



**CORPORATE AND ACADEMIC SERVICES**

**MODULE SPECIFICATION**

Part 1: Basic Data					
Module Title	The Business of Factual				
Module Code	UACAT8-30-M	Level	M	Version	1
Owning Faculty	ACE	Field	Cultural and Media Studies		
Contributes towards	MA Documentary and Features				
UWE Credit Rating	30	ECTS Credit Rating	15	Module Type	Project
Pre-requisites			Co- requisites		
Excluded Combinations			Module Entry requirements		
Valid From	September 2013	Valid to	September 2019		

<b>CAP Approval Date</b>	30 <sup>th</sup> May 2013
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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 documentary and factual programming including the factors that inform commissioning decisions and the industry processes required to develop and pitch successful documentary and factual media products (Component A);</li> <li>2. Identify and critically analyse key factors driving audience engagement and appreciation, including how documentary and factual programmes develop audience relationships across multi-platforms and through marketing and online brand extensions (Component A);</li> <li>3. Demonstrate understanding of issues of the ethical responsibilities of documentary and factual media producers and a working knowledge of relevant media law and production protocols (Component A);</li> <li>4. Research and develop logistical and creative plans for documentary and factual programming demonstrating 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> </ol>

	<p>8. Develop an awareness of the potential future direction of their own media practice and demonstrate understanding of how to conduct a resource investigation specific to this professional field to support their own development (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 students to the specialist field of documentary and factual programming and to enable them to begin to understand key areas of professional concern. It gives an overview of a number of important business contexts, commercial drivers and production processes and examines key skills required for employment.</p> <p>It blends lectures and seminars exploring the commercial, ethical and production concerns with a series of production exercises designed in conjunction with BBC partners to enable students to apply their knowledge and understanding and facilitate the development of their professional skills.</p> <p>The module outlines the commissioning process, providing insight into what commissioners and audiences want. It looks at the business of development where creative content creation, market demand and effective production management go hand-in-hand; it explores the different demands of single documentaries, factual series, features and formats and the importance of the building the proposition and talent package.</p> <p>It provides insight into the commercial environment and the business of production finance, brand creation, marketing and how assets are handled through the value chain. It examine key issues such as compliance, editorial policy and intellectual property, providing students with a thorough grounding in appropriate broadcasting codes and conventions and a practical opportunity to explore them by analysing a range of current debates and case studies in the field.</p> <p>Working in teams and supported by intensive technical workshops, students are introduced to and immersed 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. In addition, students learn key skills in production and talent management.</p> <p>Projects may include TV studio production, radio feature, photo essay, archive item, 'digital story', short documentary, 'making of' feature and 'sizzle reel'. This production element also enables students to explore career routes into this field of programme making. Their professional development is additionally supported via an industry mentor scheme embedded through the programme; in this module students are matched with their mentor/s and start to build aims for the relationship.</p>
Contact Hours	The scheduled contact hours will be approximately 144 hours encompassing all teaching activity as outlined below.

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 BBC Factual. 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 committed to developing a professional standard of practice. They must be able to work effectively, both independently and in teams to support each others' learning and development.</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 = 144 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. = 156 hours</p>
Key Information Sets Information	Not applicable
Reading Strategy	<p><b>Core readings</b> Any essential reading will be indicated clearly, along with the method for accessing it or be referred to texts that are available electronically or in the Library. Module guides will also reflect the range of reading to be carried out.</p> <p><b>Further readings</b> Further reading will be required to supplement the set text and other printed readings. Students are expected to identify all other reading relevant to their chosen topic for themselves. They will be required to read widely using the library search, 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 from the academic literature.</p> <p><b>Access and skills</b> The development of literature searching skills is supported by a Library seminar provided within the first semester. Students will be presented with further opportunities within the curriculum to develop their information retrieval and evaluation skills in order to identify such 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 the validation panels 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, as indicated above, CURRENT advice on readings and viewing will be available via other more frequently updated mechanisms.</p> <p>Alia, V. (2004) <i>Media ethics &amp; social change</i>. Edinburgh: Edinburgh University.</p> <p>Angell, R. (2009) <i>Getting in to film and television</i>, Revised and updated 9th Ed. Oxford: How To Books.</p>

- Artis, A. (2008) *The shut up and shoot documentary guide*. Oxford: Focal Press
- Barnwell, J. (2008) *The fundamentals of filmmaking*. Lausanne: AVA Academia.
- Bernard, S.C. (2009) *Archival storytelling: a filmmaker's guide to finding, using, and licencing third-party visuals and music*. Oxford: Focal Press.
- Bertrand, C-J. (2000) *Media ethics and accountability systems*. Piscataway, N.J.: Transaction.
- 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.
- Davies, A. (2007) *The film finance handbook: how to fund your film*. London: Netribution.
- De Grunwald, T. (2008) *Dude, where's my career? : the guide for baffled graduates*. Summersdale Publishers Ltd.
- Glynne, A. (2008) *Documentaries and how to make them*. Harpenden: Creative Essentials.
- Gordon, D., Klitros, J.M., Merrill, J.C., and Reuss, C. (2009) *Controversies in media ethics*. London: Routledge.
- Grove, E. (2009) *Beginning filmmaking 100 easy steps from script to screen*. London: A&C Black.
- Harcup, T. (2007) *The ethical journalist*. London: Sage.
- Hargreaves, I. (2003) *Journalism truth or dare?* Oxford: Oxford University Press.
- Holland, P. (2000) *The television handbook*, 2nd Ed. London: Routledge.
- Keeble, R. (2008) *Ethics for journalists*. London: Routledge.
- Lees, N. (2010) *Greenlit: developing factual/reality TV ideas from concept to pitch*. London: A&C Black - Methuen Drama imprint
- Levinson, L. (2010) *Filmmakers and financing, business plans for independents*, 6th Ed. Oxford: Focal Press.
- Llewellyn, S. (2003) *A career handbook for TV, radio, film, video and interactive media*, 2nd Ed. London: Skillset.
- Koster, R. (2010) *The budget book for film and television*. Oxford: Focal Press.
- 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.
- Quinn, E. and Counihan, J. (2006) *The pitch*. Oxford: Focal Press.
- Rumsey, F. and McCormick, T. (2009) *Sound and recording an introduction*. 4th ed. Oxford: Focal Press.
- Russell, E. (2008) *The fundamentals of marketing*. Lausanne: AVA Academia.
- 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.

Wilkins, L. and Christian, C. (2008) *Handbook of mass media ethics*. London: Routledge.

Winston, B (2000) *Lies, damn lies and documentaries* London, BFI

Worthington, C. (2008) *Basics film-making 01: producing*. Lausanne: AVA Academia.

### Part 3: Assessment

#### Assessment Strategy

The summative assessment is as follows:

Component A: Portfolio 100%

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.

Examples of the specific tasks to be included in the portfolio will be clearly defined in the Module Handbook. These may include:

- A live presentation which examines an aspect of 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 documentary or factual programming 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. Critically analyse diverse factors at play in the commercial environment of contemporary documentary and factual programming;	1, 2, 3, 4, 5, 6, 7, 8
3. Operate at a professional level in the gathering and synthesis of information and ideas development as well as the execution and presentation of work;	1, 2, 3, 4, 5, 6, 7, 8
4. Evidence of commitment to building a portfolio of creative, technical, editorial and production skills;	4, 6, 7, 8
5. Apply appropriate research and production methods to the development, realisation,	1, 2, 3, 4, 5, 6, 7, 8,

	communication and presentation of their ideas and production work;	
	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. 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,
	8. Quality of plan and outputs demonstrating independent research and practice to support their own professional development.	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>
	<b>100</b>	
<b>First Sit</b>		
<b>Component A</b> (controlled conditions) <b>Description of each element</b>	<b>Element weighting</b> <b>(as % of component)</b>	
1. Portfolio	100%	
2.(etc)		
<b>Component B</b> <b>Description of each element</b>	<b>Element weighting</b> <b>(as % of component)</b>	
1.		
2.(etc)		

<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> <b>(as % of component)</b>	
1. Portfolio	100%	
2.(etc)		
<b>Component B</b> <b>Description of each element</b>	<b>Element weighting</b> <b>(as % of component)</b>	
1.		
2.(etc)		
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.		

