ACADEMIC SERVICES

**University of the West of England
BRISTOL**

MODULE SPECIFICATION

Part 1: Information			
Module Title	Creative Producer		
Module Code	UALAUP-15-1	Level	1
For implementation from	September 2017		
UWE Credit Rating	15	ECTS Credit Rating	7.5
Faculty	ACE	Field	Lens and Moving Image
Department	Film and Journalism		
Contributes towards	BA (Hons) Filmmaking (compulsory)		
Module type:	Project		
Pre-requisites	None		
Excluded Combinations	None		
Co- requisites	None		
Module Entry requirements	N/A		

Part 2: Description
The aim of this module is to introduce students to the broad skills base of the producer, a key role in film and media production. The main focus is on developing a working understanding of the context and theories of creative choices made in pre-production. However, the module also explores how pre-production lays the foundation for the production and post-production stages, including deliverables and distribution. Students are introduced to a range of professional research and creative development methods as well as developing core practical skills in industry standard budgeting, scheduling and risk assessment. Students also learn to use other pre-production planning processes, such as location scouting, storyboards, shot-lists and mood reels. A key attribute of the producer is resourcefulness and students are supported through the activity of this module to develop enterprise awareness in the context of filmmaking and wider media production **Indicative syllabus**   - Film and wider media industry overview: key organizations, mechanisms of funding and commissioning, audiences, media assets and deliverables, distribution strategies and outlets   - Creative project research, idea generation and development methods   - Working with writers, directors and other HoDs, using creative development and pre-production strategies   - Casting talent and crewing-up   - Project planning and resource management, including budgeting, scheduling, risk assessment and sustainable film production   - Leadership qualities and people skills   - Enterprise attributes, such as building a professional network   - Pitching projects, verbally and in writing

Students undertake short practical assignments in small groups or individually that enable them to develop a range of producer skills as well as apply production theory and concept development. The exercises also support discussion and interaction in relation to wider aspects of creative practice, professional attitudes and learning skills. The specific assignments will be detailed in the Module Handbook.

Lectures introduce aspects of the syllabus which are expanded on in screenings, seminars and workshops. At programme level, there will be a wide range of industry guest speakers who will provide case studies supporting the activity of the module. In addition, there are scheduled group tutorials to support project work.

Part 3: Assessment

Assessment strategy
The assessment enables the student to demonstrate achievement across all the learning outcomes of the module. This assessment type has been chosen to enable students to combine a range of outputs supported by the teaching and learning and to provide flexibility in selecting these in relation to current industry practice. Formative and summative assessments are designed to provide the opportunity for students to understand and reflect upon their achievements and to support the monitoring of progress by tutors and students.

Formative assessment
During the module, students participate in live critiques of presented work (their own and others') in which all students will be expected to contribute to the constructive critical evaluation of fellow students' work. Feedback (verbal and/or in writing) from tutors at regular points throughout the module provides students with a clear understanding of their progress and how this can be improved.

Summative assessment
Component A1: Portfolio (100%)

Students produce a Portfolio: guidance as to the approach and detailed requirements for which are fully explained in the Module Handbook. Indicative items are a pitch document and a shoot pack.

Assessment criteria (as related to learning outcomes)
Students will be assessed using the following criteria:

- **Research and Creative Development:** the level of use of research and development methods and correlation between research and concept development (LO1, LO2, LO3, LO4);
- **Audience Engagement and Storytelling:** the level of appreciation of how audiences will be engaged by the work (LO1, LO2, LO7, LO8)
- **Craft and Technical Skills:** the level of correct use of professional pre-production methods and skills (LO3, LO5, LO6);
- **Professional Practice:** the level of commitment to group work through self-management and the confident use of transferable and communication skills (LO2, LO4, LO7, LO8)
- **Contextual Understanding and Critical Analysis:** the level of ability to situate the work in the wider context of the film and media industry (LO1, LO2, LO7, LO8)

Identify final timetabled piece of assessment (component and element)	Component A	
	A:	**B**:
% weighting between components A and B (Standard modules only)	**100%**	

First Sit	
Component A (controlled conditions) **Description of each element**	**Element weighting** **(as % of component)**
1. Portfolio	100%
Resit (further attendance at taught classes is not required)	
Component A (controlled conditions) **Description of each element**	**Element weighting** **(as % of component)**

1. Portfolio	100%

Part 4: Teaching and Learning Methods

Learning Outcomes	On successful completion of this module students will be able to: 1. Identify film and wider media industry contexts (such as funding, commissioning, audiences and distribution) and apply these to project development; 2. Select and apply appropriate research and creative development methods to project work; 3. Use a range of pre-production project planning and resource management methods; 4. Recognise and practice the principles of professional collaborative practice; 5. Use industry standard budgeting and scheduling methods and software; 6. Undertake risk assessment, demonstrating effective application of health and safety principles; 7. Design and present an organised selection of materials; 8. Communicate clearly, both verbally and in writing. All assessed through Component A1.

Key Information Sets Information (KIS) Contact Hours	

Key Information Set - Module data

Number of credits for this module				15	

Hours to be allocated	Scheduled learning and teaching study hours	Independent study hours	Placement study hours	Allocated Hours	
150	36	114	0	150	✅

Total Assessment

The table below indicates as a percentage the total assessment of the module which constitutes a;

Written Exam: Unseen or open book written exam
Coursework: Written assignment or essay, report, dissertation, portfolio, project or in class test
Practical Exam: Oral Assessment and/or presentation, practical skills assessment, practical exam (i.e. an exam determining mastery of a technique)

Total assessment of the module:		
Written exam assessment percentage	0%
Coursework assessment percentage	100%
Practical exam assessment percentage	0%
	100%

Reading List	The following list is indicative and will up-dated for publication as a reading list on *http://readinglists.uwe.ac.uk* and in the Module Handbook and as an on-line list on Blackboard.

Core reading
BFI (2016) Statistical Yearbook 2015 [online]. Available from:
http://www.bfi.org.uk/education-research/film-industry-statistics-research/statistical-yearbook.
A source of useful and current official industry data.
Bloore, P. (2009) *Redefining the Independent Film Value Chain.* London, UKFC. [online].
Available from: http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/redefining-the-independent-film-value-chain.pdf.
This article forces the independent producer to understand where money can be made in the film industry.
Creativeskillset: The producer
http://creativeskillset.org/job_roles/757_producer
Finney, A. 2010, *The international film business: a market guide beyond Hollywood,*
Routledge, London.
Using many case studies of low budget, independent and Hollywood studio films this book shows how funds are found and how money is made from movies.
MacPherson, R. (2009) Producing Creative Producers
On-line at: http://www.academia.edu/254901/Producing_Creative_Producers
Good for the role and importance of creative producers of spotting talent and taking projects to the audience.
Useful to understanding how the industry defines the role and what craft skills are required.
Worthington, C. (2008) *Basics Film-Making 01: Producing.* London: Bloomsbury
Introductory text for film producers

Recommended for student purchase
Singleton, R.S. (1996) *Film Budgeting, Or How Much Will It Cost to Shoot Your Movie* (2nd Ed.) Burbank, LA: Lone Eagle Press
Singleton, R.S. (1991) *Film Scheduling* (2nd Ed.) Burbank, LA: Lone Eagle Press
Singleton, R.S. (1989) *Film Budgeting, Film Scheduling Workbook* (2nd Ed.) Burbank, LA: Lone Eagle Press
Classic 'how to books'
Stradling, L. 2010, *Production management for TV and film: the professional's guide,*
Methuen Drama, London.Excellent breakdown of the role of a line producer, production manager.
Good resources of industry standard documentation and techniques for TV and film.
Speaker at NFTS.

Further reading
Adler, T. (2006) *The Producers Money, Movies and Who Calls the Shots.* London: Bloomsbury
Breakdown of the movers and shakers in the film industry traditionally.
Berney, B. (2006) *The Movie Business Book.* International 3rd ed. Edited Squire, J. E. USA: McGraw Hill.
Excellent interviews and short chapters on the essence of the Hollywood film 'factory'.
Bloore, P (2012) *The Screenplay Business* Focal Press, London
Outline of the relationship between scriptwriters and producers in the film industry.
Crisp, V. 2015, *Film distribution in the digital age: pirates and professionals,* Palgrave Macmillan, Basingstoke, Hampshire.
The impact of Piracy and the digital on film distribution
DCMS (2012) A Future For British Film: It begins with audience [online]. Available from: https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/78460/DCMS_film_policy_review_report-2012_update.pdf. [Accessed on 8th August 2012].
This government white paper outlines a brief history of the film industry but ties it to recommendations that are being felt in the industry today. Useful to understand how supportive the UK government has been to the film industry in the last three decades.
Honthaner, E.L. (2010) *The Complete Film Production Handbook, 4th Edition*, Focal Press
Irving, D. & Rea, P. (2010) *Producing and Directing the Short Film and Video 4th Edition*, Focal Press.
Jones C. (2006) *The Guerilla Film Maker's Handbook*. London: Continuum
Jones, C. (2004) *The Guerilla Film Maker's Movie Blueprint.* London: Continuum.
Kaufman, L. (2009) *Produce Your Own Damn Movie*, Focal Press
Koster, R. (1994) *The Budget book for Film and Television*. Oxford: Focal Press.
Landry, P. 2012, *Scheduling and budgeting your film: a panic-free guide,* Focal,

Amsterdam;London;
Alternative to Shadling (above) but a more 'how to' book.
Lees, N. (2010) *Greenlit: Developing Factual/Reality TV Ideas from Concept to Pitch*.
London: A&C Levinson, L. (2010) *Filmmakers and Financing: Business Plans for Independents.* 6th ed. Oxford: Focal Press.
Lyver, D. (2001) *Basics of the Video Production Diary*. Oxford: Focal Press
Rea, P. and Irving, D. (2010) *Producing and Directing the Short Film and Video. 4th ed. Oxford: Focal Press.*
Millerson, G. (2001) *Video Production Handbook*. Oxford: Focal Press
Rea, P. (2010) *Producing and directing the short film and video* 4th Edition. Oxford: Focal Press
Simon, D. (2006) *Film & Video Budgets 4th updated Edition*, Studio City, LA: Michael Wiese Productions.
Spicer, A., McKenna, A.T. & Meir, C. (2016) *Beyond the bottom line: the producer in film and television studies* Bloomsbury Publishing, New York, NY.
Good overview of the role of producer from an historical perspective, by UWE academics.
Ulin, J (2009) *The Business of Media Distribution: Monetizing Film, TV and Video Content in an Online* Focal Press, London
This book brings into the light the hidden world of financial deals and how the movies are financed, distributed and exhibited as well as how TV is sold in a digital world.
Viljoen, D. (2002) Art of the Deal: Essential Guide to Business Affairs for Television and Film Producers 3rd Ed. London: Pact
Essential handbook

On-line resources
http://abovethelineproducer.blogspot.co.uk/2011/02/breaking-down-script-part-2.html
http://www.bfi.org.uk/sightandsound
http://www.bbc.co.uk/writersroom/
http://www.bbc.co.uk/programmes/p004221f
http://creativeskillset.org/creative_industries/film
Job roles in the film industry
http://creativeskillset.org/who_we_help/training_educators/standards/resource_packs/production_accounting
Production accounting resource pack
http://creativeskillset.org/who_we_help/training_educators/standards/resource_packs/tv_production_manager
Production management resource pack
http://encounters-festival.org.uk/digital-viewing-library/
http://www.depict.org
http://www.festivalfocus.org
www.theknowledgeonline.com
www.the-productionguide.co.uk
www.whitebook.co.uk

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