

# MA Television

Programme Specification 2020/21

<b>Awarding Body</b>	University of the Arts London
<b>College</b>	London College of Communication
<b>School</b>	Screen

<b>Programme</b>	Film and Television (L043)
<b>Course Credits</b>	180
<b>Mode</b>	Full Time
<b>Duration of Course</b>	1 year
<b>Valid From</b>	September 1st 2020
<b>Course Entry Requirements</b>	<p>The course team welcomes applicants from a broad range of backgrounds, from all over the world. MA Television attracts applications from graduates of a good honours degree in a relevant subject such as either film, television or related media subject. We will also consider graduates of a good honours degree in any other subjects who can demonstrate a developed interest in, and knowledge of, current television practice and output.</p> <p>Such fields may include print journalism, photography, project management, business, general management and any other discipline or area which it is felt will bring a variety of experience and imagination to the course.</p> <p>If you do not have the required qualifications, but do have professional experience, you may be eligible to gain credit for previous learning and experience.</p> <p>The educational level may be demonstrated by:</p> <ul style="list-style-type: none"> <li>• Honours degree (named above);</li> <li>• Possession of equivalent qualifications;</li> <li>• Prior experiential learning, the outcome of which can be demonstrated to be equivalent to formal qualifications otherwise required, demonstrating relevant experience and an aptitude for film, television or other moving-image production subjects;</li> <li>• Or a combination of formal qualifications and experiential learning which, taken together, can be demonstrated to be equivalent to formal qualifications otherwise required.</li> </ul> <p><b>APEL (Accreditation of Prior Learning)</b></p> <p>Applicants who do not meet these course entry requirements may still be considered in exceptional cases. The course team will consider each application that demonstrates additional strengths and alternative evidence. This might, for example, be demonstrated by:</p>

	<ul style="list-style-type: none"> <li>• Related academic or work experience</li> <li>• The quality of the personal statement</li> <li>• A strong academic or other professional reference</li> <li>• OR a combination of these factors</li> </ul> <p>Each application will be considered on its own merit but we cannot guarantee an offer in each case.</p> <p><b>Language requirements</b></p> <p>All classes are conducted in English. If English is not your first language, we strongly recommend you let us know your English language test score in your application. If you have booked a test or are awaiting your results, please indicate this in your application. When asked to upload a CV as part of your application, please include any information about your English test score.</p> <ul style="list-style-type: none"> <li>• IELTS 6.5 (or equivalent) is required, with a minimum of 5.5 in each of the four skills.</li> <li>• If your first language is not English, you can check you have achieved the correct IELTS level in English on the <a href="#">Language Requirements page</a>.</li> </ul> <p>For further details regarding international admissions and advice please visit the <a href="#">International Applications page</a>.</p>
<b>Selection Criteria</b>	<p>Offers will be made based on the following selection criteria, which applicants are expected to demonstrate:</p> <ul style="list-style-type: none"> <li>• Sufficient prior knowledge and experience of and/or potential in television to be able to successfully complete the programme of study and have an academic or professional background in a relevant subject</li> <li>• Knowledge and understanding as reflective viewers of the ways in which television programmes operate. (Relevant for applicants without practical experience of programme-making)</li> </ul>
<b>Scheduled Learning and Teaching</b>	<p>During your course you will engage with learning and teaching that includes both online and face-to-face modes. The advertised scheduled activity for the course will be delivered through a combination of live, synchronous and asynchronous on-line learning. This is often described as blended learning.</p>

Definitions of our learning and teaching modes can be found [here](#).

# Awards and Percentage of Scheduled Learning

## Year 1

<b>Percentage of Scheduled Learning</b>	<b>12</b>
<b>Awards</b>	<b>Credits</b>
Postgraduate Certificate	60
Postgraduate Diploma	120

# Course Aims and Outcomes

The Aims and Outcomes of this Course are as follows:

Aim/Outcome	Description
Aim	Develop graduates who are the forefront of their discipline, with, systematic, research-based knowledge of the economics and sociology of the television and related industries, able, if they so choose, to work in senior and influential positions in those sectors on the basis of both the detailed realities of programme making and their comprehensive understanding of broad issues and trends in the digital media environment, locally and globally;
Aim	Facilitate and guide advanced study in the practical, commercial, creative, theoretical, contextual and technical aspects of factual television programme making, enabling graduates to: conduct highlevel, original, research into programme markets; produce viable, highly-researched treatments, synopses, pitches and sample scripts; respond to live briefs, and pitch credible ideas to industry professionals; develop thoroughly-researched, professional business cases, setting costs against ROI from a range of markets; write and develop broadcast-quality programming, assuming in the last a range of roles and applying critical awareness of the sociology of team operations in creative environments; manage all stages of work flow through current technical channels; devise and manage programme budgets; effectively manage the operations of production teams;
Aim	Evaluate your creative practice, and that of others in your cohort and beyond, in critical, contextual, economic, ethical, technological, commercial and aesthetic frameworks, and generate and systematically test conceptual models of effective practice; (Knowledge, Communication, Realisation)
Aim	Generate advanced understanding of the means by which IPR can be built and retained, in order that sustainable businesses can be established, and/or those choosing to work as freelance producer/directors can generate viable incomes and long-term careers;
Aim	Engage students in advanced evaluation of, and debates about, the actual and relative merits of formats as television norms;
Aim	Facilitate developed research into the different platforms through which television is, and will be, delivered;
Aim	Inculcate and develop high-level, transferable problem-solving, interpersonal and self-management skills through research, programme development and team activities;
Aim	Enhance students' abilities to embrace cultural diversity, and develop a cross-cultural understanding of diverse ideas, approaches and methods;

Aim	Develop applicable awareness of the ethical, moral, and legal issues relating to investigation and representation;
Aim	Lead to the mastery of expression and argument in academic and reflective writing appropriate to master's-level study, including the ability to develop and defend opinions, views and creative choices, and effectively communicate ideas to peer groups and others;
Aim	Develop systematic understanding and knowledge of, and be able to participate in, current debates about the uses, influences, and moral and ethical implications of broadcasting;
Aim	Grow students' competences as self-managed, self-motivated and self-sufficient life-long learners, capable of adapting to, and prospering through, developments in media production and distribution.
Outcome	Apply a range of advanced, specialist creative and technical skills, producing informed, systematic and considered solutions and to specific problems in television production in ways which generate critical awareness of current issues and formulate new insights; (Enquiry, Knowledge, Process, Realisation)
Outcome	Conduct systematic research into the markets for a wide range of factual-television programme types, and design and design and develop programming that conforms to the norms and expectations of formats whilst also offering original approaches and content; (Enquiry, Process, Communication)
Outcome	Evaluate your programme-making practice, and that of others in your cohort and beyond, in critical, contextual, economic, ethical, technological, commercial and aesthetic frameworks, and generate and systematically test conceptual models of effective practice; (Knowledge, Communication, Realisation)
Outcome	Work confidently and professionally with others in varied situations and with awareness of widening participation and ethical issues amongst colleagues and audiences in the UK and overseas; (Enquiry, Knowledge, Process)
Outcome	Develop and apply advanced analytical skills relevant to the operations of the TV and other creative industries, and, where appropriate, formulate and evaluate new hypotheses accounting for ineffective practices; (Enquiry, Knowledge, Realisation)
Outcome	Design and conduct primary and secondary research into the commercial objectives and processes and of the television industry in order to develop an advanced and critical understanding of the imperatives, constraints and conventions which determine their culture and operations; (Knowledge, Process, Realisation)
Outcome	Deduce, demonstrate and critically evaluate the disciplines and project-management skills required to produce work under constraints in diverse contexts; (Enquiry, Knowledge, Process)

Outcome	Produce a professional business plan, relating to the major project, and based on extensive primary and secondary research into markets and routes to market, accompanied by a prose narrative setting out the context of and rationale for the projections contained in the plan. (Enquiry, Process, Communication)
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	<b>Distinctive Features</b>
1	A focus on factual programming: The course combines advanced training in factual programme development with an analytical, research-based investigation of the processes by which such programmes are commissioned and funded; how their primary, secondary and tertiary audiences are defined and reached; and how producers can build income streams from their work;
2	A focus on self-employment: The course is designed primarily – but not exclusively – for those who wish to work in, or run, small-to-medium sized production companies, or become freelance producer/ directors. The latter provide a large and constant component of the UK production base (and increasingly beyond), but one that is yet to be catered for in many Screen schools;
3	Multiple perspectives: The MA approaches the practice of programme development from five complimentary, but interlocking, perspectives; seeing programmes simultaneously as: directed exercises of the creative imagination; vectors of ideas, information and understanding; mechanisms through which social, political and cultural norms are transmitted; commercial products that must directly or indirectly offer returns on investment; examples of project management, in which potentially-conflicting demands of time, resource, cost and quality must be continually addressed adherents to the precepts of formats
4	Business planning: The final terms of the course require students to develop both a programme and a researched business plan, accompanied by an explanatory narrative, showing how the programme or product and its related assets will be taken to market. The proposed programme and plan will be the outcome of guided market research, so that graduates will already have developed a highly viable pitch for their first commission and/or offer to the market.
5	Employability: Although a developed understanding of the business aspects of programme making will be of benefit to those wishing to work in the independent sector and/or as freelance producer/directors, such understanding will also be attractive to employers – broadcasters or larger production companies – who will value the commercial sense and understanding offered by graduates of the MA, which is in contrast to the creative or craft-technical skills common to most graduates of media schools.
6	Collaboration: In the second term students of the MA will collaborate with students of other UAL courses, and in some cases beyond, to produce a joint project.
7	Industry contacts: The MA will draw on LCC's wide range of contacts in the London TV industry to provide visiting lecturers, workshop leaders, critiques and introductions to networks of graduates now working in media in London. It will allow and encourage you to take full advantage of our contacts with UK Television and Institutes. You will have access to the many specialist cinemas, studios, facilities houses and media events that are features of London's very busy and varied media life.
8	The learning of production development and production roles will be a significant asset to graduates of the MA.

9	<p>Media cultures and criticality: The media cultures strand of the MA, which runs through all four terms, will underpin learning and practice through its examination of the key issues surrounding the production, uses and consumption of factual TV programming. Their shared basis is the application of theoretical approaches in ways that reinforce and enlarge programme making, and require students to adopt an analytical, evaluative approach to the shared norms of current practice. This is also an iterative process. Theory and practice operate in parallel, and each will inform the other critically. The experience of programme making will invite students to question the conventions which govern development and production, for example in the hierarchical nature of production teams, or the extents to which established formats can be amended and developed.</p>
10	<p>The themes of the media cultures strand are: the macro and micro economics of the television industries, reviewing the sources of funding for television programming, how it is obtained, and under what terms. In parallel, an applicable understanding of how programme budgets are set, monitored, controlled and adjusted in order to balance the pragmatics and contingencies of production with the requirements and expectations of all the audiences for whom the work is made; audiences and their expectations, together with knowledge of the significance of scheduling as a major determinant of programme design; theories of cultivation, normalisation and mainstreaming through discussion of the debates around such issues; the range of factual television programming and the various balances it strikes between information and entertainment according to audience and transmission time; legal, contractual and copyright issues, especially those relating to IPR;</p>
11	<p>The applications of formats: the nature and evolution of television formats, in terms both of the opportunities they offer and the constraints they can impose on the programme maker;</p>
12	<p>Course Staff: You will be taught by the staff of LCC's Screen School, visiting lecturers and practitioners experienced in producing factual programming in the London-based TV industry;</p>
13	<p>The course will be delivered with other courses under the Film and TV Programme, and you will also have opportunities to collaborate with other students in the wider context of the Screen School, LCC and UAL;</p>

## Course Detail

MA Television focuses on the hands-on experience of making television programmes. Working in teams, with access to London College of Communication's state-of-the-art multi-camera TV studio, you will produce four TV shows, drawing on analysis of contemporary factual genres.

You'll learn the key skills needed to make effective programming covering areas such as format, narrative, scripting, camera techniques, lighting, sound, and editing.

Other units of study will explore the nature of the TV industry, and potential markets for your ideas and programmes.

### What can you expect?

**The TV studio:** programmes made for the course will have both location and TV studio contents. Training in the use of the television studio is relatively rare in UK media schools: an omission, given that as much as 70% of TV programming is produced in this way.

London College of Communication's TV studio is of a very high professional standard, with a new *Tricaster* mixing desk that allows for a wide range of effects and computer-generated imagery.

Mastery of this resource will be a significant asset to graduates of MA Television and will further distinguish them from the great majority of media and film school Master's-level graduates.

**Multiple perspectives:** MA Television approaches the practice of programme-making from complimentary, but interlocking, perspectives, seeing programmes simultaneously as:

- Directed exercises of the creative imagination.
- Vectors of ideas, information and understanding.
- Mechanisms through which social, political and cultural norms are transmitted.
- Commercial products that must directly or indirectly offer returns on investment.
- Examples of project management, in which potentially conflicting demands of time, resource, cost and quality must be continually addressed.
- Adherents to rules of certain formats.

**Collaboration:** In the second term, you will develop creative, mutually beneficial collaborations with external partners, for example local charities and NGOs, small businesses, or artists/arts organisations.

You will produce a programme to a brief you agree with your collaborative partner. You

will gain valuable experience of real world contexts, conditions and outcomes of production.

**Media cultures and criticality:** The media cultures strand of the MA, which runs through all four terms, will underpin learning and practice through its examination of the key issues surrounding the production, uses and consumption of factual TV programming.

Their shared basis is the application of theoretical approaches in ways that reinforce and enlarge programme making, and will require you to adopt an analytical, evaluative approach to the shared norms of current practice. This is also an iterative process. Theory and practice operate in parallel, and each will inform the other critically.

The experience of programme-making will invite you to question the conventions which govern production, for example in the hierarchical nature of production teams, or the extents to which established formats can be amended and developed.

### **Mode of Study**

MA Television is in Full Time mode which runs for 45 weeks over 15 months. You will be expected to commit 40 hours per week to study.

### **Course Units**

Each course is divided into units, which are credit-rated. The minimum unit size is 20 credits. The MA course structure involves five units, totalling 180 credits.

### **Autumn, Term 1**

#### **Production (40 credits)**

You'll participate in the making of two factual television programmes to an editorial brief, as part of an intensive practical introduction to production techniques.

You'll learn about studio practice and discipline in our multi-cam television studio and shooting for location inserts for your studio presentations. You will write an analysis and evaluation of the production context, process and outcome.

#### **Media Cultures (20 credits)**

This unit provides you with an introduction to the critical study of the factual television programme industry; its current practice, its history and its future.

You will learn an overview of relevant formats and the underlying story development process. You will be assessed on a written piece about a factual television format demonstrating a developed critical awareness and industry insight.

## **Spring, Term 2**

### **Production (continued)**

#### **Collaborative unit (20 credits)**

You will identify, form and develop collaborative working relationships with a range of potential partners or briefs, both collegiate and external.

You'll learn about the concept of talent, produce a treatment and proof of concept, draft a budget and production schedule, and make a competitive pitch to industry standards.

You'll build an assessed portfolio of work which demonstrates your research and development of collaborative partnerships and reflects critically on the process.

#### **Research (40 credits)**

In this unit you'll prepare a coherent pitch, a budget reflecting intended production values, a treatment or script and proof of concept in preparation for your final Major Project pitch to a selected panel.

## **Summer, Term 3**

### **Major Project – Commencement (60 credits)**

You will form teams to begin pre-production and the production of your group studio-based show and/or location-based programme Major Project.

## **Autumn, Term 4**

### **Major Project – Completion**

Major Projects will be completed in post-production and in the delivery of a television pilot or programme. You'll submit your collaborative group programme, a proposal and business plan that you will be able to take to market.

### **Learning and Teaching Methods**

- Lectures
- Seminars
- Technical and other workshops
- Supervised practice
- Close reading
- Critiques of practical outcomes
- Supervised presentations
- Guided student-managed learning

## **Assessment Methods**

- Essays
- Critical reviews
- Research plans and outcomes
- Business plans and accompanying commentaries
- Evaluation of practical work
- Presentations

## **Reference Points**

The following reference points were used in designing the course:

- The Learning and Teaching policies of the University of the Arts, London
- The London College of Communication's policies and initiatives
- MA Level descriptors
- QAA Benchmark statements for master's-level study.



*The University will use all reasonable endeavours to provide the Course and the services described in this Output. There may be occasions whereby the University needs to add, remove or alter content in relation to your Course as may be appropriate for example the latest requirements of a commissioning or accrediting body, or in response to student feedback, or to comply with applicable law or due to circumstances beyond its control. The University aim to inform you of any changes as soon as is reasonably practicable*

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