

In addition to the craft specialism reading lists required for each project brief, the following set of texts is required reading for unit BA2a and covers a range of subjects and theories relevant to your research for each project brief. You should ensure you use the required reading as a starting point for your research and document how it has informed your creative practice in your supporting documentation for Unit BA2a.

Required:

- Braudy, L., and Cohen, M. (Ed). (2016) [*Film theory and criticism: introductory readings*](#). 8th edn. New York: Oxford University Press.
- De Jong, W., Rothwell, J. and Knudsen, E. (2012). [*Creative documentary: theory and practice*](#). Oxford: Routledge.
- Freedman Doyle, B. (2019) [*Understanding design in film production : using art, light & locations to tell your story*](#). London: Routledge.
- Mamet, D. (1992) [*On directing film*](#). London: Penguin.
- Proferes, N.T. (2005) [*Film directing fundamentals, see your film before shooting*](#). 2nd edn. Boston: Focal Press.
- Spence, L. and Navarro, V. (2011) [*Crafting truth: documentary form & meaning*](#). New Brunswick: Rutgers University Press

Further:

There are a variety of resources directly relevant to your studies that you should research regularly for useful materials, here are some examples:

- [Screen : the journal of the Society for Education in Film and Television](#),
- [Senses of Cinema](#)
- [Screen Studies](#)

Viewing

Required Reading – All Students

The Following online resources & textbook, are required reading for all Film and Moving Image Students in Year 1, 2 and 3. You should be familiar with the contents of each of the documents available online below. They will help initiate you toward industry standard practices and procedures.

- ScreenSkills. (2020) [High-end tv skills fund producer's handbook](https://www.screenskills.com/media/3525/2020-04-13-producers-handbook.pdf). Available at: <https://www.screenskills.com/media/3525/2020-04-13-producers-handbook.pdf>. Accessed: 20 August 2021).

This document is a go to guide that covers a range of topics which are relevant to all filmmakers working in the UK. Whilst this is termed as a high end TV handbook, it is equally relevant to feature and short film production.

- BFI (2019) [BFI diversity standards criteria](https://www.bfi.org.uk/inclusion-film-industry/bfi-diversity-standards). Available at: <https://www.bfi.org.uk/inclusion-film-industry/bfi-diversity-standards>. (Accessed: 20 August 2021).

This document provides details of the British Film Institute standards for equality, diversity and inclusion in the UK screen industry. It aims to ensure accurate and proper representation in the UK screen industries. All films produced on FMIP must adhere to these criteria.

- BFC (2021) [Working safely during covid-19 in film and high-end tv drama production guidance](https://britishfilmcommission.org.uk/guidance/regarding-covid-19-coronavirus/). Available at : <https://britishfilmcommission.org.uk/guidance/regarding-covid-19-coronavirus/>. (Accessed: 20 August 2021).

This document covers in detail the industry legal requirements to be able to shoot in the UK during the Covid19 pandemic. It covers all actions required for productions to be able to safely shoot. The FMIP course will introduce you to a set of course specific criteria for shooting which will take into account this guidance.

- HSE (2002) [Health and safety in the audio-visual industries – your legal duties](https://www.hse.gov.uk/pubns/indg360.pdf). Available at: <https://www.hse.gov.uk/pubns/indg360.pdf>. (Accessed: 20 August 2021).

As a student producer/ filmmaker you are as responsible for the Health and Safety of your productions. This is the main guide to Health and Safety in Film Production and should be read in conjunction with course specific training, procedures and guidance which you will be receiving during the first 8 weeks of study.

- Hurbis-Cherrier, M. (2018) [Voice and vision: a creative approach to narrative filmmaking](#). 3rd edn. Oxon: Focal Press.

This is a book that covers the breadth of narrative filmmaking across all disciplines. It is recommended that all students read this book in its entirety throughout their studies with us.