



## PROGRAMME SPECIFICATION

Part 1: Basic Data			
Awarding Institution	UWE		
Teaching Institution	UWE		
Delivery Location	Bower Ashton		
Faculty responsible for programme	ACE		
Department responsible for programme	Creative Industries		
Modular Scheme Title	MA Documentary Production		
Professional Statutory or Regulatory Body Links			
Highest Award Title	MA Documentary Production		
Default Award Title			
Fall-back Award Title			
Interim Award Titles	PGDip Documentary Production PGCert Documentary Production		
UWE Progression Route			
Mode(s) of Delivery	Full time		
Codes	<b>UCAS:</b>	<b>JACS:</b>	
	<b>ISIS2: P39A12</b>	<b>HESA:</b>	
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)		
First CAP Approval Date	30 May 2013	Valid from	September 2013
Revision CAP Approval Date	4 June 2015	Revised with effect from	September 2016
Version	1.2		
Review Date	September 2019		

### Part 2: Educational Aims of the Programme

#### Broad Aims

This production-based course has been designed in partnership with Bristol Factual, the BBC's award winning documentary and factual programme unit. It offers high quality training across practical filmmaking and multi-platform production, 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 has been specifically designed to deliver widening participation in documentary and factual media production: to create greater potential for new talent from diverse backgrounds to enter this specialist field. The aim to give the best possible foundation for graduates to pursue a professional career in this specialist field by equipping them with a range of skills and understandings that will enable them to contribute immediately to production teams in roles such as 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 also encompasses 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.

Particular emphasis is placed on developing a deep understanding of narrative alongside the analysis of the codes and conventions of different genres - across the spectrum of factual broadcasting from ob doc to drama documentary, from short feature to format. This underpins students' understanding of creative and innovative editorial design across multi-platforms and enables them to examine the representation of reality in a wider context of media and society.

A fundamental aim of the award is to enable students to develop a keen nose for strong, relevant ideas and the practical ability to turn content into intelligent, surprising and entertaining stories that will draw audiences and inspire them to engage with the world. To this end, students learn programme research and investigative journalism skills alongside creative idea generation, editorial content design, format development, writing treatment and pitch documents and shooting scripts. They also learn interviewing techniques and key people and communication skills that will enable them to get the best from contributors and presenters.

Alongside, students conceive of, research, plan, make and deliver a series of projects, which introduce and develop key understandings and frameworks, practices and skills. Some projects are rapid turnaround exercises; others are more substantial group productions. As well as a range of technical, team working and craft skills, including broadcast standard digital camera operation and techniques, sound recording, lighting, editing and post-production workflows, these projects are also designed to build critical understandings and skills in narrative design.

The award consists of 2 x 30 credits modules in Semester 1 (*The Business of Factual and Idea, Story, Format*) and 2 x 30 credit modules (*Preparing for Factual Production and Future Docs*) in Semester 2. These modules provide the foundation to enable students to prepare and deliver the 60 credit final major project module (*Professional Practice in Factual Programming*) in Semester 3.

The Semester 1 and 2 modules are delivered via a core lecture programme and, alongside this, a series of bespoke seminars and master-classes. Modules also incorporate specialist field work trips and e-learning where appropriate. There will be an extensive range of craft

## STUDENT AND ACADEMIC SERVICES

### Part 2: Educational Aims of the Programme

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 industry mentor/s.

The programme culminates in an extended 4 month production module in Semester 3 where each student undertakes their own 'final major project' (a film or creative media production) enabling them to showcase their portfolio of skills. This module is largely self-directed supported by tutorials and sessions with their industry mentor/s: during preparation for filming, post-production and a final exit session focused around their professional aspirations.

#### Specific Aims

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

- 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 documentary and factual 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 a range of documentary and factual programming;
- To provide opportunities to learn ethically-informed advanced professional skills in specialist documentary and factual 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 documentary and factual media production in relation to the processes of production, distribution, reception and consumption;
- To provide a structure that enables students from a range of 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 Factual Unit based in Bristol are key collaborators the design and delivery of the programme. Staff from BBC Factual in Bristol 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.

## STUDENT AND ACADEMIC SERVICES

### 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:

<b>Learning Outcomes:</b>	Module No: UACAT8 -30-M The Business of Factual	Module No: UACAT9-30-M Idea, Story, Format	Module No: UACATA-30-M Preparing for Factual Production	Module No: UACANS-30-M Future Documentary	Module No: UACATC -60-M Professional Practice in Factual Production
<b>A) Knowledge and understanding of:</b>					
1. evaluation and use of theoretical, conceptual and interpretative frameworks and skills relevant to documentary, factual and journalistic programming and digital media production in rigorous, systematic and imaginative ways;		X	X	X	X
2. the design and application of relevant methodologies, information literacy and research methods;	X	X	X	X	X
3. understandings of the relationships of documentary, factual and journalistic programming to interdisciplinary debates;		X	X	X	X
4. awareness and understandings of relevant sources for the development of knowledge and understanding of historical and contemporary practice in documentary filmmaking, factual and journalistic programming and digital media production;	X	X		X	
5. understanding and application of vocabulary and grammar appropriate to specific media forms;	X	X	X	X	X

## STUDENT AND ACADEMIC SERVICES

Part 3: Learning Outcomes of the Programme						
	6. advanced understanding and analysis of approaches and methodologies for analysing and interpreting genres of factual programming in relation to their production, reception and consumption;	X	X			
	7. understandings of the requirements of and roles in professional practice including editorial, production, technical, craft skills relative to the media production industries;	X	X	X	X	X
	8. Knowledge and understandings of key processes and practices employed in the professional development and production of a broad range of factual programming.	X	X	X	X	X
<b>(B) Intellectual Skills</b>						
	1. demonstrate expertise in information literacy, highly specialist and advanced professional research skills;	X	X	X	X	X
	2. critically review a wide range of texts and resources;	X	X	X	X	X
	3. consolidate and extend a systematic and complex interdisciplinary body of knowledge;					X
	4. present complex ideas with clarity in writing, verbally;	X	X	X	X	X
	5. communicate results of research to peers;	X	X	X	X	X
	6. critically evaluate new information, concepts and evidence from a range of sources; selecting and synthesising to achieve professional outcomes;	X	X	X	X	X

## STUDENT AND ACADEMIC SERVICES

Part 3: Learning Outcomes of the Programme							
	7. apply critical skills to analyse a broad range of factual genres demonstrating expertise and professional awareness;	X	X	X	X	X	
	8. apply self-generated ideas, research and concepts to a creative and professional practice;	X	X	X	X	X	
	9. evaluate the impact of technologies and platforms on the form of and audience for contemporary narratives;	X	X	X	X	X	
	10. contextualize the design of engaging narratives in relation to appropriate theoretical debates;	X	X	X	X	X	
	11. critically assess and evaluate their own work and that of others demonstrating awareness of appropriate specialist and advanced technical, professional and/or research skills.	X	X	X	X	X	
	<b>(C) Subject/Professional/Practical Skills</b>						
	1. Research, develop and present a range of factual media projects that demonstrates acquisition of appropriate skills together with an understanding of narrative, genre, audience and the market;	X	X	X	X	X	
	2. develop an understanding of professional production methodologies, extending and adapting their skills into emergent fields of work;	X	X	X	X	X	
	3. work effectively in collaborative team environments, sharing good practice to formulate novel solutions to problems;	X	X	X	X	X	

## STUDENT AND ACADEMIC SERVICES

Part 3: Learning Outcomes of the Programme						
	4. produce, edit and develop dissemination plans for artefacts demonstrating appropriate industry-level technical, creative, conceptual and professional skills;	X	X	X	X	X
	5. demonstrate and exploit the potential of media as a means of engaging audiences;	X	X	X	X	X
	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.	X				X
	7. Identify and solve complex problems as they arise, demonstrating awareness of professional standards and expectations;	X	X	X	X	X
	8. Demonstrate how subject knowledge and understanding has informed the approach, development and formulation of the proposal;		X	X	X	
	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;	X	X	X	X	X
	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;	X	X	X	X	X
	11. Demonstrate knowledge of professional practices of the media production industry and specialist protocols relevant to	X	X	X	X	X

## STUDENT AND ACADEMIC SERVICES

Part 3: Learning Outcomes of the Programme						
	a broad range of factual programming.					
	12. Demonstrate the ability to negotiate and collaborate with professionals and peers in order to develop and implement a strategy for personal and professional development in the field of study.	X		X		X
	<b>(D) Transferable skills and other attributes</b>					
	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;	X	X	X	X	X
	2. Demonstrate critical and self-evaluative skills, reflecting on their own work and that of others in order to improve performance;	X	X	X	X	X
	3. Show good judgment and be confident and autonomous in problem solving;	X	X	X	X	X
	4. Engage confidently in debate;		X		X	
	5. Negotiate and network confidently in a range of situations;	X	X	X	X	X
	6. Communicate effectively to a professional media industry standard in writing, visually and verbally;	X	X	X	X	X
	7. Work independently on complex tasks;			X		X
	8. Organise, self-direct and sustain the management of projects;	X	X	X	X	X
	9. Access and evaluate bodies of information from diverse sources;	X	X	X	X	X
	10. Manage time and work effectively within given,	X	X	X	X	X



## STUDENT AND ACADEMIC SERVICES

Part 3: Learning Outcomes of the Programme							
	agreed or self-developed limits;						
	11. Use appropriate information technology effectively for research and presentation of work;	X	X	X	X	X	
	12. Accept accountability and work as a supportive member of a team or group, manage responsibility for achieving personal and group outcomes;	X	X	X	X	X	
	13. Develop supervisory and group management skills relevant to specialist field	X		X		X	

Part 4: Student Learning and Student Support
<p><b>Teaching and learning strategies to enable learning outcomes to be achieved and demonstrated</b></p> <ul style="list-style-type: none"> <li>• In addition to the main teaching programme, students will be encouraged to attend additional ad hoc training days offered via BBC Bristol and BBC Academy and will have the opportunity to access other local activities which will enhance the learning outcomes of the programme, such as volunteering at film festivals, attending media organization events and field trips to post-production facilities. Students will also be encouraged to attend the Sheffield International Documentary Festival;</li> <li>• Teaching will be delivered by an expert team of university staff practitioners and industry professionals, including personal mentors from BBC Factual who will guide and support student's creative and professional development;</li> <li>• Students have access to a range of technical resources on the Bower Ashton campus, including the Media, Computing, Photography and Fabrication Centres, which offer technical instruction and access to media kit, facilities and software. Technical instructors all have a relevant professional specialism;</li> <li>• The programme has a dual induction – a day focused around induction into the university and PG study plus an event at BBC Bristol to meet key BBC Factual personnel and begin the process of connecting students to their mentors;</li> <li>• Students have access to the full range of career planning and employability services offered by UWE Careers during their period of study and for three years after graduation;</li> <li>• Students may also access extra-curricular activities and opportunities offered by the Department's Enterprise Office, which works with local organizations to facilitate professional opportunities for students, from commissions to live projects, competitions to internships;</li> <li>• Students have access to a specialist art, design and media library on campus. The development of literature searching skills is supported by a Library seminar in 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</li> </ul>

## STUDENT AND ACADEMIC SERVICES

### Part 4: Student Learning and Student Support

pages, including interactive tutorials on finding books and journals, evaluating information and referencing.

- Students may access study skills support from specialist staff based at the Bower Ashton campus. The campus is wheel-chair accessible.

Across the main teaching period of semesters 1 and 2, student contact hours are approximately 18 hours a week – broadly 12 hours of academic teaching and 6 hours of technical instruction and support.

In semester 3 (during the self-directed final project) student contact hours are approximately 3 hours a week – a mixture of academic supervision and technical instructor support.

Over the whole 36 weeks of the course, total contact averages out at 13 hours a week excluding additional extra-curricular activity as noted above.

On the MA Documentary Production programme, 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. Scheduled sessions may vary slightly depending on the students' own project choices.

### Description of any Distinctive Features

#### **This unique course at UWE Bristol offers an industry first: a partnership with BBC Factual**

- BBC Factual based in Bristol 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 documentary, features and factual programming and/or be BBC trained. In addition, staff from the BBC Factual 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 documentary, media production, broadcasting and film festivals, including: Bristol Media, Creative England, Royal Television Society West of England, journalism ethics charity Mediawise, new local TV channel Made in Bristol, Brief Encounters International Short Film and Animation Festival, Africa Eye Film Festival, Bristol Radical Film Festival, Digital Bristol Week; i-docs, the international interactive documentary symposium and the Vision Conference, a key creative industries innovation and collaboration event;

## STUDENT AND ACADEMIC SERVICES

### Part 4: Student Learning and Student Support

- 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.

**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 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 encouraged to volunteer at one of the city's numerous film festivals. Short (half-day or day) shadowing experiences and exceptionally work experience or internships may be offered via the BBC or through the independent production companies. 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, students will be able to participate on a preferential basis at events during Brief Encounters, one of Europe's most prestigious short film festivals.

### Part 5: Assessment

Delete one of the following statements as appropriate

A: Approved to [University Regulations and Procedures](#)

#### Assessment Strategy

Assessment strategy to enable the learning outcomes to be achieved and demonstrated:

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, written and/or presented seminar reports,

## STUDENT AND ACADEMIC SERVICES

### Part 5: Assessment

journals etc.) or project work accompanied by a production file and supported by a critical evaluation.

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.

#### Knowledge and Understanding

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, ethical considerations and audience are tested through the assessment of practical work and production files and cross-media and multi-platform presentations to the whole cohort in a number of modules.

#### Intellectual Skills

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.

#### Subject/Professional/Practical Skills

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.

#### Transferable and other attributes

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.

### Assessment Map

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

## STUDENT AND ACADEMIC SERVICES

### Part 5: Assessment

#### Assessment Map for MA Documentary Production


		Type of Assessment*									
		Unseen Written Exam	Open Book Written Exam	In-class Written Test	Practical Exam	Practical Skills Assessment	Oral assessment and/or presentation	Written Assignment	Practice Project	Dissertation	Portfolio
<p><b>Instructions:</b> 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)</p> <p>Add further columns as necessary*</p>											
Compulsory Modules Semester 1	<b>Module No</b> UACAT8-30-M <i>The Business of Factual</i>										100 % (A)
	<b>Module No</b> UACAT9-30-M <i>Idea, Story, Format</i>										100 % (A)
Compulsory Modules Semester 2	<b>Module No</b> UACATA-30-M <i>Preparing for Factual Production</i>										100 % (A)
	<b>Module No</b> UACANS-30-M <i>Future Docs</i>										100% (A)
Compulsory Modules Semester 3	<b>Module No</b> UACATC-60-M <i>Professional Practice in Factual Programming</i>							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.

## STUDENT AND ACADEMIC SERVICES

### Part 6: Programme Structure

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

<b>ENTRY</b> 	Semester 1	<b>Compulsory Modules</b> The Business of Factual UACAT8-30-M Idea, Story, Format UACAT9-30-M	<b>Optional Modules</b> NONE	<b>Interim Award</b> PG CERTIFICATE DOCUMENTARY PRODUCTION  Other requirements NONE
	Semester 2	<b>Compulsory Modules</b> Preparing for factual Production UACATA-30-M  Future Docs UACANS-30-M	<b>Optional Modules</b> NONE	<b>Interim Award</b> PG DIPLOMA DOCUMENTARY PRODUCTION  Other requirements NONE
	Semester 3	<b>Compulsory Modules</b> Professional Practice in Factual Production UACATC-60-M	<b>Optional Modules</b> NONE	<b>Final Award</b> MA DOCUMENTARY PRODUCTION  Other requirements NONE

### GRADUATION

**Part time: Not applicable**

### Part 7: Entry Requirements

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

Students must be able to demonstrate a passion for telling factual stories - across the range of documentary, factual formats and multi-platform production. An honours degree and basic media production skills are desirable but not essential. Applicants with substantial relevant professional experience will also be considered. In any case, students must be able to show

## STUDENT AND ACADEMIC SERVICES

### Part 7: Entry Requirements

that they are highly motivated about entering this field and are already engaged in activity of some kind and are developing a portfolio of relevant experiences (e.g. volunteer work, work experience, filmmaking, writing, photography).

### Part 8: Reference Points and Benchmarks

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

#### *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 sections 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 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](http://www.seec.org.uk/.../seec-credit-level-descriptors-2010-revised-2004)

#### *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>

#### *Creative Skillset National Occupational Standards*

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 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/](http://www.creativeskillset.org/standards/standards/)

#### *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

## STUDENT AND ACADEMIC SERVICES

### Part 8: Reference Points and Benchmarks

programme design. Specifically, collaboration with the MA Journalism and potentially MA/MSc Creative Media Technology will facilitate internal knowledge exchange; the new and refurbished facilities of the Bower Ashton campus Media Hub 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. Brief Encounters International Short 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 *The Business of Factual* 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 Factual Production* and the S3 module *Professional Practice in Factual 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'.

#### *Staff research and professional expertise*

Key staff, including the Programme Manager, will have a track-record in documentary and factual media production and are likely to be BBC 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 *Future Docs* 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 and this 'in-house' expertise has informed the development of the programme. We have also drawn on advice from our industry contacts in the independent media production sector in the development of this programme – for example, staff at Testimony Films and Dragonfly Productions amongst others.

As noted, the programme has been designed in collaboration with BBC Factual staff based at BBC Bristol. Two 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 Factual 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](#).