

## Liverpool John Moores University

Title: PRODUCER  
Status: Definitive  
Code: **5000TVPROD** (115425)  
Version Start Date: 01-08-2011

Owning School/Faculty: Liverpool Screen School  
Teaching School/Faculty: Stockport College

Team	Leader
Alex Irving	Y

**Academic Level:** FHEQ5  
**Credit Value:** 12.00  
**Total Delivered Hours:** 40.00  
**Total Learning Hours:** 120  
**Private Study:** 80

### Delivery Options

Course typically offered: Semester 1

Component	Contact Hours
Lecture	10.000
Practical	20.000
Seminar	5.000
Tutorial	5.000

**Grading Basis:** 40 %

### Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Essay	AS1	Written account of producer's role (800 words)	35.0	
Portfolio	AS2	Portfolio of pre-production planning, including written evaluation (300 words)	35.0	
Report	AS3	Practical project.	30.0	

### Aims

*Facilitates the student working in the role of Producer for a live studio-based programme.*

## Learning Outcomes

After completing the module the student should be able to:

- 1 Demonstrate an understanding of the role of the Producer.
- 2 Evidence their participation in ideas development.
- 3 Demonstrate their research and production management skills.
- 4 Evidence their pre-production & production skills.

## Learning Outcomes of Assessments

The assessment item list is assessed via the learning outcomes listed:

Written account (800 words)	1			
Portfolio	2	3	4	
Practical project	3	4		

## Outline Syllabus

*The role of the producer, ideas generation, target audience, structures for live programming, menu iteration and re-iteration, formulation of a production budget from pre- through production and beyond post into secondary exploitation, regulation.*

*Production Practice: pre-production, pre-recording (where necessary), participant liaison and confirmation, running order, set design, scheduling, contingency plans.*

## Learning Activities

Formal lectures with subsequent seminars and tutorial sessions leading to practical application of production skills, programme design.

The programme design is negotiated with the students but aims to develop existing formats and encourage 'ownership' of both programme format and content.

## References

<b>Course Material</b>	Book
<b>Author</b>	Kellison, C.
<b>Publishing Year</b>	2005
<b>Title</b>	Producing for TV and Video
<b>Subtitle</b>	
<b>Edition</b>	

<b>Publisher</b>	Focal Press
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Miller, P.
<b>Publishing Year</b>	2003
<b>Title</b>	Media Law for Producers
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Focal Press
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Patz, D.
<b>Publishing Year</b>	2002
<b>Title</b>	Film Production Management and Coordination 101 - The Complete Guide to Production Management for Film and TV
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Focal Press
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Millerson, G.
<b>Publishing Year</b>	1993
<b>Title</b>	Effective TV Production
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Focal Press
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Gates, R.
<b>Publishing Year</b>	1992
<b>Title</b>	Production Management for Film and Video
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Focal Press
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Jarvis, P.
<b>Publishing Year</b>	1993
<b>Title</b>	A Production Handbook
<b>Subtitle</b>	
<b>Edition</b>	

<b>Publisher</b>	Focal Press
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Watts, Harris
<b>Publishing Year</b>	1997
<b>Title</b>	On Camera
<b>Subtitle</b>	Essential know-how for programme makers
<b>Edition</b>	2nd Revised Edition
<b>Publisher</b>	AAVO
<b>ISBN</b>	

<b>Course Material</b>	Website
<b>Author</b>	
<b>Publishing Year</b>	
<b>Title</b>	www.pact.co.uk
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	
<b>ISBN</b>	

<b>Course Material</b>	Journal / Article
<b>Author</b>	
<b>Publishing Year</b>	
<b>Title</b>	Broadcast
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	
<b>ISBN</b>	

<b>Course Material</b>	Website
<b>Author</b>	
<b>Publishing Year</b>	
<b>Title</b>	www.npa.org.uk
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	
<b>ISBN</b>	

<b>Course Material</b>	Website
<b>Author</b>	
<b>Publishing Year</b>	
<b>Title</b>	www.pasct.co.uk - Producers' Alliance for Cinema and Television site
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	

<b>ISBN</b>	
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<b>Course Material</b>	Website
<b>Author</b>	
<b>Publishing Year</b>	
<b>Title</b>	www.bbc.co.uk
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	
<b>ISBN</b>	

<b>Course Material</b>	Website
<b>Author</b>	
<b>Publishing Year</b>	
<b>Title</b>	www.skillset.org
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	
<b>ISBN</b>	

<b>Course Material</b>	Website
<b>Author</b>	
<b>Publishing Year</b>	
<b>Title</b>	www.bectu.org.uk
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	
<b>ISBN</b>	

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## Notes

The role of the producer is many-faceted - everything from logistics to format development; this module introduces the student to the wider issues associated with the role and provides an opportunity to put what they have learnt into practice. The co-ordination of a studio-based or location-based television production requires the overview of a Producer. This module allows each student to develop their skills in Production Management and gain an appreciation of the kinds of unseen organisational tasks that underlie a successful production.

TV production is the process of actually shooting the television show after the pilot has been green-lit. Learn about the process of TV production. The cast of "Guiding Light," the longest-running drama on TV. See more TV show pictures. Frazer Harrison/Getty Images. Jackpot! The network has green-lighted (said yes to) the show concept we followed in How Writing a TV Show Works and How Getting Your Show on TV Works. Now it's time to shoot the pilot episode. A pilot is the first episode of a show -- they're shot, fittingly, during pilot season, between January and May. The editor puts it all together; assembling the video, audio and graphics for the show into a finished product. Now that the cast and crew are set, it's time to start shooting. Advertisement. The Producing School at the New York Film Academy will teach you every aspect of film and television production in classes offered at our NYC campus. Apply online today! They hire and they fire and work hand in hand with film studios and TV networks. They develop the material, hire the writers, and find the buyers and financiers. They oversee script development, casting, hiring of the crew, locations, distribution, film festivals, and so much more. Ultimately, the producer is the most involved with a project through every phase (from pre-production to production and post-production). All teams need leaders, and the producer is every movie's leader. Television-specific strands include: developing a drama proposal to a broadcaster's commissioning brief; understanding the television commissioning process; financing a TV drama series; the international market for UK drama; HETV tax credits. Industry placements for students are encouraged in the summer break of the First Year, and Second Year students are formally teamed with individual industry mentors as well as undertaking work placements at the Cannes Film Festival. More than 30 senior industry tutors contribute to the course with specialist seminars over its two-year span, and students u