CORPORATE AND ACADEMIC SERVICES

PROGRAMME SPECIFICATION

Part 1: Basic Data	
Awarding Institution	University of the West of England
Teaching Institution	University of the West of England
Delivery Location	Frenchay Campus
Faculty responsible for programme	Faculty of Arts, Creative Industries and Education
Department responsible for programme	Creative Industries
Modular Scheme Title	MA Wildlife Filmmaking
Professional Statutory or Regulatory Body Links *Name of PSRB* *Type of approval* **Dates**	
Highest Award Title	MA Wildlife Filmmaking
Default Award Title	
Interim Award Titles	PG Cert Wildlife Filmmaking PG Diploma Wildlife Filmmaking
UWE Progression Route	
Mode(s) of Delivery	FT
Codes	**UCAS:** N/A **JACS:** **ISIS2:** D4P312 **HESA:**
Relevant QAA Subject Benchmark Statements	QAA Master's degree characteristics (2010); Subject Benchmark Statements for Art and Design (2008), History of Art, Architecture and Design (2008), Communication, Media, Film and Cultural Studies (2008)
CAP Approval Date	1 June 2012
Valid from Date	September 2012
Valid until Date	September 2018
Version	1

Part 2: Educational Aims of the Programme

This course has been designed in partnership with BBC's acclaimed Natural History Unit (NHU), the world leader in wildlife filmmaking and media production.

It offers high quality training across practical filmmaking and multi-platform programme-making, with the aim of equipping a new generation of programme makers with flair and creativity combined with industry knowledge and business acumen as well as first class production skills and technical know-how.

The course is designed to deliver widening participation in wildlife media production: to create greater potential for new talent from diverse backgrounds to enter this specialist field.

It will produce graduates with skills and understandings suitable for entry level posts in wildlife, natural history, specialist factual programming (including conservation, environmental, adventure, expedition and travel) specifically roles such as Runner, Researcher, Production Management Assistant (PMA), Video Journalist, Assistant Camera Operators, Edit Assistant and On-line Assistant.

The main thrust is linear narrative filmmaking but it will also encompass media production across multi-platforms: radio, TV, cinema, digital platforms (e.g. digital archives, internet web-sites, apps) and aspects of journalism. It also considers the potential of future technologies and their relationship to creative innovations in media production and broadcasting.

It examines wildlife and natural world programming for domestic and international production and consumption; also potentially allied areas of conservation, environmental, adventure, expedition, and travel programming.

Above all, it focuses on developing skills in the art of storytelling and the process of making intelligent and surprising programmes that will captivate audiences and inspire them to engage with the natural world.

The course is practical and production-based: students will conceive of, research, plan, make and deliver a series of projects, which will introduce and develop key understandings and frameworks, practices and skills. Some projects will be rapid turnaround exercises; others will be more substantial group productions. All will be designed to develop a range of technical, team working and craft skills as well as to build critical understandings and skills in narrative design.

The 4 x 30 credits modules in Semester 1 (*Mastering the Business* and *Creating the Story)* and Semester 2 (*Preparing for Production* and *Experience Design*) each contain three inter-related strands of teaching; these modules will provide the foundation to enable students to prepare and deliver the 60 credit final major project module (*Professional Production*) in Semester 3.

The Semester 1 and 2 modules will be delivered via a core lecture programme and, alongside this, a series of bespoke seminars and master-classes. Modules will also incorporate specialist field work trips and e-learning where appropriate. There will be an extensive range of craft workshops and practical production exercises and projects, which will be woven into the module briefs and form part of the assessment.

At a key point in both semesters, students will receive mentoring sessions with their industry mentor/s.

The programme culminates in an extended 4 month production module, where each student

Part 2: Educational Aims of the Programme

will undertake their own 'final major project' (a 10' film or creative media production) enabling them to showcase their portfolio of skills.   This module will be largely self-directed supported by tutorials and sessions with their industry mentor/s: during preparation for filming, post-production and a final exit session focussed around their professional aspirations.

The award route provides opportunities for students to develop and demonstrate knowledge and understanding, qualities, skills and other attributes in the following areas:

Specific Aims

- To recognise the acquisition of knowledge and understanding, conceptual clarity, creativity, innovation and originality as being key characteristics of media practice;

- to establish a questioning and intellectually challenging basis for the study of natural history media production;

- to encourage students to draw on a range of appropriate disciplines and intellectual traditions to develop critical perspectives on the issues, debates, theories and practices that have emerged in response to developments in science communication and the fields of animal behaviour, biodiversity, ecology and the environment;

- to provide opportunities to learn ethically-informed advanced professional skills in specialist factual and natural history media production, including relevant technical craft skills and software;

- to develop a coherent programme of individual study that combines contextual knowledge and critical reflection with the effective development of production methodologies based upon an understanding of pre-production, production and post production;

- to support students in the development of creative, original and intelligent work in media;

- to equip students to undertake independent and innovative practice into natural history media production in relation to the processes of production, distribution, reception and consumption;

- to provide a structure that enables students from a range of science and media backgrounds to consolidate and build on previous academic experience thereby preparing themselves for entry into the media industry;

- To prepare students for future careers in industry, which require postgraduates with a high level of analytical and communication skills and who are able to pursue complex tasks in an independent, self disciplined and flexible manner.

Special Features
The BBC Natural History Unit are key collaborators the design and delivery of the programme. Staff from the BBC NHU will deliver specialist knowledge via master-classes, guest lectures, seminars and workshops, will design 'real world' practice assignments as part of the assessments and give feedback on performance. In addition, they will act as personal mentors to individual students throughout the course. Students will have access to BBC career guidance, BBC training courses, events and learning resources and, where appropriate, the opportunity to compete for BBC work placements and internships during or following the completion of the award.

Part 3: Learning Outcomes of the Programme

The award route provides opportunities for students to develop and demonstrate knowledge and understanding, qualities, skills and other attributes in the following areas:

Learning Outcomes	Teaching, Learning and Assessment Strategies
A Knowledge and Understanding	
A Knowledge and understanding of	Teaching/learning methods and strategies:
1. evaluation and use of theoretical, conceptual and interpretative frameworks and skills relevant to specialist factual and natural history programming in rigorous, systematic and imaginative ways;	These skills are core to *Creating the Story*. Students then extend their knowledge and understanding in the context of their developing practice in *Preparing for Production* and *Professional Production*. Theoretical, conceptual and interpretative frameworks pertinent to multi-platform and trans-media narratives are explored in the module *Experience Design*.
2. the design and application of relevant methodologies, information literacy and research methods;	These skills are explored throughout the modular structure of the programme.
3. understandings of the relationships of specialist factual and natural history programming to interdisciplinary debates (such as science, media, ecology, environment);	This is a particular focus of *Creating the Story*. Students then extend their knowledge and understanding in the context of their developing practice in *Preparing for Production* and *Professional Production* and may also apply these skills within project work developed for *Experience Design*.
4. awareness and understandings of relevant sources for the development of knowledge and understanding of historical and contemporary practice in natural history filmmaking and digital media production;	Both *Creating the Story* and *Mastering the Business* introduce students to research and study skills in order to support their development of these skills. In addition, both of these modules make extensive use of case study examples, which point the students to a range of relevant sources.
5. understanding and application of vocabulary and grammar appropriate to specific media forms	As above, both *Creating the Story* and *Mastering the Business* use case studies in order to deconstruct media products to enable students to become familiar with the language of filmmaking and media production. These skills are extended through the rapid turnaround practice exercises in *Mastering the Business* and in the project work in the following modules.

Part 3: Learning Outcomes of the Programme	
6. advanced understanding and analysis of approaches and methodologies for analysing and interpreting genres of specialist factual and natural history programming in relation to their production, reception and consumption;	These skills are a strong focus of *Creating the Story*, which analyses genre in depth and *Mastering the Business,* which considers the production, business and distribution contexts of natural history production.
7. understandings of the requirements of and roles in professional practice including editorial, production, technical, craft skills relative to the media production industries;	These skills are introduced in *Creating the Story* and *Mastering the Business* and explored through the experiential learning offered by the rapid turnaround projects in the latter module. Students then extend their knowledge and understanding in the context of their developing practice in *Preparing for Production, Experience Design* and *Professional Production* and may also apply these skills within project work developed for.
8. Knowledge and understandings of key processes and practices employed in the professional development and production of natural history programming.	These skills are core to the whole award and explored throughout the modular structure of the programme.
	Assessment: Throughout, students are encouraged to undertake independent reading both to supplement and consolidate what is being taught and learnt and to broaden their individual knowledge and understanding of the subject. Assessment is through course work. Assessment items take broadly two forms: a portfolio containing a range of tasks and outputs designed to reflect the learning outcomes of the module (this may include essays, project work, case studies, reports, written seminar presentation reports, journals etc.) or project work accompanied by a production file and supported by a critical evaluation. Assessment strategies across the programme require students to demonstrate knowledge and understanding through the documentation of the process of their work as well as the product. This evidence is included in production and/or research files and evaluations both of which include analysis of contextual material. Issues of conceptual understanding including multi-platform production, narrative design and audience are tested through the assessment of practical work and production files and cross-media and multi-platform presentations to the

Part 3: Learning Outcomes of the Programme

whole cohort in a number of modules.

B Intellectual Skills

B Intellectual Skills	Teaching/learning methods and strategies:
1. demonstrate expertise in information literacy, highly specialist and advanced professional research skills;	These skills are taught in *Creating the Story* and then developed through the following modules in the award.
2. critically review a wide range of texts and resources;	These skills are taught in *Creating the Story* and then developed through the following modules in the award.
3. consolidate and extend a systematic and complex interdisciplinary body of knowledge;	Students consolidate their knowledge, understandings and skills in the final dissertation module *Professional Practice*
4. present complex ideas with clarity in writing, verbally;	These skills are core to the whole award and explored throughout the modular structure of the programme.
5. communicate results of research to peers;	These skills are core to the whole award and explored throughout the modular structure of the programme.
6. critically evaluate new information, concepts and evidence from a range of sources; selecting and synthesising to achieve professional outcomes	These skills are core to the whole award and explored throughout the modular structure of the programme.
7. apply critical skills to analyse genres of specialist factual and natural history programming demonstrating expertise and professional awareness;	These skills are taught in *Creating the Story* and then applied through the following modules in the award in support of project work.
8. apply self-generated ideas, research and concepts to a creative and professional practice;	This skill is practiced largely in *Preparing for Production, Experience Design* and *Professional Production.*
9. evaluate the impact of technologies and platforms on the form of and audience for contemporary narratives;	This is a key outcome of *Experience Design* and may form part of a student's evaluation of their project work in *Professional Production*.
10. contextualize the design of engaging narratives in relation to appropriate theoretical debates;	This is a key outcome of *Experience Design* and may form part of a student's evaluation of their project work in *Professional Production*.
11. critically assess and evaluate their own work and that of others demonstrating awareness of appropriate specialist and advanced technical, professional and/or	Personal reflective and individual and group critical evaluation is a feature of the whole award through learning journals, on-line blogs and critical evaluation writing, such work (as

Part 3: Learning Outcomes of the Programme	
research skills.	specifically defined in the module handbooks) to be presented as part of the summative assessment of all modules.
	Assessment: A variety of assessment methods are employed to demonstrate the acquisition of intellectual skills. These include reflective critiques, essays, learning diaries, research reports, presentations, practical projects, critical evaluations, and case studies.
C Subject, Professional and Practical Skills	
C Subject, Professional and Practical Skills 1. Research, develop and present wildlife media projects that demonstrates acquisition of appropriate skills together with an understanding of narrative, genre, audience and the market;	Teaching/learning methods and strategies: This activity is core to each of the modules. In *Mastering the Business* and *Creating the Story* students make short projects and develop ideas in order to build such skills at a basic level. *Preparing for Production* and *Experience Design* offer the students the opportunity to continue to build skills on a more substantial individual and group projects. The aim of *Professional Production* is for students to consolidate skills acquired and demonstrate operational competence in these subject skills at a high level.
2. develop an understanding of professional production methodologies, extending and adapting their skills into emergent fields of work;	As above, this activity is core to all modules in the programme; in *Experience Design* the focus is on innovative technologies and skills required for designing multi-platform experience.
3. work effectively in collaborative team environments, sharing good practice to formulate novel solutions to problems;	Team work is intrinsic to professional media production and, either through production and/or research and development tasks, each module addresses this learning outcome.
4. produce, edit and develop dissemination plans for artefacts demonstrating appropriate industry-level technical, creative, conceptual and professional skills;	Three of the modules focus on production of work at a range of levels. Two are developmental: in *Mastering the Business*, students undertake a series of short exercises to build production skills; in *Experience Design* students work in a group to prototype a multi-platform artefact. In *Professional Production* students undertake a substantial media production that synthesizes their experience, enabling them produce work that demonstrates the full range of the production process, including plans for distribution.

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5. demonstrate and exploit the potential of media as a means of engaging audiences with wildlife, natural world and wider issues;	Engaging an audience is intrinsic to media production. All of the outputs of the production-based modules *Mastering the Business*, *Experience Design* and *Professional Production* must demonstrate acquisition of this skill.
6. Access and utilise a range of resources and facilities necessary for the successful completion of work in such a way as to demonstrate the creative potential of those resources.	All of the outputs of the production-based modules *Mastering the Business*, *Experience Design* and *Professional Production* must demonstrate acquisition of this skill.
7. Identify and solve complex problems as they arise, demonstrating awareness of professional standards and expectations;	This skill, which lies at the heart of media production activity is acquired through the experiential learning embedded in all of the 5 modules.
8. Demonstrate how subject knowledge and understanding (in media and science) has informed the approach, development and formulation of the proposal;	Two modules focus specifically on the development of programme ideas for wildlife filmmaking: *Creating the Story* and *Preparing for Production.* In the former, students pitch and develop a portfolio of ideas; in the latter, they work up one proposal to take it forward to production. In the shared module *Experience Design*, students will likely apply their subject knowledge to the development of project work but this is not part of the formal assessment.
9. Identify key questions, issues and debates in the field of study and to undertake analyses of their implications in order to inform the development of project ideas and production work;	Strong ideas are central to creating engaging narratives and successful media products. As above, the three project development modules will enable students to practice and acquire this skill.
10. Present work in appropriate formats, demonstrating an advanced understanding of media forms and visual style and at a level commensurate with industry expectations and professional practice;	All of the outputs of the production-based modules *Mastering the Business*, *Experience Design* and *Professional Production* must demonstrate acquisition of this skill.
11. Demonstrate knowledge of professional practices of the media production industry and specialist protocols relevant to natural history programming.	The professional practice of media production is core to each of the modules; *Mastering the Business* addresses the business and production contexts whilst *Creating the Story* the research and editorial demands; *Preparing for Production, Experience Design* and *Professional Production* enable students to demonstrate acquisition of such skills through practice outputs.
12. Demonstrate the ability to negotiate and	Students receive industry mentoring throughout

collaborate with professionals and peers in order to develop and implement a strategy for personal and professional development in the field of study.	the award. The mentor sessions are formally delivered through the modules: *Mastering the Business, Preparing for Production* and *Professional Production* using a structure that will enable students to develop and acquire this skill incrementally through the programme. Additional support is provided through regular industry guest speakers and master-classes.
	Assessment: A variety of formative and summative assessment methods is employed to demonstrate the acquisition of subject and professional skills. These include practical projects, writing portfolios, set briefs, learning journals, research reports, pitches, presentations, and case studies. Production skills and methodologies, teamwork and specialisation are assessed through production files, evaluation and the quality of the practical production work. Written evaluations provide evidence of students' understanding of contemporary media practice, particularly (where appropriate) in students' understanding of the principles of multi-platform production.

D Transferable Skills and other attributes

D Transferable Skills and other attributes	Teaching/learning methods and strategies:
1. Demonstrate the ability to deploy and adapt personal and professional skills to meet the demands of a range of sometimes unpredictable or unexpected situations;	This is a key skill of all forms of media production and is practiced through all modules.
2. Demonstrate critical and self-evaluative skills, reflecting on their own work and that of others in order to improve performance;	Personal reflective and individual and group critical evaluation is a feature of the whole award through learning journals, on-line blogs and critical evaluation writing, such work (as specifically defined in the module handbooks) to be presented as part of the summative assessment of all modules.
3. Show good judgement and be confident and autonomous in problem solving;	This is a key skill of all forms of media production and is practiced through all modules.
4. Engage confidently in debate;	This is a key feature of *Creating the Story,*

Part 3: Learning Outcomes of the Programme	
	where students will be encouraged to challenge the assumptions underlying wildlife filmmaking through seminar engagement.
5. Negotiate and network confidently in a range of situations;	These are key skills of all forms of media production and are practiced through all modules. It is also specifically tested through the development and practice of the students' relationship with their mentor.
6. Communicate effectively to a professional media industry standard in writing, visually and verbally;	Students are required to develop communication skills through all the learning and assessment activities across the programme. The development of verbal skills is encouraged through seminar and tutorial discussions with tutors and peers and through production team interaction. These skills are then formalised through pitches and presentations, some of which are assessed. Visual skills are developed both through the examination and critique of examples and through the production of practical project work. These skills are also learned and demonstrated through presentations and pitches that use a range of audio/visual techniques. Writing skills are developed through essays and seminar papers, effective scripting and pre-production documentation and the use of the written evaluation.
7. Work independently on complex tasks;	Students must formulate and develop their own media production in *Preparing for Production*, undertaking production of it in *Professional Production*.
8. Organise, self-direct and sustain the management of projects;	Students are introduced to these skills via the rapid turnaround practical exercises in *Mastering the Business.* These skills are deepened in *Preparing for Production* and Experience Design and then consolidated in the individual final major project in *Professional Production*.
9. Access and evaluate bodies of information from diverse sources;	This key skill within the broader skill-set of information literacy is central to all forms of media production and is practiced through all modules.
10. Manage time and work effectively within given, agreed or self-developed limits;	Time-management is a key skill of all forms of media production where delivery to a fixed deadline is paramount. Students are introduced to these skills via the rapid turnaround practical exercises in *Mastering the Business.* These

Part 3: Learning Outcomes of the Programme	
	skills are deepened in *Preparing for Production* and Experience Design and then consolidated in the individual final major project in *Professional Production.*
11. Use appropriate information technology effectively for research and presentation of work;	Students are introduced to study skills via the first module *Mastering the Business*. This skill is developed incrementally through the rest of the award.
12. Accept accountability and work as a supportive member of a team or group, manage responsibility for achieving personal and group outcomes;	Teamwork is a key skill of all forms of media production and is practiced through all modules.
13. Develop supervisory and group management skills relevant to specialist field	Team management is a key skill of all forms of media production. This skill is introduced via the rapid turnaround projects in *Mastering the Business* and then developed incrementally through the Semester 2 and 3 modules.
	Assessment: Assessment of transferable skills is accomplished through a range of methods which include written individual and group coursework, peer assessment, case studies, live briefs, practical projects, self-assessment, presentations, and research essays. These skills are also assessed through the written evaluation, which requires students to analyse and critique their process as well as the product. The organisation and content of the production files, the standard of verbal and visual presentations as well as the quality of completed production pieces all contribute to the assessment of these skills.

Part 4: Programme Structure

This structure diagram demonstrates the student journey from Entry through to Graduation for a **full time student**, including:
level and credit requirements
interim award requirements
module diet, including compulsory and optional modules

ENTRY

		Compulsory Modules	Optional Modules	Interim Award
	Semester 1	MASTERING THE BUSINESS UACAKV-30-M (30 credits/Level 7) CREATING THE STORY UACAKU-30-M (30 credits/Level 7)	NONE	PG CERTIFICATE WILDLIFE FILMMAKING Other requirements NONE
	Semester 2	PREPARING FOR PRODUCTION UACAKW-30-M (30 credits/Level 7) EXPERIENCE DESIGN UACAKY-30-M (30 credits/Level 7)	NONE	PG DIPLOMA WILDLIFE FILMMAKING Other requirements NONE
	Semester 3	PROFESSIONAL PRODUCTION UACAKX-30-M (60 credits/Level 7)	NONE	Final Award MA WILDLIFE FILMMAKING Other requirements NONE

GRADUATION

NB: For part time mode of delivery provide a diagram to demonstrate the student journey from entry to graduation for a typical part time student

Part 5: Entry Requirements

The University's Standard Entry Requirements apply with the following additions:

Students must be able to demonstrate a passion for wildlife and a strong desire to tell stories about the natural world. An undergraduate science degree and basic media production skills are desirable but not essential. However, students must be able to show that they are highly motivated about entering this field and are already engaged in activity of some kind in and are developing a portfolio of relevant experiences (e.g. volunteer work, conservation experience, wildlife or travel filmmaking, writing, photography, 'adventure' activity). Selected students will be interviewed on application and entry is contingent on a successful interview.

Part 6: Assessment

Delete one of the following statements as appropriate

A: Approved to University Regulations and Procedures

Assessment Map

The programme encompasses a range of **assessment methods** including; portfolios containing a range of written and practical outputs, project work and critical evaluations. These are detailed in the following assessment map:

Assessment Map for *MA Wildlife Filmmaking*

		Type of Assessment*									
Instructions: Add the Component (A or B) to the appropriate column for each Module Number and add the weighting for that assessment in brackets (as per the examples given) Add further columns as necessary*		Unseen Written Exam	Open Book Written Exam	In-class Written Test	Practical Exam	Practical Skills Assessment	Oral assessment and/or presentation	Written Assignment	Report / Project	Dissertation	Portfolio
Compulsory Modules Semester 1	**Module No UACAKV-30-M** *Mastering The Business*										100 % (A)
	Module No UACAKU-30-M *Creating The Story*										100 % (A)
Compulsory Modules Semester 2	**Module No UACAKW-30-M** *Preparing for Production*										100 % (A)
	Module No UACAKY-30-M *Experience Design*							30% (A)	70% (A)		
Compulsory Modules Semester 3	**Module No UACAKX-60-M** *Professional Production*							30% (A)	70% (A)		

*Assessment should be shown in terms of either Written Exams, Practical exams, or Coursework as indicated by the colour coding above.

Part 7: Student Learning

Teaching, learning and assessment strategies to enable learning outcomes to be achieved and demonstrated

Across the main teaching period of semesters 1 and 2, student contact hours are approximately 20 hours a week and over the whole course approximately 14 hours a week. The teaching is a mix of scheduled and independent learning.

Scheduled learning includes lectures, seminars, tutorials, project supervision, demonstration, practical classes and workshops; fieldwork; external visits; work based learning; supervised time in studio/workshop. Scheduled sessions may vary slightly depending on the students' own project choices.

Independent learning includes hours engaged with essential reading, case study preparation, assignment preparation and completion etc.

Description of Distinctive Features and Support

This unique course at UWE Bristol offers an industry first: a partnership with BBC's acclaimed Natural History Unit (NHU), the world leader in wildlife filmmaking and media production:
- The BBC Natural History Unit is a key collaborator the design and delivery of this programme and will supply key resources and training opportunities. The Programme Manager will have a strong industry track record in the field of natural history programming and/or be BBC NHU trained. In addition, staff from the BBC NHU will deliver specialist knowledge via master-classes, guest lectures, seminars and workshops, will design 'real world' practice assignments as part of the assessments, give feedback on performance and act as mentors.

The course draws upon a range of centres of excellence, world class resources and prestigious partnerships that are special to UWE Bristol, the city and wider region. These include:
- Considerable resources (expertise, organisations, networks, research) around the interlinked concerns of wildlife, conservation and sustainability such as Wildscreen and the Bristol Natural History Consortium;
- A vibrant, innovative and successful broadcasting and digital media production industry, which is diverse and internationally regarded;
- A leading UK centre for digital, multi-platform innovation, content development and delivery;
- UWE's considerable expertise in the fields of filmmaking, digital cultures and journalism, science communication, environment and ecology, animal behaviour, biodiversity and sustainability.

The course offers the highest quality training across practical filmmaking and multi-platform programme-making. It also considers the potential of future technologies and their relationship to creative innovations in media production and broadcasting. This combination offers a unique programme of practice and study:
- UWE has a national reputation for its work in the field of digital cultures and production via its Digital Cultures Research Centre, its partnership in the region's leading media innovation lab, the Pervasive Media Studio and leadership of REACT (Research and Enterprise in Arts and Creative Technologies), one of the AHRC's four national Knowledge Exchange hubs.
- The course will deliver a robust industry standard training and embeds teaching and

Part 7: Student Learning

learning underpinned by relevant Skillset National Occupational Standards.

The programme has a strong focus on career development strategies and future employment:

- As noted, BBC staff will act as personal mentors to individual students throughout the course. Each student to be partnered with two mentors - one editorial and one production-based - and receive a number of personal, scheduled sessions to guide them throughout their programme of study and practice. In addition, students will have access to BBC career guidance, training courses, events and learning resources.
- Students will be given the opportunity to volunteer at the Festival of Nature run by the Bristol Natural History Consortium. Short (half-day or day) shadowing experiences and exceptionally work experience or internships may be offered. These opportunities will need to be carefully negotiated and maybe offered on a competitive basis, with the onus on students to pitch for a place. In addition, we hope students' will be able to become delegates on a preferential basis at Wildscreen, the internationally prestigious Global Wildlife and Environmental Film Festival.

Part 8: Reference Points and Benchmarks

Description of *how* the following reference points and benchmarks have been used in the design of the programme:

University Mission and Vision

The university strategy guiding developments at Faculty level are at this link
http://www1.uwe.ac.uk/aboutus/visionandmission/strategy/strategydocuments.aspx

Subject benchmarks

The subject of media practice does not have its own subject specific benchmark statement but is grounded in the defining principles of the Art & Design benchmark statement (particularly creativity, aesthetic sensibility, intellectual and critical enquiry, team-working, variety of research modes, and personal reflective learning). Above all, it is predicated on the need for practical and experiential learning. Curriculum content, development and progression and teaching and learning approaches within this programme are in line with QAA subject benchmark recommendations for Art and Design. These include the breadth and depth of knowledge being offered, the coherence of the programme's structure, and the use of a wide range of teaching and learning models and assessment practices.   The programme also references in a limited way the Communication, Media, Film and Cultural Studies benchmark statement (especially section 4.1 Communications, culture and society, 4.2 Histories, 4.3 Processes and practices, 4.4 Form and aesthetics, 5.1 Skills of intellectual analysis and 5.3 Research) and History of Art and Design (HAAD) benchmark statement (especially section 4.4 Visual and critical skills).

The following creativeskillset National Occupational Standards are embedded in the design of the programme Production (Film & TV) 2005; Directors 2003; Sound 2009; Camera 2008; Lighting for Film & 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 and X3.5); Skillset NOS: Law & Compliance for

Part 8: Reference Points and Benchmarks

Broadcasting 2010. See Appendix B of the UWE/BBC Programme Design Handbook for how these map across the programme. These full standards can be found at: www.creativeskillset.org/standards/standards/

The SEEC Southern England Consortium for Credit Accumulation and Transfer Credit guidance and Level 7 descriptors have been consulted and adhered to wherever appropriate in the design of the learning outcomes within Programme and Module Specifications. These can be found at www.seec.org.uk/.../seec-credit-level-descriptors-2010-revised-2004

University teaching and learning policies: A full description of the regulations and policies governing student learning and teaching can be found at http://acreg.uwe.ac.uk/. This programme has taken account of the UWE Teaching, Learning and Assessment Strategy 2007-2010, seeking to fulfil the core principles of equality and diversity in its admissions policy and embed its learning-centred values into the programme design. Specifically, collaboration with the Department of Applied Sciences and the teaching teams within Conservation Biology and Science Communication will facilitate internal knowledge exchange; the new facilities of the proposed Faculty Media Centre in S-Block Frenchay will ensure appropriate learning resources and also provide support mechanisms to enable students' autonomous and reflective learning; the portfolio assessment strategy of the majority of the modules enables flexibility; the ethos of the programme and especially its embedding of attendance at conferences and festivals (e.g. Wildscreen International Film Festival) and field trips will promote learning in diverse but appropriate settings that have the potential to facilitate inter-cultural communication; and the programme closely adheres to the aims of GDP by making explicit to the students their personal development, learning skills, employability and academic development. The first module *Mastering the Business* contains an induction programme specifically designed to deliver the GDP Student Experience and Learner Development outcomes. This module also launches an industry mentor framework (continued through the S2 module *Preparing for Production* and the S3 module *Professional Production*) which, alongside the teaching and learning in these modules, facilitates students' reflection on and skills building towards their Personal Development, Employability and 'preferred futures'.

S*taff research and professional expertise:* Key staff, including the Programme Manger, will have a track-record in natural history media production and are likely to be BBC NHU trained. All members of the teaching team are engaged in research or professional practice relevant to the field of media production and engage with a wide range of industry and professional contacts and published work to inform the academic content of this programme. A number of staff within the Department of Creative Industries are working in conjunction with the Digital Cultures Research Centre and the design and delivery of the Experience Design module reflects their expertise as a result of their active research and practice.

Employer interaction/feedback: Staff are actively involved in their own practice and knowledge exchange activities with partnerships across a broad range of commercial and non-commercial organisations within the media and the creative industries. We have also drawn on advice from our industry contacts in the development of this programme. As noted, the programme has been designed in collaboration with BBC Natural History Unit staff. A development team comprising around 10 BBC staff and 6 UWE staff met over a year in various configurations - e.g. large groups for round-table discussion of the whole scheme, in pairs or small groups to develop modules and content and individual specific consultancy on practical delivery, resources and specific features. Four versions of the programme handbook, including indicative content, modes of delivery, learning outcomes and assessments have been produced each of which has been considered and fed back on by BBC NHU staff and, most importantly, they have endorsed the specified programme.

This specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided. More detailed information on the learning outcomes, content and teaching, learning and assessment methods of individual modules can be found in module specifications, available on the University's website.