



SECTION 1: KEY PROGRAMME DETAILS

PART A: PROGRAMME INFORMATION	
Highest Award	BA (Hons) Production Arts (Stage and Screen)
Interim Award	DipHE Production Arts (Stage and Screen)
Interim Award	CertHE Production Arts (Stage and Screen)

Awarding Institution	UWE Bristol
Teaching Institution	Bristol Old Vic Theatre School Bristol Old Vic Theatre School
Delivery Location	Bristol Old Vic Theatre School
Study Abroad / Exchange / Credit Recognition	Placement X Sandwich Year X Credit Recognition X Year Abroad X
Faculty Responsible For Programme	Faculty of Arts Creative Industries & Education
Department Responsible For Programme	ACE Dept of Creative & Cultural Industries
Apprenticeships	
Mode of Delivery	Full-time

ENTRY REQUIREMENTS	UCAS Tariff Points: For the current entry requirements see the UWE public website.
For Implementation From	1 Sep 2020
ISIS Code/s	Programme Code W45D-SEP-FT-BO-W45A Other codes: JACS Stage management HECoS 100703: Stage Management UCAS SLC

SECTION 2: PROGRAMME OVERVIEW, AIMS and LEARNING OUTCOMES**PART A: PROGRAMME OVERVIEW, AIMS and LEARNING OUTCOMES****1. (Programme) Overview (c. 400 words)**

The BA (Hons) Production Arts (Stage and Screen) provides a broad-based conservatoire standard training combining theatre, video and audio drama production skills.

You should have a passion for live performance and an understanding of what working backstage involves, with its excitement and pressure. You may also have an interest in recorded media and an interest to progress from live theatre to recording studio and location work.

In the first year the course provides grounding in all the major production arts disciplines needed to work as a professional. Within this, you will learn theoretical and practical aspects of stage management, lighting, sound, prop-making and scenic construction. You will learn a range of core skills in communication, problem solving, time management and leadership. You will spend the third term as part of a dedicated production department, such as scenic craft, props or technical.

In the second year, you will broaden and deepen your training by being involved in a range of theatre productions, props and/or scenic construction. You will also spend one term based at the School's Christchurch Studios focusing on video/radio recordings. You will work on location film shoots, stop-motion animation and audio recordings.

In your final year, you will specialise in your chosen discipline and continue training in either theatre production or recorded media. You will spend up to five weeks on placement with a range of professional production companies or organisations. This is an integral part of the final year enabling you to match your career aspirations to the practical reality of a work environment. You are also offered mock-interviews with professionals from the relevant industry, and support to develop and present your experience to an effective industry standard. You will work on self-presentation skills to develop your resume in the form of a CV and in digital formats.

Graduates go on to find careers in a wide range of jobs in stage management, lighting, sound, automation, props and construction, working with a variety of significant national and international companies in theatre, live events, and opera and dance. Students specialising in recorded media find employment on feature films, TV post-production, animation and a wide range of independent film productions.

We encourage a wide range of ambitions, interests and learning styles so that you can hone your area of passion and expertise. You will be supported by specialist professional staff with current industry links and experience.

2. Educational Aims (c. 4-6 aims)

The course aims to provide:

A conservatoire level vocational practice-based training to equip you for a career in off-stage or off-screen production for entertainment.

A broad base of understanding of Production Arts in theatre and recorded media from which you can choose to specialise as your experience, enthusiasm and proficiency increases.

A realistic "producing house" environment reflecting industry principles and working methods, with assessments based around industry working practices and paperwork.

Training to industry standard so that you are not only able to get your first job quickly, but progress faster in

PART A: PROGRAMME OVERVIEW, AIMS and LEARNING OUTCOMES

your chosen career than those without equivalent preparation.

An education that will lay the basis for lifelong learning and continued personal professional development.

3. Programme and Stage Learning Outcomes (c. 6-8 outcomes)**Programme (Learning) Outcomes (POs)****Programme Learning Outcomes**

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|-----|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| PO1 | Demonstrate an understanding of current industry practice, production processes and disciplines, departmental roles and developing technology within the production arts field of theatre and recorded media. |
| PO2 | Demonstrate and evidence a range of skills that proves a professional level of specialist ability in theatre, live events or recorded media production. |
| PO3 | Gain work in a production department demonstrating how to build a portfolio, look for work and be familiar with the range of jobs available in the arts and entertainment industries. Develop a self-determined sustainable career direction. |
| PO4 | Tackle complex theatre or recording context problems systematically in a theatre or recording context and seek out practical craft, technical and management solutions in a cost-effective and safe manner. |
| PO5 | Lead and manage a team or an area of work effectively. Take initiative and responsibility for production roles delegated to you. |
| PO6 | Plan, schedule and budget within industry production standards, finite resources and legal obligations. |
| PO7 | Communicate effectively verbal, written and electronic relevant information to colleagues and clients |

PART B: Programme Structure**1. Structure**

Year 1

Year 1 Compulsory Modules

Code	Module Title	Credit	Type
UAMB3K-20-1	Performance Lighting 2020-21	20	Compulsory
UAMB3G-20-1	Scenic Crafts 2020-21	20	Compulsory
UAMB3P-20-1	Sound Production 2020-21	20	Compulsory
UAMB3F-20-1	Stage Management 2020-21	20	Compulsory
UAMB3H-40-1	The Production Department 2020-21	40	Compulsory

Year 2**Year 2 Compulsory Modules**

Code	Module Title	Credit	Type
UAMB3N-20-2	Production Skills and Management 2021-22	20	Compulsory
UAMB3M-40-2	Recorded Media 2021-22	40	Compulsory
UAMB3J-40-2	Stage and Technical Management in Performance 2021-22	40	Compulsory
UAMB3L-20-2	Stage and Technical Operation 2021-22	20	Compulsory

Year 3**Year 3 Compulsory Modules**

Code	Module Title	Credit	Type
UAMA96-40-3	Employment Focus 2022-23	40	Compulsory
UAMPD5-40-3	Head of Department A 2022-23	40	Compulsory

Year 3 Optional Modules

Students must choose one of the following two modules:

Code	Module Title	Credit	Type
UAMPF5-40-3	Head of Department - B 2022-23	40	Optional
UAMPD6-40-3	Recording Project 2022-23	40	Optional

PART C: Higher Education Achievement Record (HEAR) Synopsis

Graduates gain specialist skills to support live performance or media production and a thorough understanding of how the different departments within stage or screen operate in practice. They can solve complex production problems on their own initiative, as well as work cohesively in a team in challenging environments, reacting positively to change. They can manage a team or deliver high production value to a stretching brief, working with finite resources and to industry standards. They have robust forward planning and strong communication skills, developed through continuous involvement in live performance and production in a conservatoire environment.

PART D: EXTERNAL REFERENCE POINTS AND BENCHMARKS

This documentation has been prepared with regards to the QAA Subject Benchmark Statement for Dance, Drama and Performance (December 2019). All quotes in this section are drawn from that document.

The programme provides a real-world experience through exacting standards of high production value and effective collaborative working, staged from smaller in-house projects to larger-scale public performances in professional venues, to build confidence and proficiency. You are encouraged to develop your areas of strength and effective tactics to negotiate the profession. With a progressive atmosphere that aims to lead equality and change in an increasingly conscious workplace, BOVTS strives to do more than just react to the current attitudes in the industry, but set the benchmark for a more inclusive and supportive workplace.

The field of recorded media naturally responds dynamically to emerging digital technologies and processes and maintains professional contemporary standards of equipment, but advances are also recognized within live performance, using up-to-date sound and lighting technology and digital projection. Production standards embrace creative and technical forward-thinking, and how communication and planning skills are evolving rapidly in an increasingly cloud-based world. Our increased reliance on electronic and processor-driven infrastructure means that planning must ensure systems are as robust as possible, but also that effective management strategies are in place to maintain public safety and production value if systems fail.

BOVTS provides “specialist vocational training and education” and its continued membership of the Conservatoire for Dance and Drama provides an essential professional link within like-minded HE institutions who set similarly high standards. Part of this training fosters life-skills and a professionalism that “preparation for employment within and beyond the dance, drama and performance industries.” As such, graduates have not only specialist proficiency within their chosen discipline, but also highly flexible transferrable skills applicable to a range of industries and environments. The benchmark statement recognizes the “acquisition of practice-based knowledge through physical engagement in technical exercises to develop skills in craft and technique”, and that the graduates will also develop “skills ... of communication (written, oral and performance), of research and analysis, the ability to work independently, interpersonally and in groups, to deadlines and under pressure, with flexibility, imagination, self-motivation and organisation.”

One of the underlying principles is that you will have developed the ability to critically appraise and build

PART D: EXTERNAL REFERENCE POINTS AND BENCHMARKS

on your own performance and of the success of the team as a whole, and articulate your continued conscious development with colleagues and prospective employers.

“Students will normally experience both tutor-led learning, including the participation of professional practitioners, and self-directed methods of learning.” High Staff-to-Student Ratios and a continuous involvement of industry professionals involved in supporting productions ensures that there is close support to develop specialist skills and practice, whilst building strong student-led production teams encourages initiative and independent learning. “The learning trajectory moves towards increased independence and autonomy in learning, encouraging positive attitudes towards lifelong learning.” Production Arts students adopt increasing levels of responsibility and expectations of proficiency through the course as mentioned above, in an exacting yet supportive community. Continuous formative feedback is given, and the theatre model of “production notes” provides a blame-free atmosphere, where mistakes are admitted and owned immediately with the aim of improving the next performance.

The programme has also been reviewed in line with the UWE Enhancement Framework, and more details about this appear in SECTION 3: PROGRAMME DESIGN and PHILOSOPHY.

Reference has also been made to the Theatre Workforce Review, which examines a lack of trained and experienced backstage crew in the entertainments industry. “The sector faces a number of perceived skills shortages” and “a shortage of in-career training (and CPD and retraining)” (Nordicity 2017)

PART E: REGULATIONS

Approved variant to University Academic Regulations and Procedures:-

That all programmes delivered by Bristol Old Vic Theatre School (BOVTS) that lead to a UWE award are limited to pass. Academic Board 4th July 2018