



**CORPORATE AND ACADEMIC SERVICES**

**MODULE SPECIFICATION**

Part 1: Basic Data					
Module Title	Mastering the Business				
Module Code	UALAKV-30-M	Level	M	Version	1
Owning Faculty	Arts, Creative Industries and Education	Field	Lens and Moving Image		
Contributes towards	MA Wildlife Filmmaking; Postgraduate Certificate Wildlife Filmmaking; Postgraduate Diploma Wildlife Filmmaking				
UWE Credit Rating	30	ECTS Credit Rating	15	Module Type	Project
Pre-requisites	N/A		Co- requisites	N/A	
Excluded Combinations	N/A		Module Entry requirements		
Valid From	September 2012		Valid to	September 2018	

<b>CAP Approval Date</b>	1 June 2012
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Part 2: Learning and Teaching	
Learning Outcomes	<p>On successful completion of this module students will be able to:</p> <ol style="list-style-type: none"> <li>1. Understand and critically analyse the commercial environment of areas of natural history programming including the factors that inform commissioning decisions (Component A);</li> <li>2. Recognise and analyse the influence of market demand on creative content development and what makes for successful pitching of wildlife media products (Component A);</li> <li>3. Demonstrate understanding of issues of the ethical responsibilities of wildlife media producers and a working knowledge of relevant media law and production protocols (Component A);</li> <li>4. Demonstrate an understanding of narrative construction in a range of programming genres through practical application (Component A);</li> <li>5. Understand and begin to apply the elements and conventions of and craft techniques associated with various forms of production (Component A);</li> <li>6. Undertake a range of production and technical craft roles through a series of individual and small group projects, demonstrating basic technical and production skills (Component A);</li> <li>7. Demonstrate an appreciation of the factors that contribute to effective teamwork and the quality and productivity of the production process (Component A);</li> <li>8. Developing awareness of the potential future direction of their own media practice and demonstrate understanding of how to conduct a resource</li> </ol>

	<p>investigation specific to this professional field to support their own development (Component A);</p> <p>9. Develop their industry mentor relationship/s and negotiate terms for an appropriate level of support through the programme (Component A).</p> <p>In addition the educational experience may explore, develop, and practise <u>but not formally discretely assess</u> the following:</p> <ul style="list-style-type: none"> <li>• Understand and work according to the expectations of postgraduate study within a professional practice context</li> <li>• Understand the aims and objectives of the whole programme of study, make connections between the modules and forge relationships with peers, teaching staff, and the university community as a whole</li> <li>• Achieve a range of technical, production and generic performance statements at a basic level based on the following Skillset NOS: Production (Film &amp; TV) 2005; Directors 2003; Sound 2009; Camera 2008; Lighting for Film &amp; Television 2006; Editing 2007; Contribute to good working relationships (Skillset NOS X1); Contribute to the quality and productivity of the production process (Skillset NOS X6); Conduct an assessment of risks in the workplace and ensure own actions reduce risks to Health and Safety (Skillset NOS X3); Skillset NOS: Law &amp; Compliance for Broadcasting 2010</li> </ul>
Syllabus Outline	<p>The purpose of this module is to introduce the student to the specialist field of wildlife media production and to enable them to begin to understand key areas of professional concern. It will examine the key skills in the business where creative content creation, market demand and effective production management go hand-in-hand. The module gives an overview of a number of important business, contexts, drivers and processes within natural history programming. It blends lectures and seminars exploring the commercial, ethical and production contexts with a series of production exercises which enable students to apply their knowledge and understanding to facilitate the development of their professional practice.</p> <p>It will outline the commissioning and development process and the audience and market contexts. It will provide insight into the commercial environment and the way productions are financed and put together through co-production financial deals and then marketed nationally, internationally and globally. It will look at the way in which assets and brands are created and handled through the value chain as well as key issues such as compliance, editorial policy and intellectual property.</p> <p>The module also provides students with a thorough grounding in broadcasting codes and conventions. It explores theories of broadcast ethics via a number of pertinent case studies and provides students with opportunities to develop analytical and journalistic writing skills. Students will examine ethical theories and media regulatory systems, and apply their understanding to contemporary examples.</p> <p>Alongside, students will take part in a number of rapid turnaround production exercises – some individual and some based around team working - supported by intensive technical workshops. These projects, formulated with BBC Partners, will be designed to introduce students to and immerse them in a wide range of media production so they understand the narrative potential and editorial demands of each particular genre and how to deliver these via appropriate use of craft techniques. Projects may include TV studio production, radio feature, photo essay, archive item, 'digital story', short documentary, 'making of' feature and 'sizzle reel'.</p> <p>Students will undertake a diagnostic skills audit early on in the module. Altogether, the teaching and learning, including group and individual tutorials, will underpin students' professional development, enabling them to explore career routes into this field of programme making. Students' professional development will be additionally supported via an industry mentor scheme embedded through the programme; in this module students will be matched with their mentor/s and start to build aims for the relationship.</p>
Contact Hours/Scheduled	The scheduled contact hours will be 26 days or approximately 156 hours encompassing all teaching activity as outlined below.

Hours	
Teaching and Learning Methods	<p>Formal lectures and seminars will introduce key aspects of the module. In addition, there will be a range of master-classes and guest speaker sessions delivered in partnership with the BBC and NHU. In addition, students may have the opportunity to attend specialist conferences relevant to the teaching and learning activity.</p> <p>A series of production exercises run alongside. These practical assignments are achieved either in a supervised workshop setting or via independent study. They are supported by an extensive range of relevant production and technical workshops and a series of individual and group tutorials. Students' professional development will be additionally supported via the programme's industry mentor scheme.</p> <p>Students receive formative feedback via tutorial sessions and mentor meetings. Some practical assignments, especially those which involve large groups operating in a workshop context, will be formatively assessed in plenary sessions following completion of the exercise.</p> <p>Students are expected to show initiative, be self-motivated, and able to work independently.</p> <p><b>Scheduled learning</b> includes lectures, seminars, tutorials, project supervision, demonstration, practical classes and workshops; fieldwork; external visits; supervised time in studio/workshop = 156 hours</p> <p><b>Independent learning</b> includes hours engaged with essential reading, case study preparation, individual and group project work, assignment preparation and completion etc. = 144 hours</p>
Reading Strategy	<p>Any <b>core reading and viewing</b>, including specialist resources supplied by BBC partners, will be indicated clearly, along with the method for accessing it, e.g. students may be given a print study pack or referred to texts that are available electronically or in the Library. Detailed reading and viewing lists, including recommended <b>further reading and viewing</b>, will be made available through relevant channels as above.</p> <p>Students are expected to identify additional <b>further reading and viewing</b> relevant to their chosen topic for themselves. They will be required to read and view widely using the library catalogue, a variety of bibliographic and full text databases, and Internet resources. Many resources can be accessed remotely. The purpose of this further reading is to ensure students are familiar with current research, classic works and material specific to their interests.</p> <p>In terms of <b>access and skills</b>, library sessions are offered to support the development of literature and moving image and other media searching. Students will be presented with further opportunities within the curriculum to develop their information retrieval and evaluation skills in order to identify appropriate resources effectively. Additional support is available through the Library Services web pages, including interactive tutorials on finding books and journals, evaluating information and referencing.</p>
Indicative Reading List	<p>The following list is offered to provide validation panels/accrediting bodies with an indication of the type and level of information students may be expected to consult. As such, its currency may wane during the life span of the module specification. However, CURRENT advice on readings will be available via the module handbooks.</p> <p><b>Ethics</b>  Berry, D. (2000) <i>Ethics and Media Culture</i>. Oxford: Focal Press.  Bertrand, C-J. (2000) <i>Media Ethics and Accountability Systems</i>. Piscataway, N.J.: Transaction.  Gordon, D., Klitros, J.M., Merrill, J.C., and Reuss, C. (2009) <i>Controversies in Media Ethics</i>. London: Routledge.  Hargreaves, I. (2003) <i>Journalism Truth or Dare?</i> Oxford: Oxford University Press.  Keeble, R. (2008) <i>Ethics for Journalists</i>. London: Routledge.  Kieran, M. (1998) <i>Media Ethics</i>. London: Routledge.  Patterson, P. and Wilkins. L. (1998) <i>Media Ethics: Issues and Cases</i>. Maidenhead:</p>

McGraw Hill Higher Education.  
 Wilkins, L. and Christian, C. (2008) *Handbook of Mass Media Ethics*. London: Routledge.

**Online-Resources**  
<http://www.pcc.org.uk/> and the Broadcasting Standards Commission  
<http://www.ofcom.org.uk>  
<http://www.bbc.co.uk/complaints/>

**BBC Assets**  
 Draft BBC Natural History Unit Guidelines for Filming Animals (April 2011)

**Business and Production**  
 Angell, R. (2009) *Getting in to Television* Rev. And updated 9th ed. Oxford: How To Books.  
 Artis, A. (2008) *The Shut Up and Shoot Documentary Guide*. Oxford: Focal Press  
 Bernard, S.C. (2009) *Archival Storytelling: A Filmmaker's Guide to Finding, Using, and Licencing Third-Party Visuals and Music*. Oxford: Focal Press.  
 Bernard, S.C. (2011) *Documentary Storytelling Creative: Nonfiction on Screen, 3rd ed.* Oxford: Focal Press.  
 Biewen, J. (2010) *Reality Radio: Telling True Stories in Sound*. Durham, NC: University of North Carolina Press.  
 Caulfield, A. (2009) *Writing for Radio: A Practical Guide*. Ramsbury: Crowood.  
 Glynn, A. (2008) *Documentaries and How to Make Them*. Harpenden: Creative Essentials.  
 Marland, J. (2010) *The Language of Filmmaking*. Lausanne: AVA Academia.  
 Millerson, G. (2001) *Video Production Handbook*. Oxford: Focal Press.  
 Musburger, R. (2010) *Single Camera Video Production*. Oxford: Focal Press.  
 Rumsey, F. and McCormick, T. (2002) *Sound and Recording: an Introduction*. 4th ed. Oxford: Focal Press.  
 Sharp, E. (2009) *How to Get a Job in Television*. London: A&C Black.  
 Simon, D. (2006) *Film & Video Budgets*. 4th updated ed. Studio City, CA: Michael Wiese Productions.  
 Stradling, L. (2010) *Production Management for TV and Film: The Professional's Guide*. London: Methuen Drama.  
 Thompson, R. (2009) *Grammar of the Shot*. 2nd ed. Oxford: Focal Press.  
 Thompson, R. (2009) *Grammar of the Edit*. 2nd ed. Oxford: Focal Press.  
 Watkinson, J. (2001) *The Art of Digital Radio*. 3rd ed. Oxford: Focal Press.  
 Worthington, C. (2008) *Basics Film-making 01: Producing*. Lausanne: AVA Academia.

**Video / Film Production On-line Resources**  
 Kays - [www.kays.co.uk](http://www.kays.co.uk)  
 The Knowledge - [www.theknowledgeonline.com](http://www.theknowledgeonline.com)  
 The Production Guide - [www.theproductionguide.co.uk](http://www.theproductionguide.co.uk)  
 The White Book - [www.whitebook.co.uk](http://www.whitebook.co.uk)

**BBC Assets**  
 The BBC will provide a range of viewing and documentation assets.

**Part 3: Assessment**

<p>Assessment Strategy</p>	<p>The summative assessment is as follows:</p> <p>Component A, 1: Portfolio 100%</p> <p>Students are required to submit a portfolio of work, which will include the outcomes of set tasks throughout the module. These will be designed to enable students to develop and demonstrate for the purposes of assessment their acquisition of the skills, knowledge, understandings and experiences that will enable them to meet the learning outcomes for the module.</p> <p>Examples of the specific tasks to be included in the portfolio will be clearly</p>
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defined in the Module Handbook. These may include:

- A live-presentation which examines an aspect of current industry practice in the light of current industry practice and future-trends and/or
- A short (2,500 word) essay which examines an ethical incident in wildlife filmmaking and examines it in the light of broadcasting codes, and legal and ethical frameworks and/or
- A range of practical production exercises and/or
- A reflective learning log

Assessment Criteria	Relating to Learning Outcomes
1. Demonstrate knowledge and understanding of the field of practice;	1, 2, 3, 4, 5, 6, 7, 8,
2. Evidence of commitment to building a portfolio of creative, technical, editorial and production skills;	4, 6, 7, 8
3. Operate at a professional level in the gathering of information and ideas development as well as the execution and presentation of work;	1, 2, 3, 4, 5, 6, 7, 8,
4. Conduct research across a range of contextual and subject-specific sources and synthesise the information gained to make informed decisions;	1, 2, 3, 4, 5, 8,
5. Apply appropriate research and production methods to the development, realisation, communication and presentation of their ideas and production work;	1, 2, 3, 4, 5, 6, 7, 8,
6. Apply critical and creative independence in the development and realisation of their ideas within the context of specialist practice;	1, 2, 3, 4, 5, 6
7. Justify and validate their ideas within the context of contemporary wildlife filmmaking practice;	1, 2, 3, 4, 5, 6, 7, 8,
8. An ability to comment critically on the strengths and weaknesses of the work produced throughout the module, including evidence of an ability to critique artefacts and practice methodologies within a broader media context.	1, 2, 3, 4, 5, 6, 7, 8,

Identify final assessment component and element	<b>Component A</b>	
% weighting between components A and B (Standard modules only)	<b>A:</b>	<b>B:</b>
	100%	
<b>First Sit</b>		
<b>Component A</b> (controlled conditions) <b>Description of each element</b>	<b>Element weighting</b> <i>(as % of component)</i>	
1. Portfolio	100%	
2.		
<b>Component B</b> <b>Description of each element</b>	<b>Element weighting</b> <i>(as % of component)</i>	
1.		
2.		

<b>Resit (further attendance at taught classes is not required)</b>		
<b>Component A</b> (controlled conditions) <b>Description of each element</b>	<b>Element weighting</b> <i>(as % of component)</i>	
1. Portfolio	100%	
2.		
<b>Component B</b> <b>Description of each element</b>	<b>Element weighting</b> <i>(as % of component)</i>	
1.		
2.		
If a student is permitted an <b>EXCEPTIONAL RETAKE</b> of the module the assessment will be that indicated by the Module Description at the time that retake commences.		