/ Symposiums/ Forums:
Links to festivals, exhibitions, symposiums will be provided on VLE for instance:

http://www.beefbristol.org/

Bristol Photo Festival – An international photography festival shaped by the movements of the city

https://promenadeprojects.org.uk/ (Weston super Mare)

http://www.transmediale.de/ (Berlin)
http://www.aec.at/news/ (Linz, Austria, September)

Library Plus online including:

- EBSCO
- VLeBooks
- ProQuest Ebook Central
- JSTOR
- Cite Them Right Online

Interactive Documentary:

http://i-docs.org (Bristol)

Specialist resources:

- Workshops
- Library Plus
- Study trips and visits
- Suitable Equipment - Cameras, Sound recording devices, Post Production, computers with related software, e.g. Isadora, Korsakow, and Adobe Creative Suite including Animate.

| 23 | Preparatory work

Students should explore the Experimental Media Arts resources on the relevant page of the programme's 'Poool' website. This will help them form an understanding of the wide variety of media and practitioners that are relevant to this module.

The programme team will aim to arrange a field trip to a relevant contemporary visual and moving arts exhibition prior to the module. | |

1	Module code	FMA4004-20
2	Module title	Visual Language and Contextual Studies
3	Owning Programme	Film and Media Arts Production
4	Core, Required or Required* for	BA (Hons) Film and Media Arts Production
5	Level	4
6	UK credits	20
7	ECTS credits	10
8	Optional for	N/A
9	Excluded combinations	N/A
10	Pre-requisite or co-requisite	N/A
11	Class contact time: total hours	Total Hours: 75
12	Independent study time: total hours	Total Hours: 125
13	Semester(s) of delivery	1
14	Main campus location	University Centre Weston
15	Module co-ordinator	Sam Brooks
16	Additional costs involved	N/A

17	Brief description and aims of module Through engagement with the key histories, practices and theoretical debates that relate to film, photography and media arts, you will be expected to develop a critical and reflective approach that is both informed and contemporary. By engaging with creative, intellectual, analytical and evaluative research skills, you will be able to reflect on your own work, placing it in the context of established practitioners. This specialist section will introduce key themes that will underpin the activities undertaken in the practical modules. Research skills will be taught through several sessions to establish good scholarly practices in both written and verbal presentations. This specific film, photography and media arts aspects of contextual studies will be complemented by exploration of issues of a broader cultural, social and historical contextual nature. They will attend lectures followed by discussions, allowing issues to be raised and debated. The combination of practical work, lectures, seminars, screenings and formal presentations will enable students to develop a range of transferable skills demonstrating that they can work effectively as an individual or a part of a team on collaborative projects. Core texts will develop cognitive, reflective and critical skills, whilst workshop sessions will allow you to use the research gained to support the development of your practice. You will demonstrate contextual knowledge and ability to analyse through documenting research gained from studying industrial and professional issues. This module will establish the groundwork and inform the development and contextualisation of Independent Craft Development at Level 5.

18	Outline syllabus Key themes designed to underpin the activities undertaken in the practical modules include: • Film Language, looking at narrative and stylistic elements, codes and conventions in film (including cinematography, sound design, production design) and how practitioners can harness these to create meaning in their own work (linked to Film Production Skills). • The history of cinema as a form and an industry, helping you to contextualise your work globally, historically and culturally as well as looking to what might lie ahead for them as practitioners (linked to Industry Practices). • The histories and conventions associated with photographic production, exploring theory and application within commercial, social and artistic fields. • Social, Political, Cultural and Contextual debates (linked to Experimental Media Arts)

19	Scheduled teaching and learning activities
	Delivery will be through a series of themed lectures, guest lecturers, film screenings, exhibitions, festivals, educational visits, visiting practitioner classes, discussions, individual research and presentations.
	Students will actively engage in these debates presenting research and ideas through individual journals. Each student will make a presentation of their work for critique and debate.
	These blogs will incorporate Contextual Studies research and demonstrate active reflective practice, putting their work in context with other practitioners and debates.
	We will also engage with film festivals, events, screenings and open courses such as:
	• www.thefilmcollaborative.org/
	• guru.bafta.org
	• www.encounters.film
	• https://network.bfi.org.uk/
	• Royal Photographic Society - What's on

20	Intended learning outcomes *By successful completion of the module, you will be able to demonstrate:*	*How assessed*
	1 Knowledge of underlying concepts and principles within the discipline of film and media arts production.	F1, F3, S1, S2
	2 The ability to evaluate and communicate ideas and theories that inform the disciplines of film and media arts	F1, F3, S1, S2
	3 Understanding of contemporary issues and the work of influential practitioners.	F1, F2, S2
	4 An ability to understand and articulate a chosen debate through to conclusion in the context of film and media arts.	F3, S2

21	Assessment and feedback Formative exercises and tasks: F1. Presentations: Peer/Tutor feedback F2. Blog: Tutor feedback F3. Drafts/proposals	
	Summative assessments:	Weighting%
	S1. A precise response to an element of film or photography theory (1600 words).	40%
	S2. Essay: a negotiated essay which develops a chosen debate through to conclusion in response to the key themes studied (2,400 words).	60%

	Learning resources
	University Library print, electronic resources on the VLE:
	Key Texts:
	Adams, R. (1981) Beauty in Photography. Aperture
	Bordwell, D. and Thompson, K. (2019). *Film Art: An Introduction*. 12th Edn. New York, McGraw-Hill.
	Cook, P. (2015). The Cinema Book. 3rd Edn. London, British Film Institute.
	Levi-Strauss, D. (2003) The Documentary Debate. Aperture
	Monaco, J. (2009). *How to read a film: movies, media, and beyond : art, technology, language, history, theory*. Oxford, Oxford University Press.
	Ritchin, F. (2009) After Photography, Norton
22	Shore, S. (2013). The nature of photographs. London: Phaidon.
	Key web-based and electronic resources:
	Library Plus online including:
	• EBSCO • VLeBooks • ProQuest Ebook Central • JSTOR • Cite Them Right Online
	Sight and Sound Online
	https://citethemrightonline.com/Home
	Further reading:
	Barthes, R. (1980) Camera Lucida, New York: Hill and Wang

	Berger, J. (1972). *Ways Of Seeing*. London, British Broadcasting Corp. Debord, G. (1994). *The Society Of The Spectacle*. New York, Zone Books. Deleuze, G. (1986). *Cinema 1: the movement-image*. London, Athlone Deleuze, G. (1986). *Cinema 2: the time-image*. London, Athlone Gibbs, J. (2001) Mise-en-Scène: Film Style and Interpretation, London: Wallflower Sontag, S. (2010). Regarding the pain of others. New York: Picador *Specialist resources:* - Workshops - Library Plus - Visiting lecturers - Teams VLE - Study trips and visits Appropriate access to professional/industrial standard equipment will be available to support enquiry and learning in this module alongside a dedicated studio work base
23	Preparatory work You should undertake independent reading in advance of the module and could take advantage of the Head Start programme offered in the summer before commencing the module in order to assist in the development of academic writing and research skills. Students are asked to prepare a debate defending and contextualising a work of their choice and offering evidence on both sides.

1	Module code	FMA4005-20
2	Module title	Industry Practices

3	Owning Programme	Film and Media Arts Production
4	Core, Required or Required* for	BA (Hons) Film and Media Arts Production
5	Level	4
6	UK credits	20
7	ECTS credits	10
8	Optional for	N/A
9	Excluded combinations	N/A
10	Pre-requisite or co-requisite	N/A
11	Class contact time: total hours	Total Hours: 75
12	Independent study time: total hours	Total Hours: 125
13	Semester(s) of delivery	2
14	Main campus location	University Centre Weston
15	Module co-ordinator	Sam Brooks
16	Additional costs involved	N/A

17	Brief description and aims of module The aim of this module is to foster an understanding of the film, photography and media industries, the roles within it and how you can begin to successfully negotiate your career path. You will develop a thorough knowledge of project management skills and current industry/commercial models and practices learning to apply them in a professional manner in preparation for freelance work or employment. The Professional Development Plan (PDP) is specifically designed to encourage you to be industry focussed and be ready to tackle issues of employability, continuous planning and the development of the skills required for entry to the industry. The Professional Practice File will support the practical portfolio to provide evidence of entrepreneurial preparation to potential employers. In this module students will examine every aspect of the freelancer's 'toolkit' and demonstrate an awareness of the skills needed to be a successful freelancer. General areas for discussion will include: - How the film, media, photography and creative arts industries operate. - Understanding of specialisms, roles and responsibilities within the film and media arts industry. - Legal, professional and industry guidance, relating to all projects, i.e. contracts, release forms, permissions and risk assessments. - Consideration will be given to the development of networking and contacts along with ideas for distribution and screening.

18	Outline syllabus The Industry Practices in this module will include sessions with practitioners and have an emphasis on the nature of the industry, distinct areas and roles within that industry, routes to a career, building portfolios, curriculum vitae, and freelance employment and project management skills. Within these sessions a range of specialised topics will be discussed, including: • Calculating fees within a framework set by professional bodies. • The operational nature of the film and media arts industries. • Exploration of roles within the industry and how they interrelate. • Preparing contracts for work undertaken. • Employer versus self employed. • Writing a curriculum vitae. • Health and safety issues. • Insurance including public liability, employer's liability and professional indemnity insurance. This aims to prepare students and inform the Collaborative Work-Based Practices module at Level 5.

19	Scheduled teaching and learning activities Students will participate in a series of lectures and seminars that will address the essential aspects of Industry practice, including: • Understanding the screen industries. • Exploration of roles within the industry. • Self-employment skills. • Freelancer including client relationship. • Public/Personal liability insurance. • Business ethics/intellectual property rights. • Project management. • Writing proposals/bids. Real case studies will be examined, and professional practitioners and crew will be invited to talk to students where possible. Typically, teaching and learning activities will include: • Lectures from specialist practitioners. • Industry visits. • Live briefs/client work. Students will be encouraged to find their own links with industry and creative forums. Advantage will be taken of seminars and networking opportunities at film, photography and media arts festivals, expositions plus screenings and talks. Students will produce a Professional Practice File to demonstrate that they understand the principles set out in readiness to expand the range and nature of their client work and develop a digital portfolio in Year Two.

20	Intended learning outcomes *By successful completion of the module, you will be able to demonstrate:*	*How assessed*
	1 Understanding of the range of roles and responsibilities within the film, photography and media industries.	F1, F3, S1, S2
	2 Understanding of the current industrial practices and business knowledge required to operate successfully as a freelance practitioner.	F1, F2, F4, S1, S2
	3 Knowledge and understanding of the freelance/client relationship and what is required when managing freelance projects.	F3, F4, S1

	4 Ability to review and evaluate personal strengths and articulate them through the production of a Professional Practice File.	F4, S1
21	Assessment and feedback Formative exercises and tasks: F1. Development of materials F2. Presentations F3. Mini assignments F4. Ongoing client feedback	
	Summative assessments: S1. Professional Practice File and Portfolio including evaluation and review seeking to position yourself in relation to professional practice. (equivalent to 2,800 words). S2. Website/Blog showcasing developing professional practice. (1,200 words).	Weighting% 70% 30%

22	Learning resources *University Library print, electronic resources on the VLE:* - Adler, L., 2014. Creative 52. Berkeley, CA: Peachpit Press. - Davies, John, and Maggie E. Edwards., 2007. Art and Design : Building the Best Portfolio. London: Edexcel - Miller, S., 2020. Career Management For Artists : A Practical Guide To Representation And Sustainability For Your Studio Practice. 1st ed. Abingdon: Routledge. - Parker, K., 2020. Inbound Marketing Handbook Make Your Business Visible Using Google, Social Media,Blogs & Email. Ramtander Limited. - Tauber, R., 2019. Projecting Enthusiasm: The Key To Dynamic Presentations For Professionals. Praeger. - Vogt, P., 2012. *Create Your Own Photo Book: Design A Stunning Portfolio, Make A Bookstore-Quality Book*. San Rafael, CA: Rocky Nook. - Worthington, C. (2008) Basics of Film-Making 01: Producing (Lausanne: AVA Publishing) Suggested forums and online resources include: Library Plus online including: - EBSCO - VLeBooks - ProQuest Ebook Central - JSTOR - Cite Them Right Online *Galleries and organisations:* www.ffotogallery.org https://thephotographersgallery.org.uk/ http://icvl.co.uk www.rps.org https://arnolfini.org.uk/ *Journals:*

http://www.source.ie

http://www.equivalence.com

http://www.colorsmagazine.com

http://www.bjp-online.com

http://www.aperture.org

Digital editing support and tutorials:

https://helpx.adobe.com/support/photoshop.html

https://helpx.adobe.com/support/indesign.html

Online publishing:

http://www.blurb.co.uk/

https://www.newspaperclub.com/

Others

https://network.bfi.org.uk/
HYPERLINK "https://network.bfi.org.uk/"https://www.screenskills.com/careers/job-profiles/film-and-tv-drama/

http://swcreativejobs.co.uk

http://guru.bafta.org/

http://www.bristolmedia.co.uk

http://www.ifp.org/

http://filmmakermagazine.com/

www.screendaily.com

www.bfi.org

Filmbristol.co.uk

	https://www.bbc.co.uk/writersroom/	
	Local industry hubs such as the Watershed Cinema, Cube Microplex, Royal Photographic Society, ICVL, Film Hub South West and Bristol Film Office will form a fundamental part of the enhancement opportunities on this module.	
	Specialist resources	
	- Visiting Lecturers/Practitioners - Study trips and visits - Workshops - Library Plus - Teams VLE	
	Appropriate access to professional/industry standard equipment will be available to support enquiry and learning in this module alongside a dedicated studio work-base.	
23	Preparatory work Students should familiarise themselves with Screen-skills the industry-facing career development and networking platform. Students should also examine how current industry practitioners are presenting themselves online.	

1	Module code	FMA5001-40
2	Module title	Short Film Production
3	Owning Programme	Film and Media Arts Production
4	Core, Required or Required* for	BA (Hons) Film and Media Arts Production
5	Level	5
6	UK credits	40
7	ECTS credits	20

8	Optional for	N/A
9	Excluded combinations	N/A
10	Pre-requisite or co-requisite	N/A
11	Class contact time: total hours	Total Hours: 150
12	Independent study time: total hours	Total Hours: 250
13	Semester(s) of delivery	Year-long
14	Main campus location	University Centre Weston
15	Module co-ordinator	Tom Vaux
16	Additional costs involved	N/A
17	Brief description and aims of module You will work collaboratively as a production team to create an ambitious, professional-standard film. Short film making is a vibrant and vital format which allows for experimentation, freedom and expression of ideas, and provides a first-hand learning experience. It's largely independent nature, which reflects technological and multi-platform developments, makes it both accessible and largely outside of normal artistic and commercial restrictions. You will be asked to utilise the skills and knowledge acquired whilst on the programme to devise a well-crafted short film production, shot on location and working in collaboration with a production crew.	

18	Outline syllabus

You will devise and pitch an idea to a panel of visiting practitioners/employers, with the best being chosen for development and production. Production crews will be formed, in discussion with tutors and fellow students, based on skills, experience and suitability to the requirements of the project.

There will also be an opportunity to engage and collaborate in interdisciplinary work across the creative arts depending on specialist requirements, for example: arts, dance, performing arts, Hair, Make-up and Prosthetics for Production and/or Professional Music for Performance and Production.

Special attention will be paid to the construction of narrative, the integration of sound to support this narrative and the understanding of audience centred issues. Consideration will also be given to the selection of the specific methods used to realise the ambitions of the final project.

There will be a focus on collaborative teamwork and the quality of production.

You will be expected to reflect on the success or failure of your contribution as well as the final product, in order to inform future practice. |
| 19 | Scheduled teaching and learning activities

- Workshops/Lectures
- Development and realisation of ideas
- Lectures from visiting specialists in key areas.
- Project briefings – student led discussions
- Tutorials
- Individual and group critiques
- Screenings/ Critiques |

	Intended learning outcomes	How assessed
	By successful completion of the module, you will be able to demonstrate:	
20	1 The ability to use research techniques to develop creative concepts and ideas.	F1, F2, F6, S2
	2 A critical understanding of the established pre-production techniques required to construct a narrative that underpins the development and production of a short film.	F3, F4, S1, S2

	3 The ability to creatively manipulate and integrate the key elements of visuals and sound, editing coherently to fulfil the aims of the project.	F3, F4, F5, S1
	4 The ability to collaborate as part of a production crew to achieve the aims of the project.	F3, F4, F5, S1, S2
	5 Critical appraisal and evaluation of the success and failure of the project in order to inform future practice	F4, F5, S2
21	Assessment and feedback Formative exercises and tasks: F1. Project proposals F2. Development of ideas F3. Team selection F4. Collaborative working/group critiques F5. Production Meetings F6. Pitch presentations	
	Summative assessments: S1. Short Film Production (equivalent to 8000 words). S2. Production File: to include all relevant production materials and clear clarification of specialist creative contribution, along with critical evaluation. (2000 words).	Weighting% 80% 20%

22	Learning resources

University Library print and electronic resources on the VLE:

Students will be expected to identify appropriate sources, following up on advice given by tutors, once their role in the production has been determined.

More general texts could be appropriate prior to that point, for example:

Katz, S. (1991). Film Directing Shot by Shot: Visualizing From Concept to Screen. California. Michael Wiese Productions.

Jollife, G., Jones, C. (2006). The Guerilla Film Makers Handbook. (3rd edn). London. Continuum International Publishing Group LTD.

Pepperman, R. (2005). Setting up Your Scenes: the Inner Workings of Great Films. California. Michael Wiese Productions.

Van Sijill, J. (2005). Cinematic Storytelling: The 100 Most Powerful Film Conventions Every Filmmaker Must Know. California. Michael Wiese Productions.

Irving, D., Rea, P. (2010). Producing and Directing the Short Film and Video. London. Focal Press.

Mackendrick, Alexander (2006) On Film-making: An Introduction to the Craft of the Director (Faber &Faber)

Ondaatje, M. (2002) The Conversations: Walter Murch and the art of editing film. London: Bloomsbury.

Dancyger, K and Cooper, (1997). Writing the Short Film. Focal Press.

Block, Bruce. The Visual Story: Creating The Visual Structure of Film, TV and Digital Media (Focal Press 2008)

Paez, Sergio & Jew, Anson. Professional Storyboarding, Rules of Thumb (Focal Press 2013)

Library Plus online including:

- EBSCO
- VLeBooks
- ProQuest Ebook Central
- JSTOR |

	• Cite Them Right Online Also see VLE for up to date Reading Lists/Key Texts & Websites *Specialist resources:* • Workshops • Study trips and visits • Shooting on Location • Residential Filming • Library Plus • Teams VLE + Vimeo + Celtx+ Blogs • Suitable Camera, Sound, Production and Post Production equipment Appropriate access to professional/industrial standard equipment will be available to support enquiry and learning in this module alongside a dedicated studio work base.	
23	Preparatory work Familiarisation with scriptwriting software. Idea generation and research.	

1	Module code	FMA5002-40
2	Module title	Independent Craft Development
3	Owning Programme	Film and Media Arts Production
4	Core, Required or Required* for	BA (Hons) Film and Media Arts Production
5	Level	5
6	UK credits	40
7	ECTS credits	20

8	Optional for	N/A
9	Excluded combinations	N/A
10	Pre-requisite or co-requisite	N/A
11	Class contact time: total hours	Total Hours: 150
12	Independent study time: total hours	Total Hours: 250
13	Semester(s) of delivery	Year-long
14	Main campus location	University Centre Weston
15	Module co-ordinator	Richard Edkins
16	Additional costs involved	N/A
17	Brief description and aims of module You will have the opportunity to develop the work that you are passionate about, develop your own creative voice and refine your craft within an area of film production, photography and media arts. This module will allow you to work independently in a chosen area of professional practice culminating in an exhibition/screening of work to a considered audience. This module challenges you to negotiate, sustain and effectively realise a range of personal projects helping to establish and demonstrate a professional portfolio supporting your aims and ambitions towards work as a freelance practitioner. You will be expected to create work in a style that is both personal, individual and of a high professional quality. Ambitious, individual and imaginative work will be encouraged as you seek to find and display their own voice. Where a production team is required, you will be responsible for the selection and management of the supporting crew.	

18	Outline syllabus You will complete a range of negotiated projects focusing on aspects which support and help to develop your skills in a chosen film, media arts, photography craft/discipline. Through continual study of the key theoretical debates, discourses and significant practitioners in contemporary film, photography, media and arts, you will continue to develop analytical, evaluative and reflective research skills, encouraging you to critically contextualise your own work You will study, practice and reflect upon the range of skills required to sustain a project through pre-production, production and post-production. You will be expected to write a personal statement supporting and contextualising their final work(s) in which they also consider the potential consequences/contribution of their individual works within the wider community.
19	Scheduled teaching and learning activities Student will engage with the following activities: • Develop a practical proposal • Reflective Practice • Negotiation of a personal project • Definition of a personal project • Management and completion of practical and reflective practice within the agreed timeframe • Seminars • Group and one-to-one tutorials • Self-supported study/research/film creation and manipulation • Visits and visiting lecturer critiques.

	Intended learning outcomes *By successful completion of the module, you will be able to demonstrate:*	*How assessed*
20	1 The ability to critically evaluate approaches to creative problem solving to fulfil the requirements of the project.	F1, F2, F3, F4 F5, S1, S2

	2 An applied understanding of the processes and skills required in order to fulfil the aspirations of the project brief	F1, F2, F5, S1, S2
	3 An ability to critically evaluate the collaborative process as appropriate.	F1, F2, F4, S1, S2
	4 The ability to present work in a coherent, effective and professional way to a target audience.	F1, F2, S1
	5 The ability to critically evaluate, defend and contextualise work.	F3, F4, F5, S2
21	Assessment and feedback Formative exercises and tasks: F1. Project work F2. Peer/tutor feedback F3. Presentation F4. Individual group critiques F5. Periodic reviews	
	Summative assessments: S1. Independent Craft Portfolio: film(s)/ projects, exhibition, screening and portfolio (equivalent to 7,500 words). S2. Project Production File Including research, idea development, project appropriate documentation and a personal statement critically evaluating and contextualising the final work. (2,500 words)	Weighting% 75% 25%

| 22 | Learning resources

University Library print, electronic resources on the VLE:

You are expected to identify appropriate sources, following up on advice given by tutors and collaborating with peers and external contacts where appropriate.

You will be asked to draw up your own reading list as part of your statement of intent.

Please reference recommended Reading Lists/Key Texts and Websites from previous modules and below under Preparatory Work.

[Library Plus online](#) including:

- EBSCO
- VLeBooks
- ProQuest Ebook Central
- JSTOR
- Cite Them Right Online

Specialist resources:

- Workshops
- Teams
- Study trips and visits

Appropriate access to professional/industrial standard equipment will be available to support enquiry and learning in this module alongside a dedicated studio work base. |

23	Preparatory work You should consider your preferred roles within film and media arts production and any specific skills that may need further exploration to aid personal development. However, reading at least one of the generalised production books from the reading list before the module begins would be beneficial; for example: Jollife, G., Jones, C. (2006). *The Guerrilla Film Makers Handbook.* (3rd edn). London. Continuum International Publishing Group LTD. Irving, D., Rea, P. (2010). *Producing and Directing the Short Film and Video.* London. Focal Press. Dudbridge, P (2017). Shooting Better Movies: Student Filmmakers Guide: The Student Filmmakers Guide. London. Michael Weise Productions. Ascher, S., Pincus, E., (2019) The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age: Fifth Edition, New York, Plume.	

1	Module code	FMA5003-40
2	Module title	Collaborative Work-Based Practices
3	Owning Programme	Film and Media Arts Production
4	Core, Required or Required* for	BA (Hons) Film and Media Arts Production
5	Level	5
6	UK credits	40
7	ECTS credits	20
8	Optional for	N/A
9	Excluded combinations	N/A
10	Pre-requisite or co-requisite	N/A

11	Class contact time: total hours	Total Hours: 150
12	Independent study time: total hours	Total Hours: 250
13	Semester(s) of delivery	Year-long
14	Main campus location	University Centre Weston
15	Module co-ordinator	Richard Edkins
16	Additional costs involved	N/A
17	Brief description and aims of module This module will provide you with the opportunity to engage in collaborative work-based practices whilst continuing to develop your understanding of the managerial and entrepreneurial skills required for entry into the film and media arts (including photography) industry. There will be extensive opportunities to experience and produce practical work through placement and/or 'live' industry based, client-led assignments. These are designed to give an insight into the pressures and time frames involved in professional practice and challenge the ability to generate ideas in response to project demands. Whilst building on and extending your grounding in the skills and experiences of film making, these projects are designed to reflect the recognised patterns of industrial team collaborative structures, seeking to promote team creativity, productivity and a culture of professional practice. You are encouraged to utilise known and creative skills to produce work of high quality under pressure as in the real-world environment.	

18	Outline syllabus

The focus of this module is the professional world and, as part of this, you will document work experience and 'live' briefs. Evaluation of and sharing ideas about these professional experiences is crucial in understanding how to position yourself in the world of work and make informed choices that will determine the direction of your individual creative practice.

You will be given 'live' industrial briefs by an external project commissioner which may be specific or open to creative interpretation. Students will also be active crew members of University Centre Weston's 'in-house' production companies.

This will include the running of Dirigo International Student Film Festival, Photography Competition and entering competitions such as Kodak Advert competition – run through Nahemi.

There is potential for collaborative interdisciplinary work across creative arts programmes including: Art and Design; Dance for Commercial Performance; Performing Arts; Hair, Make-up and Prosthetics for Production and Professional Music for Performance and Production.

The practical elements of this module are underpinned by continued study of industry practices. An estimated one-third of the creative workforce is self-employed, with almost 90% of businesses employing fewer than 5 people. This part of the module will provide students with knowledge of the essential tools needed to become freelance professionals and survive in a competitive industry. It is particularly strong in building on the PDP from Level 4 whilst creating a showreel, portfolio and online presence, establishing the groundwork for being a freelance practitioner in the film and media arts industries.

The module is designed to help students experience, evaluate and understand how to position themselves in the world of work and make informed choices that will determine the direction of their own individual practice.

Collaborative work-based practices will include sessions with a range of practitioners and have an emphasis on collaborative work, building a portfolio, and exploring pathways within the film, media arts and creative industries. |

19	Scheduled teaching and learning activities You will create a coherent Professional Development Plan including marketing and business strategies, which establishes a clear freelance/professional identity and projected career route. Teaching and learning activities may include: • 'Live' briefs • Guest seminars • Industry Placements • Developing collaborative practice in specialist areas where appropriate • Development of coherent responses to client-led briefs.

	Intended learning outcomes *By successful completion of the module, you will be able to demonstrate:*	*How assessed*
20	1 A practical and critical understanding of the role of working freelance or collaboratively within the film and media arts industries.	F1, F2, F4, S2
	2 An application of research and creative skills in film and media arts production	F2, F3, S1
	3 A critical understanding of the social, ethical, legal and economic contexts of freelance work or small business management.	F1, F2, S1, S2
	4 Effective communication of creative, collaborative and professional skills in a way that is accessible to prospective employers.	F1, F4, S1
	5 Critical reflection on personal responsibility within the production process to inform future practice.	F1, F2, S2

21	Assessment and feedback Formative exercises and tasks: F1. Project work and evaluation F2. Responses to client briefs F3. Negotiation of ideas F4. Group work	
	Summative assessments: S1. Portfolio of collaborative work supporting professional career route with supporting evidence including evaluation (equivalent to 8,000 words). S2. Presentation of Professional Development Plan (equivalent to 2,000 words).	Weighting% 80% 20%

22	Learning resources
	
	University Library print, electronic resources on the VLE:
	
	Links will be made with Screen Skills, BFI NET.WORK and Employers. Students will be encouraged to find their own links with industry and creative forums. Advantage will be taken of seminars and networking opportunities at film and media arts festivals, expositions plus screenings and talks. We will continue to work with regional cinemas, festivals and organisations looking to screen your work where suitable.
	
	 Suggested forums and online resources include:
	
	Library Plus online including:
	
	- EBSCO
	- VLeBooks
	- ProQuest Ebook Central
	- JSTOR
	- Cite Them Right Online
	- RPS - What's on
	- ICVL
	- http://www.source.ie
	- http://www.equivalence.com
	- http://www.bjp-online.com - British Journal of Photography
	- http://www.aperture.org
	- https://network.bfi.org.uk/
	- https://www.screenskills.com/careers/job-profiles
	  http://swcreativejobs.co.uk
	- http://guru.bafta.org/
	- http://www.bristolmedia.co.uk
	- https://bectu.org.uk/get-involved/bectu-student-register/
	- http://www.ifp.org/
	- http://filmmakermagazine.com/
	- www.screendaily.com
	- www.bfi.org
	- Filmbristol.co.uk
	
	    Suggested Reading
	
	Rickman, C. D. and Roddick, A. (2005) T*he Small Business Start-up Workbook: A Step-by-step Guide to Starting the Business You've Dreamed Of.* How To Books Ltd.
	
	Business Link start up information, available online from: http://www.businesslink.gov.uk/bdotg/action/layer?topicId=1073858805

	Key Texts (Photography)
	• Association of Photographers. (2014) Beyond the Lens: Rights, Ethics and Business Practice in Professional Photography, Association of Photographers (Fourth Edition). • duChemin, D. (2009), Vision Mongers: Making a Life and a Living in Photography, New Riders • Griffiths, J. (2011) *The Bigger Picture: The Essential Business Guide for Photographers*. Plane Tree Press. • Pritchard, L. (2012) *Setting up a Successful Photography Business: How to be a Professional Photographe*r. A & C Black Publishers Ltd. • Sylvan, R. (2010) Taking Stock: Make Money in Microstock Creating Photos That Sell, Peachpit Press. • Tracy, J. (2014) Freelance Photographers Market Handbook 2015, BFP Books. • Tracy, J. (2015) Freelance Photographers Market Handbook 2016, BFP Book Specialist resources • Work placements • Live Briefs • Study trips and visits • Workshops • Visiting Lecturers/Practitioners • Library Plus • Teams VLE • Related equipment – Cameras, Sound recording devices, Post Production, computers with related software Appropriate access to professional/industrial standard equipment will be available to support enquiry and learning in this module alongside a dedicated studio work base.
23	Preparatory work To prepare for this module students are encouraged to continue to apply the theory learnt through completion of the Industry Practices module, to their own independent professional development including seeking any continued collaborative work.

1	Module code	PVC5001-40
2	Module title	Photography for Publication
3	Subject	Photography and Visual Cultures
4	Core, Required or Required* for	BA (Hons) Photography and Visual Cultures
5	Level	5
6	UK credits	40
7	ECTS credits	20
8	Optional for	N/A
9	Excluded combinations	N/A
10	Pre-requisite or co-requisite	N/A
11	Class contact time: total hours	Total Hours: 150
12	Independent study time: total hours	Total Hours: 250
13	Semester(s) of delivery	1
14	Main campus location	University Centre Weston
15	Module co-ordinator	Sam Brooks
16	Additional costs involved	N/A

17	Brief description and aims of module This module is designed to build on skills, techniques and knowledge gained at Level 4, allowing you to produce a more sustained project that gives voice to personal interests and enables you to produce a body of photographic work for publication to a negotiated theme. The intention is that you gain a practical understanding of how to structure a longer project, how to edit and select from a large group of photographs and what methods of publication/dissemination might best support your output.
18	Outline syllabus A series of workshops will introduce you to different publication formats, including limited edition handmade, online digital and opportunities for publication in print. Alongside learning about working in series and possibilities for dissemination, lectures in contemporary and historical practice enhance your knowledge and help to contextualise your photography. You will further contextualise your work through independently sourcing and critically reflecting on relevant research material. Practical workshops expand on existing techniques in studio work, lighting, location shooting, digital editing, design principles and darkroom practice and aim to support individual needs. In completing this module, you will have produced a substantial body of photographic work. It is expected that you plan and manage your project through experimental and developmental stages to a coherent and resolved design outcome that exists within the public domain. You will be expected to critically reflect on the challenges you face, identifying and acting on creative solutions as well as showing you understand the strengths of your work.

19	Teaching and learning activities
	In group seminars, presentations, one-to-one tutorials and peer reviews, you will receive feedback on your work and are encouraged to contribute to the sharing of thoughts and information.
	Activities include:
	● Lectures
	● Seminars
	● One-to-one tutorials
	● Peer reviews and opportunities for collaboration
	● Educational visits
	● Visiting lecturer talks and critique
	● Residential trips
	● Practical workshops
	● Student presentations
	● Reading groups
	● Independent study and photographic shooting.

20	Intended learning outcomes *By successful completion of the module, you will be able to demonstrate*	*How assessed*
	1. The ability to select and apply established publication concepts and principles to create, edit and sequence a coherent body of work to suit a chosen publication format.	F2, F3, S1, S2, S3
	2. The ability to critically analyse photographic publications in relation to historical and contemporary contexts.	F3, S2, S3
	3. Knowledge and critical understanding of design principles and creative processes.	F1, F3, S2, S3

	4. Knowledge and critical understanding of professional production values for digital or print publication.	F1, F2, S1, S2, S3
	5. The ability to analyse and evaluate target audiences and make informed judgements about the appropriateness of a variety of publication methods and communicate your conclusions in a coherent manner.	S2, S3
21	Assessment and feedback Formative exercises and tasks: F1. Interim review of publication design F2. Interim presentation of photographic work F3. Interim review of workbook	
	Summative assessments: S1. Publication S2. Presentation (10 minutes and 10 minutes questioning) S3. Critical and evaluative Journal/Portfolio	Weighting% 50% 10% 40%

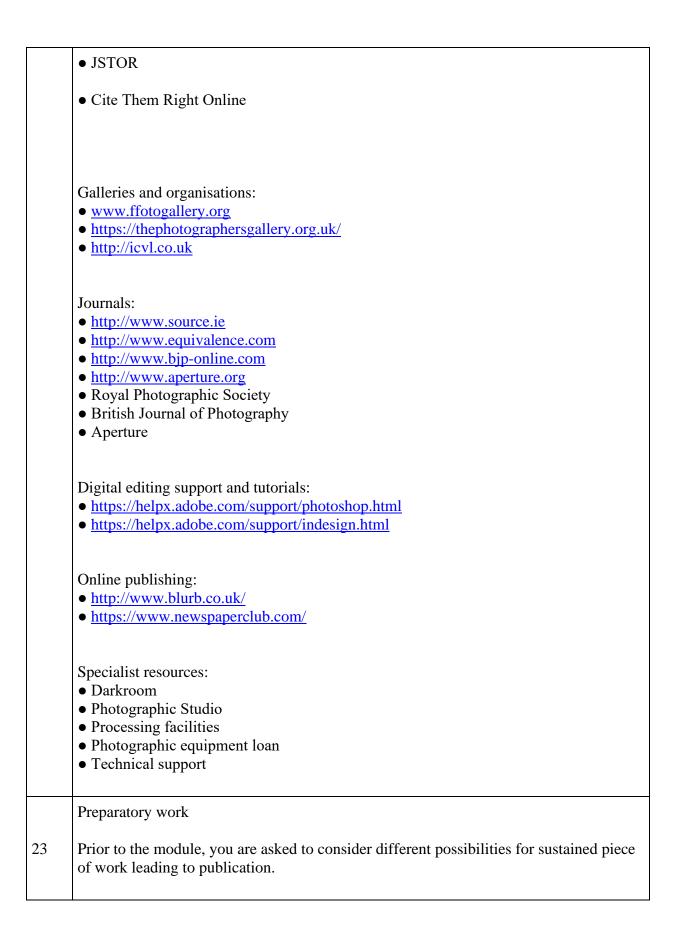|	
	Learning resources
	University Library print, electronic resources and Minerva:
	Key texts:
	● Badger, G. (2010). The Photobook A History v. 1. London: Phaidon Press Ltd.
	● Cotton, C. (2004) The Photograph as Contemporary Art, Thames and Hudson.
	● Daly, Tim. (2014) The Fundamentals of Digital Photography, Bloomsbury.
	● Higgins, J. (2013) Why It Does Not Have to Be in Focus, Thames & Hudson.
	● Hirsch, R (2009) Photographic Possibilities. Focal Press.
	● Jaeger, Anne-Celine (2010) Image Makers Image Takers, Thames & Hudson.
	● Lhotka, Bonny Pierce (2013) The Last Layer, Pearson.
22	● Parr, M. and Gu, Z. (2016). The Chinese Photobook. New York: Aperture.
	● Ritchin, F. (2009) After Photography, Norton.
	● Shore, S. (2007) The Nature of Photographs. Phaidon.
	● Sturken, M. Cartwright, L (2009) Practices of Looking: An Introduction to Visual Culture. OUP
	● Wells, L. (editor) (1996) Photography: A Critical Introduction, Routledge.
	Key web-based and electronic resources
	Library Plus online including:
	● EBSCO
	● VLeBooks
	● ProQuest Ebook Central

	● JSTOR ● Cite Them Right Online Galleries and organisations: ● www.ffotogallery.org ● https://thephotographersgallery.org.uk/ ● http://icvl.co.uk Journals: ● http://www.source.ie ● http://www.equivalence.com ● http://www.bjp-online.com ● http://www.aperture.org ● Royal Photographic Society ● British Journal of Photography ● Aperture Digital editing support and tutorials: ● https://helpx.adobe.com/support/photoshop.html ● https://helpx.adobe.com/support/indesign.html Online publishing: ● http://www.blurb.co.uk/ ● https://www.newspaperclub.com/ Specialist resources: ● Darkroom ● Photographic Studio ● Processing facilities ● Photographic equipment loan ● Technical support
23	Preparatory work Prior to the module, you are asked to consider different possibilities for sustained piece of work leading to publication.

1	Module code	FMA6001-20
2	Module title	Critical and Contextual Study
3	Owning Programme	Film and Media Arts Production
4	Core, Required or Required* for	BA (Hons) Film and Media Arts Production
5	Level	6
6	UK credits	20
7	ECTS credits	10
8	Optional for	N/A
9	Excluded combinations	N/A
10	Pre-requisite or co-requisite	N/A
11	Class contact time: total hours	Total Hours: 50
12	Independent study time: total hours	Total Hours: 150
13	Semester(s) of delivery	1
14	Main campus location	University Centre Weston
15	Module co-ordinator	Sam Brooks
16	Additional costs involved	N/A

17	Brief description and aims of module This module further develops your critical and contextual awareness of historical and contemporary film and media industry practices. You engage in critical and contextual research on a selected topic and/ or issue, producing a substantive in-depth study. This can be in the format of a written essay, video essay, illustrated essay or other negotiated formats, but of equivalent academic rigour. You develop and are able to demonstrate knowledge and application of a range of appropriate research methodologies, deploy established techniques of analysis and inquiry within your discipline, and demonstrate conceptual understanding that enables you to devise and sustain academic argument based on use of relevant primary sources and scholarly research. The module aims to: • Critically evaluate the relationships between theory and practice, exploring the way work is produced and received in a digital and globalised marketplace, with reference to the social, cultural and historical contexts. • Nurture the development of a creative voice and identity, through individual and collaborative working. • Enable the production and delivery of creative projects and artefacts.

18	Outline syllabus

In addition to independent research, you engage with a series of lectures and debates. You receive academic support in developing critical analysis within the film and media arts field, including the design and application of appropriate academic research methodologies and the ethics of conducting research.

Indicative areas of study include:

- Selecting a topic for research.
- Setting questions, aims and objectives.
- Literature review, research strategies and methodologies.
- Propose and developing a research plan.
- Identification, collation and analysis of research materials.
- Research ethical codes.
- Linking research outcomes to current theory and practice.

You agree your research topic with the designated supervisor and can expect tutor support throughout the research process.

You conduct independent study, supported by one-to-one tutorials with a designated supervisor to progress throughout the duration of the module. |

| 19 | Scheduled teaching and learning activities

Workshops and seminars introduce the dissertation, research methodology and planning. Other teaching and learning activities include:

- Presentation and peer review of ongoing research.
- Peer feedback
- A programme of visiting lecturers.
- Self-directed study.
- One-to-one mentoring.

Formative assessment:

You formulate a proposal for academic approval. One-to-one tutorials review progress of the research project and presentation of the draft submission to fellow students provide opportunities for peer critique and feedback prior to final submission.

Summative assessment:

You present a proposal for a research topic. A period of active research culminates in a written or practice-based essay; this should be in the form of a written document, illustrated essay, or video essay. |
|---|---|

20	Intended learning outcomes	
	By successful completion of the module, you will be able to demonstrate:	*How assessed*
	1 Ability to deploy accurately established research techniques to present a proposal for critical and contextual analysis.	F1, F3, S1
	2 Ability to select and deploy accurately established techniques of analysis and enquiry inherent within the discipline area.	F1, F2, S1, S2
	3 A critical understanding of ethical considerations within the chosen research area and using appropriate analytical methods to reflect on the relationship between theory and practice.	F2, F3, S1, S2
	4 Ability to produce a critical study that conforms to the convention of academic research and demonstrates an understanding of current debates, some of which are at the forefront of a chosen discipline.	F2, S2

21	Assessment and feedback Formative exercises and tasks: F1. Research Proposal F2. Individual Tutorials on work in progress F3. Presentation of Proposed research to peers	
	Summative assessments: S1. Research Proposal (equivalent to 1000 words). S2. Written or practice-based essay (4000 words).	Weighting% 20% 80%

22	Learning resources **Key texts:** Bell, J. (2011) *Doing Your Research Project.* 4th ed. [eBook] Open University Press, Cottrell, S. (2011) *Critical thinking skills: developing effective analysis and argument.* 2nd ed Dawson, C. (2009) *Introduction to research methods: a practical guide for anyone undertaking a research project.* 4th ed. [eBook] How to Books. Denscombe, M. (2010) *The Good Research Guide* 4th ed. [eBook] Greetham, B. (2009) *How to Write Your Undergraduate Dissertation.* Basingstoke: Palgrave Macmillan McMillan, K. and Weyers, J. (2011) *How to Write Dissertations and Project Reports.* [eBook] Pearson Education Swetnam, D. (2004) *Writing Your Dissertation: How to Plan, Prepare and Present Successful Work.* [eBook] How to Books Williams, K. (2013) *Planning Your Dissertation.* Basingstoke: Palgrave Macmillan **Current Journals:** Sight & Sound Aesthetica **Key web-based and electronic resources:** Library Plus online including: • EBSCO • VLeBooks • ProQuest Ebook Central • JSTOR • Cite Them Right Online ***www.poool.co.uk***

	Specialist resources: Further specialist resources will be determined by the topic of the research proposal developed by yourself. Supervising tutors will have input and provide guidance regarding relevant resources	
23	Preparatory work You should undertake independent reading in advance of the module and may take advantage of the Head Start programme before commencing the module. You should analyse your strengths and weaknesses with regards to academic writing and create an action plan for improvement. The module leader will direct you to the Higher Education Library Plus (HE.LP) in the development of academic writing and research skills. **Study Skills Support** Participation in the HE.LP programme workshops, as detailed below, will help in the preparation for this module. Workshops will cover the topics below: - Critical Analysis workshop - Research/Literature Review workshop. **Digital Skills** You need the following digital skills: - Use collaborative tools e.g. file sharing, shared writing/drawing tools, project management tools, shared calendars and task lists. - Participate in collaborative online environments e.g. webinars, discussion groups, meetings. - Design new digital materials e.g. posts, podcasts, web pages, wiki entries, digital video, digital stories, presentations, infographics. - Capture, edit and produce digital media e.g. video and audio.	

1	Module code	FMA6002-20

2	Module title	Exploratory Project
3	Owning Programme	Film and Media Arts Production
4	Core, Required or Required* for	BA (Hons) Film and Media Arts Production
5	Level	6
6	UK credits	20
7	ECTS credits	10
8	Optional for	N/A
9	Excluded combinations	N/A
10	Pre-requisite or co-requisite	N/A
11	Class contact time: total hours	Total Hours: 50
12	Independent study time: total hours	Total Hours: 150
13	Semester(s) of delivery	1
14	Main campus location	University Centre Weston
15	Module co-ordinator	Richard Edkins
16	Additional costs involved	N/A

17	Brief description and aims of module

The emphasis of this module is the exploration of creative ideas that could be developed into a film, photography or media arts project. Working within the context of individual interest, the module builds on the knowledge and skills you have acquired to date and encourages the development of personal methodologies to explore individual creativity and self-expression.

In this module, you formulate potential project ideas and undertake initial practical experiments. This module could lay the foundation for the Major Project module or emerge as a resolved short film, photography or media arts project in its own right. You will produce a workbook that includes research, ideas development, pre-production, testing, experimentation, application of theoretical contexts and arguments as well as critical evaluation.

The module aims to:

- Foster the industry-specific knowledge, thinking, and subject-specific practical skills required of film and media arts practitioners.

- Develop a wide range of practical and academic skills that are transferrable and encourage creativity, responsibility and entrepreneurship.

- Foster awareness and understanding of a full range of relevant resources and technologies that are likely to be encountered within film, photography and media arts production.

- Enable the production and delivery of creative projects and artefacts. |
| 18 | Outline syllabus

Your project proposal will be presented to staff for review and approval. You need to demonstrate initiative and self-direction in defining and meeting your own brief.

Seminars focus on project management and the development of a film, photography or media arts project from initial ideas through to production, post-production and final presentation. Workshops foster opportunities for experimentation and the development of individual creative skill sets.

Relevant critical and contextual debates are explored in relation to the self-identified brief. |

| 19 | Scheduled teaching and learning activities

Teaching and learning activities include:

- One-to-one tutorials
- Lectures
- Seminars
- Presentations
- Specialist workshops from visiting lecturers and industry specialists.

This module requires initiative and self-directed practice. Staff respond to your project proposals, tailoring workshops and debates to reflect the needs of the cohort. Skills workshops are also incorporated within this module.

Formative and summative assessments:

The submission of proposal and subsequent presentations allow for regular critique and peer review to interrogate and support the development of your project ideas, culminating in the formative assessment of the creative outcomes and a critical and reflective evaluation. |
|---|---|

| 20 | Intended learning outcomes

By successful completion of the module, you will be able to demonstrate: | *How assessed* |
|---|---|---|
| | 1 An ability to collate and analyse material from a range of primary, secondary and tertiary sources to identify and follow a suitable line of inquiry within film, photography and media arts. | F1, F2, S1 |
| | 2 A critical interrogation of ideas and concepts in relation to the development of a Film, Photography or Media Arts project. | F1, S2 |
| | 3 The ability to apply practical and theoretical skills to produce a body of work that communicates the aims of the project. | F2, S1 |
| | 4 The ability to critically reflect on the creative and experimental methodologies adopted in the development of the Film, Photography or Media Arts project. | F2, S2 |

21	Assessment and feedback Formative exercises and tasks: F1. Project proposal F2. Peer review of presentations	
	Summative assessments: S1. Film, Photography or Media Arts Project with supporting evidence (i.e. Production folder or workbook) (equivalent to 3,750 words) S2. Critical and reflective evaluation (1,250 words)	Weighting% 75% 25%

22	Learning resources

Individual reading will be dependent on topic of specialist enquiry and recommendations made.

Key texts:

Alton, J., Bailey, J. and McCarthy, T. (2013) *Painting with light*. Berkeley: University Of California Press.

Berger, J. (1980) About Looking, Bloomsbury

Brown, B. (2016) *Cinematography: Theory and practice: Image making for Cinematographers and Directors*. 3rd edn. Routledge.

Clarke, G. (1997) The Photograph, Oxford History of Art

Cotton, C. (2014) The Photograph as Contemporary Art, Thames & Hudson

Elwes, C. (2015) *Installation and the moving image*. New York, NY, United States: Wallflower Press.

Lee, J.J.J., Gillen, A.M. and J, J. (2010) *The producer's business handbook: The Roadmap for the balanced film producer*. 3rd edn. Focal Press.

Ritchin, F. (2013) Bending the Frame, Aperture

Sweetow, S. (2016) *Corporate video production: Beyond the board room (and out of the bored room)*. 2nd edn. Focal Press: Routledge.

Current Journals:

- Sight and Sound
- Little White Lies
- Aesthetica
- British Journal of Photography
- Aperture
- Royal Photographic Society

Key web-based and electronic resources:

Library Plus online including:

- EBSCO |

- VLeBooks
- ProQuest Ebook Central
- JSTOR
- Cite Them Right Online
- RPS - What's on
- ICVL - ICVL
- http://www.bfi.org.uk/
- https://creativeskillset.org/
- http://www.creativeengland.co.uk/
- www.screendaily.com

Specialist resources:

Further specialist resources will be determined by the ideas and themes generated within the student-led project(s). Supervising tutors will have input and provide guidance regarding relevant resources.

23	Preparatory work You should consider your longer-term career or study plans prior to the start of the module in order to make appropriate choices for the areas of specialist enquiry. You will analyse your results and feedback from levels 4 and 5 and explore the potential to develop in your chosen specialism. You will exercise sound judgement in developing your ideas by looking for possible links to the Professional Development and Critical and Contextual Project modules of study. **Study Skills Support** Participation in the HE.LP programme workshops, as detailed below, will help in the preparation for this module. Recommended workshops on the topics below: • Presentation/Public speaking workshop **Digital Skills** You need the following digital skills: • Find relevant digital information using search engines, indexes or tag clouds; use appropriate search terms; find information in wikis, blog posts, scholarly journals, e-books and on the open web. • Organise and manage digital information using various file spaces and folders, bookmarks, reference management software and tagging. • Judge whether digital information is trustworthy and relevant; distinguish different kinds of information e.g. academic, professional, personal and political. • Use information for answering questions, solving problems, informing practice and writing assignments. • Share information with tutors, peers and others relevant to learning. • Know and follow the rules of copyright; use only legal sources; understand and avoid plagiarism.

1	Module code	FMA6003-40
2	Module title	Major Project
3	Owning Programme	Film and Media Arts Production
4	Core, Required or Required* for	BA (Hons) Film and Media Arts Production
5	Level	6
6	UK credits	40
7	ECTS credits	20
8	Optional for	N/A
9	Excluded combinations	N/A
10	Pre-requisite or co-requisite	N/A
11	Class contact time: total hours	Total Hours: 150
12	Independent study time: total hours	Total Hours: 250
13	Semester(s) of delivery	2
14	Main campus location	University Centre Weston
15	Module co-ordinator	Richard Edkins
16	Additional costs involved	N/A

17	Brief description and aims of module

In this module you are to create and resolve a major film, photography or media arts production project, ready for dissemination to an audience. You can begin a new project or build on ideas and creative work developed as part of the Exploratory Project module. In the latter case, assessment will include how effectively you assimilate or extend prior developmental work within your final major project.

The module provides a platform for you to show a developed body of work and to test your practice with an identified audience. The module aims to demonstrate robust professional practice within the disciplines of film, photography and media arts.

The Major Project is shown in a public context for an appropriate audience.

You will extend and synthesise theoretical and technical aspects of your own practice in a substantial creative project. You negotiate the subject of your project with supervising staff at the start of the module.

In defining a project, you analyse differing perspectives, challenge pre-existing ideas and form a substantial knowledge base relevant to your own practice. This critical investigation underpins and contextualises your own practice, resulting in a body of work that is coherent and resolved.

Through initial experiment and sustained practical work, you demonstrate an openness to adapt working practices in response to a self-identified brief. In locating your creative role, it is necessary that you demonstrate an increasing level of autonomy in the planning and execution of work, taking responsibility for your own learning and development, and accessing support where necessary.

You use self-reflection and feedback from staff and peers to evaluate your own capabilities, appraising alternative methods and reassessing plans as appropriate.

Where group work plays a part, you work effectively in a team, supporting or being proactive in leadership, negotiating in a professional context and proactively seeking to resolve conflict.

You seek out and apply new techniques, evaluating outcomes and resolve practical and theoretical problems.

The module aims to:

- Foster the industry-specific knowledge, thinking, and subject-specific practical skills required of Film, Photography and Media Arts practitioners. |

	- Develop a wide range of practical and academic skills that are transferrable and encourage responsibility and entrepreneurship. - Critically evaluate the relationships between theory and practice, exploring the way work is produced and received in a digital and globalised marketplace, with reference to the social, cultural and historical contexts. - Nurture the development of a creative voice and identity, through individual and collaborative working. - Enable the production and delivery of creative projects and artefacts.
18	Outline syllabus This module requires a high degree of initiative and self-directed study. Staff respond to your project proposals, tailoring workshops and debates to reflect the needs of the cohort. You need to work independently to meet your own brief. Throughout the module, you demonstrate an awareness of personal and professional responsibility in the realisation of a body of work. The Professional Development in Context module works alongside this module, supporting the organisation and delivery of the Major Project in a public context, through exhibition, screening, publishing, presentation or another appropriate medium.
19	Scheduled teaching and learning activities Teaching and learning activities include: one-to-one tutorials, lectures, seminars, presentations, and specialist workshops from visiting lecturers and industry specialists. The module incorporates Skills Workshop. Seminars have a focus on project management: from developing a project from initial ideas through to production, post-production and final presentation. *Formative assessment:* One-to-one tutorials and presentations allow for regular critique and peer review, interrogating and supporting the development of project ideas, through critical and contextual debates with tutors and peers. *Summative assessment:* The creative quality and analytical evaluation of the final presented project is the realisation of applied learning, skills and knowledge developed throughout the module.

20	Intended learning outcomes *By successful completion of the module, you will be able to deomonstrate:*	*How assessed*
	1 Systematic understanding of complex ideas and concepts relevant to the development of a Film, Photography or Media Arts proposal.	F1, F2, S1
	2 The ability to synthesize theoretical concepts and the application of established techniques to produce a coherent body of work and communicate it effectively	F2, S1, S2
	3 The ability to plan, manage and realise the production of a body of work to a professional standard.	F2, S1
	4 Systematic understanding of the of professional practice within Film, Photography and Media Arts.	F2, S1, S2
	5 Critical reflection on the development and resolution of a project.	S2
21	Assessment and feedback Formative exercises and tasks: F1. Project proposal F2. Presentations	
	Summative assessments: S1. Creative outcomes with supporting evidence: including production folder or workbook (equivalent 8,500 words) S2. Critical and reflective evaluation (1,500 words)	Weighting% 85% 15%

Learning resources

Individual reading will be dependent on topic of specialist enquiry and recommendations made.

Key texts:

Alton, J., Bailey, J. and McCarthy, T. (2013) *Painting With Light*. Berkeley: University Of California Press.

Avarese, Tom. (2017) *Post Sound Design: The Art and Craft of Post Production For The Moving Image.* 1st ed. Bloomsbury Academic.

Brown, B. (2016) *Cinematography: Theory and Practice: Image Making for Cinematographers and Directors*. 3rd edn. Routledge.

Lee, J.J.J., Gillen, A.M. and J, J. (2010) *The Producer's Business Handbook: The Roadmap for the Balanced Film Producer*. 3rd edn. Focal Press.

Malloy, Tom. (2012) *Bankroll.* 1st ed. Studio City, CA: Michael Wiese Productions.

Paez, Sergio & Jew, Anson. Professional Storyboarding, Rules of Thumb (Focal Press 2013)

Peter W. Rea and David K. Irving. (2001) Producing and directing the short film and video. Focal Press.

Frost, J. (2009) Cinematography for Directors: A Guide for Creative Collaboration (Studio City, Michael Weisse Productions)

Mackendrick, Alexander (2006) On Film-making: An Introduction to the Craft of the Director (Faber &Faber)

Murch, W. (2001) In the blink of an eye: A perspective on film editing. Los Angeles: Silman-James Press.

Ondaatje, M. (2002) The Conversations: Walter Murch and the art of editing film. London: Bloomsbury.

Roberta Marie Munroe. (2009) How not to make a short film: Secrets from a Sundance Programmer (Google Books)

Stump, David (2014) Digital Cinematography: Fundamentals, Tools, Techniques and Workflows (Focal Press)

Key Photography Texts

- Alton, J., Bailey, J. and McCarthy, T. (2013) Painting With Light. Berkeley: University Of California Press.
- Berger, J. (1980) About Looking, Bloomsbury
- Clarke, G. (1997) The Photograph, Oxford History of Art
- Cotton, C. (2014) The Photograph as Contemporary Art, Thames & Hudson
- Ritchin, F. (2013) Bending the Frame, Aperture

Current Journals:

- Sight and Sound
- Little White Lies
- Aesthetica
- British Journal of Photography
- Aperture
- Royal Photographic Society

Key web-based and electronic resources:

Library Plus online including:

- EBSCO
- VLeBooks
- ProQuest Ebook Central
- JSTOR
- Cite Them Right Online

www.bfi.org.uk

Specialist resources:

Further resources will be determined by the ideas and themes generated within your self-led project(s). Supervising tutors will have input and provide guidance regarding relevant resources.

	Preparatory work	
23	**Subject Specific Preparation** You may wish to continue ideas started within the Exploratory Project Module. Ideas and debates formed in the Critical and Contextual Research module may also give a theoretical starting point for your Major Project. The Professional Development Module should inform and support the professional context and outlets for the work. **Study Skills Support** Participation in the HE.LP programme workshops, as detailed below, will help in the preparation for this module. Recommended workshops on the topics below: • Academic Writing workshop • Referencing and avoiding plagiarism workshop	

1	Module code	FMA6004-40
2	Module title	Professional Development in Context
3	Owning Programme	Film and Media Arts Production
4	Core, Required or Required* for	BA (Hons) Film and Media Arts Production
5	Level	6
6	UK credits	40
7	ECTS credits	20
8	Optional for	N/A
9	Excluded combinations	N/A

10	Pre-requisite or co-requisite	N/A
11	Class contact time: total hours	Total Hours: 150
12	Independent study time: total hours	Total Hours: 250
13	Semester(s) of delivery	Year-long
14	Main campus location	University Centre Weston
15	Module co-ordinator	Tom Vaux
16	Additional costs involved	N/A

	Brief description and aims of module

This module brings together industry understanding and self- awareness as a collaborator, in order to ensure that you leave as ready as possible to step into the industry.

This module focuses on your professional development of specialisms within film, Photography and media arts production.

You identify an area within your specialism to focus on and develop a portfolio evidencing research, practice and experience.

You keep a reflective journal of your professional development, responding to a series of lectures, workshops, visits and your own research and practice.

You develop your commercial awareness and entrepreneurial skills, alongside communication and personal management skills. You work both individually and collaboratively with others to develop, market and deliver your work to a professional standard in a public arena. |
| 17 | Part 1. Professional Development Research and Reflective Journal

You identify an area of study within your specialism, demonstrating an understanding of the professional landscape and produce a portfolio of research and practice on a chosen topic. Examples might include aspects of cinematography, sound design, post-production, documentary production, scriptwriting or direction. If you prefer you may focus on academic research within your field, geared toward progression to post-graduate studies.

You identify contacts and resources, including skills and workshops needed. You also start to identify audiences and outlets for your work, which may include festivals, galleries, clients and online platforms. Your practice demonstrates a sound understanding of budgets, legal matters and the ethical considerations appropriate to your work.

Part 2. Application

You apply what you have learnt in part one of this module, through the organisation and delivery of the Major Project in a public context, through exhibition, screening or other appropriate medium.

You develop a portfolio of work, including an online profile, to support the dissemination of the project. |

	The module aims to: • Critically reflect on and investigate the range of employment and freelance opportunities in the film, photography and media arts industries, enabling the development of professional careers in relevant, discrete disciplines. • Develop a wide range of practical and academic skills that are transferrable and encourage responsibility and entrepreneurship. • Foster awareness and understanding of a full range of relevant resources and technologies that are likely to be encountered within a specialism. • Nurture the development of a creative voice and identity, through individual and collaborative working.
18	Outline syllabus In addition to the development of skills, you participate in careers coaching, and explore employment opportunities within your chosen discipline, critically analysing potential career trajectories. This includes practical workshops, group exploration tasks and lectures delivered by industry and academic practitioners. Work-related projects, work-placements and/or real-world project scenarios enrich the module, encouraging the development of an in-depth understanding of: • project management • professional engagement • effective collaboration with professionals in your chosen sector. Indicative areas of study include: • How to identify and analyse career opportunities and specifically how these relate to chosen path of development. • Professionalism in the workplace. • Higher level communication skills (both written and verbal). • Reflective practice and how this relates to the development of new skills. • Employment and enterprise. • Building, developing and maintaining effective working relationships. • Identifying and forecasting industry market trends and audiences (locally, nationally and globally). • How to consider and develop a careers portfolio. • How a sample of industry sectors are structured and operate. Relevant topics, such as legal and financial aspects of the Film, Photography and Media Arts industries, and business planning form part of the syllabus for this module.

19	Scheduled teaching and learning activities

You conduct independent study and have one-to-one tutorials with a designated supervisor to review progress throughout the duration of the module. You agree your chosen area of development with the designated supervisor and can expect tutor support throughout the professional development process.

Teaching and learning activities include:

- Lectures;
- Seminars;
- Group work and tutorials;
- Presentations;
- Practical workshops;
- One-to-one tutorials.

Educational visits, employer engagement and specialist visiting lecturers drawn from regional and national contacts further support on-campus learning activities. You are encouraged to explore and engage in a range of activities such as forums, performances, industry events, careers fairs and employer engagement exercises (local, regional, national and international).

Through a process of defined research-based activities, you implement self-evaluation in your chosen discipline, defining the market you aspire to work in. You produce a portfolio that evidences, collectively, a sequenced approach to personal and professional development.

The module provides opportunity to further develop the key communication and collaboration skills required to work effectively in the Film, Photography and Media Arts industries.

Formative assessment:

Your presentations allow for regular critique and peer feedback to support your professional development.

Summative assessment:

The specialised research project and professional reflective journal evidence research, exploration and enquiry skills, as well as planning, organisation and management attributes developed as part of the module. The public presentation and subsequent evaluation of its success assess the application of the skills and knowledge acquired from the module. |

		Intended learning outcomes		
20		*By successful completion of the module, you will be able to demonstrate:*		*How assessed*
		1 The ability to carry out research within film, photography and media arts industries using the techniques of exploration, enquiry and critical evaluation.		F1, S1
		2 Plan, justify and present ideas on own professional development in the field of film, photography and media arts.		F2, S2
		3 The ability to critically evaluate existing knowledge and skills to enhance practice and ensure that aspects are at the forefront of the subject area.		F2, S2
		4 The ability to identify and critically engage with an audience and industry networking opportunities.		F1, S1, S3
		5 The ability to analyse and reflect on own professional development and practice within the context of the film, photography and media arts industries.		F1, S2, S3
21		Assessment and feedback Formative exercises and tasks: F1. project research presentations to an audience, class discussion/debate F2. Milestone Presentations t an audience, class discussion/debate		
		Summative assessments: S1. Specialised Research Project (equivalent to 3,000 words). S2. Professional Reflective Journal (equivalent to 2,000 words). S3. Presentation of work in public context (Exhibition, Published, Screening etc.) and evaluation report (equivalent to 5,000 words).		Weighting% 30% 20% 50%

22	Learning resources *University Library print, electronic resources on the VLE:* **Key Texts:** Key texts should be identified by the student as part of their reflective process. However, in order to support successful reflection, students may want to consider the following texts: Bassot, B. (2013) *The reflective journal.* Basingstoke: Palgrave Macmillan Bassot, B. (2015) *The reflective practice guide: An interdisciplinary approach to critical reflection.* London: Routledge Bolton, G. (2014) *Reflective practice: Writing and professional development.* London: Sage Cottrell, S. (2015) *Skills for success: personal development and employability.* Palgrave Macmillan *De Valck, M. (2016) Film Festivals: History, Theory, Method, Practice: London, Routledge* *Edwards, R . & Skerbelis, M. (2012) Complete Filmmaker's Guide to Film Festivals: Your All Access Pass to Launching Your Film on the Festival Circuit: New York, Micahel Wiese* Holland, C. and Neece, J. (2019) Film Festival Secrets: The Ultimate Handbook for Independent Filmmakers, New York, Stomp Tokyo **Key Photography texts:** Association of Photographers. (2014) *Beyond the Lens: Rights, Ethics and Business Practice in Professional Photography.* 4th ed. Association of Photographers Cottrell, S. (2015) *Skills for success: personal development and employability.* Palgrave Macmillan duChemin, D. (2009), *Vision Mongers: Making a Life and a Living in Photography*, New Riders Griffiths, J. (2011) *The Bigger Picture: the Essential Business Guide for Photographers.* Plane Tree Press.

Pritchard, L. (2012) *Setting up a Successful Photography Business: How to be a Professional Photographe*r. A & C Black Publishers Ltd.

Sylvan, R. (2010) *Taking Stock: Make Money in Microstock Creating Photos That Sell,* Peachpit Press.

Tracy, J. (2014) *Freelance Photographers Market Handbook.* BFP Books.

Tracy, J. (2015) *Freelance Photographers Market Handbook.* BFP Books

Current Journals:

Resolution - Audio Production Magazine www.resolutionmag.com

Key web-based and electronic resources:

Library Plus online including:

- EBSCO
- VLeBooks
- ProQuest Ebook Central
- JSTOR
- Cite Them Right Online
- National Union of Journalists (NUJ)
  https://www.nuj.org.uk/home/
- NUJ London Photographers' Branch
  http://londonphotographers.org/
- Creators' Rights Alliance bringing together the major UK organisations representing copyright, available online from: http://www.creatorsrights.org.uk
- Design Council Business Essentials information, available online from: http://www.designcouncil.org.uk/en/About-Design/Business-Essentials

Other web-based and electronic resources:

- http://www.bfi.org.uk/
- **www.screenskills.com**

- https://creativeskillset.org/

- http://www.creativeengland.co.uk/

- www.screendaily.com

- www.resolutionmag.com

- https://creators.vice.com/en_uk

- http://www.source.ie/index.php

- http://www.equivalence.com

- http://www.colorsmagazine.com

- http://www.bjp-online.com

- http://www.aperture.org

- http://duckrabbit.info

- http://icvl.co.uk

- http://storycenter.org

- http://www.photovoice.org

- http://akinabooks.com

- http://onegiantarm.com

- http://www.selfpublishbehappy.com

LinkedIn Learning

Specialist resources: The programme area has a wide range of resources available for study.

23	Preparatory work **Subject Specific Preparation** At levels 4 and 5 you will have begun to consider your career trajectory. You may reflect on your previous experiences and career intent to inform an approach to this module. Independent thinking, reading and research relating to aspects of the Film, Photography and Media Arts industries will provide a broad context for the module. You should consider your career options and understand the importance of developing a 'portfolio' career. Familiarity with developments in the industry is considered valuable; therefore you will be encouraged to read journals, blogs etc. **Study Skills Support** Participation in the HE.LP programme workshops, as detailed below, will help in the preparation for this module. Recommended attendance at the workshop on the topic below: - Reflective writing recap workshop. **Careers Related Preparation** Developing a sound knowledge of the experience and technical skills needed to enter film, photography and media based professions, together with the ability to network and showcase these skills through CV, showreel and job applications, is an essential requirement for employment and further study on graduation. Utilise key resources on the Careers Coaching Pages of Teams to explore routes into the industry: Visit the 'Working in…' course specific resources to explore career options in - Digital and Multi-Media - Television, Film and Media - Photography - Media Arts Visit the 'CVs and Other Careers Advice' section for information on: - CVs Recruitment and Application Advice - Further Study and UCAS - Self-Employment and Portfolio Working **Digital Skills** You need the following digital skills: - Manage and maintain profiles and make sure they are suitable for different networks e.g. personal, professional, academic.

	• Attend to digital reputation when posting and communicating online. • Understand how personal data is collected and used in different systems and use privacy settings appropriately. • Maintain a current digital CV or portfolio of work. • Make sure outcomes of learning and other achievements are accessible in digital forms (e.g. via an e-portfolio, digital CV, personal website).