

Screen Industries and Entertainment

BA (Hons)

COURSE DETAILS

- A level requirements: [ABB](#)
- UCAS code: W2J9
- Study mode: Full-time
- Length: 3 years

KEY DATES

- Apply by: [29 January 2025](#)
- Starts: 22 September 2025

Course overview

The BA Screen Industries and Entertainment offers you the chance to study screen entertainment media in a rapidly evolving industrial global environment.

INTRODUCTION

Privileging perspectives rooted in the arts, humanities and cultural studies, the programme is an ideal pathway for students with ambitions to work in the entertainment industry, and those with aspirations towards postgraduate study.

The emphasis of the programme is on the global interconnectedness of screen industries and experiences of entertainment, moving beyond Eurocentric approaches to the subject. It draws directly on the expertise of our Screen and Film Research Cluster, whose work engages explicitly with issues relating to industry, institutions, business, entertainment and screen media. Covering a range of screen media (film, television, streaming, virtual-augmented reality, games, music) and the industries they operate in, the programme allows you to engage with multiple facets of global screen industries.

Year in Industry

This programme is available with a [Year in Industry](#). Year three is spent on a paid placement within an organisation in industry, broadly defined. You will be supported by the School of the Arts and the Department throughout, and your reflexive written account of the experience will contribute towards your final degree result. If you wish to study this programme with a Year in Industry, please put the option code 'YI' in the 'Further Choices' section of your UCAS application form.

WHAT YOU'LL LEARN

- Confident use of medium-specific critical vocabulary and industry parlance
 - Historical, textual and critical approaches to entertainment media and the associated industries
 - Critical thinking and evaluation
 - The ability to construct arguments and convey ideas effectively
 - Detailed knowledge of key production, distribution, exhibition and audience engagement processes in screen industries and the professional practices that govern them
 - Research skills and an understanding of research methodologies
 - Detailed knowledge of how issues related to equality, diversity and inclusivity are mobilised and debated in screen industries
 - Verbal and written communication and presentation, self-management, teamwork and problem-solving
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Course content

Discover what you'll learn, what you'll study, and how you'll be taught and assessed.

YEAR ONE

Your first year is made up entirely of compulsory modules.

You will take 120 credits in each year. If you are taking the Year in Industry pathway, your third year will be spent on placement.

COMPULSORY MODULES

COMMUNICATION, CULTURE, AND MEDIA ANALYSIS A (COMM111)

Credits: 30 / Semester: semester 2

This module will give students foundational knowledge about ways that communication, media, and culture can be systematically and critically analysed: students will learn about key concepts and theories from the field of media and communication studies and about how these are applied as tools for analysis. The module offers examples of the craft of screen analysis, cultural analysis, and social scientific communication studies. These will be analytical approaches that students can subsequently use in the course of their studies.

DIGITAL COMMUNICATION AND SOCIAL MEDIA (COMM113)

Credits: 30 / Semester: semester 2

This module will provide a broad introduction to digital communication and social media as an object of study. It will facilitate students in thinking about the role of the internet, digital platforms and social media apps and their role in culture, society and democracy. It will firstly ask what is different about digital and social media compared to more traditional media, and pose the question of whether we need new tools and ways of thinking in relation to these newer media. It will then introduce several topics and case studies to allow students to think about the role and potential influence the rise of these tools may or may not have had on society.

INTRODUCTION TO COMMUNICATION AND MEDIA STUDIES A (COMM101)

Credits: 30 / Semester: semester 1

This module will introduce students to foundational knowledge in the field of communication and media studies. Students will learn how communication practices and media technologies have developed historically and their relevance for social, political and economic changes, as well as learning about the development of Communication and Media as a broad and diverse academic field. The module familiarises students with different theoretical perspectives both historical and contemporary.

MEDIA INDUSTRIES AND INSTITUTIONS A (COMM109)

Credits: 30 / Semester: semester 1

This is an introduction to issues and concepts surrounding media and communication industries and institutions. The module gives students exposure to core and current debates and issues such as the political economy of media, relations with power and regulation, and processes of globalisation, digitalisation and conglomeration. Students will learn about creative roles and the practices and lived experiences of professional media workers, including the process of conceiving and developing media texts. Successful students will be able to critically consider media and communication studies with an emphasis on its industries and institutions.

Programme details and modules listed are illustrative only and subject to change.

YEAR TWO

You will take three compulsory modules, and choose four options.

SOTA260 is compulsory if taking the Year in Industry pathway.

COMPULSORY MODULES

COMMUNICATION AND MEDIA RESEARCH I (COMM207)

Credits: 15 / Semester: semester 1

This module will enhance students' understanding of academic research in the field of communication and media studies. It is the first of a series of two modules that will equip students with the skills and techniques needed to analyse, execute, interpret, and present academic research. The module will also prepare them for advanced academic projects such as their final-year projects/academic dissertations. This module will introduce students to the basics of academic research – from the key elements in a research study to the difference between primary and secondary, and quantitative and qualitative research. Students will be taught how to write literature reviews and what ethical considerations to bear in mind when designing a research study.

COMMUNICATION AND MEDIA RESEARCH II (COMM208)

Credits: 15 / Semester: semester 2

This module will enhance students' understanding of academic research in the field of communication and media studies. It is the second of a series of two modules that will equip students with the skills and techniques needed to analyse, execute, interpret, and present academic research. The module will also prepare them for advanced academic projects such as their final-year projects/academic dissertations. This module will introduce students to specific quantitative and qualitative research methods for the study of media texts, audiences and producers, continuing on from the semester 1 Research Methods module. These will include textual analysis, content analysis, thematic analysis, discourse analysis; surveys, interviews, focus groups, ethnography; as well as archival research and digital research. Students will also be taught how to formulate research questions, what makes a good student dissertation/final year project and how to communicate their research. They will then be required to prepare research proposals for their final year projects/dissertations.

CONVERGED MEDIA AND SCREEN ENTERTAINMENT A (COMM250)

Credits: 30 / Semester: semester 1

Converged Media and Screen Entertainment A examines key ideas and arguments in the broader field of media industry studies with a view to provide students with wide-ranging account of how the screen industries produce and distribute commercial entertainment within a converged media environment, while operating as part of organizational arrangements and professional practices that separate them from industries with an information focus. The module accounts for the local, national and global dimension of screen entertainment with case studies and examples taken from a variety of geographical contexts and covers a number of industries, mainly film and television, but also with references to games and social media.

Organised around 4 blocks – Terms of Reference, The Global Spectre of Entertainment, The Production of Entertainment and Entertainment Labour – the module kicks off with some conceptual issues and definitions around what entertainment is and how the landscape in which it is produced and disseminated is defined by media convergence and – increasingly – deconvergence. With these terms of reference accounted for, the second block surveys some key characteristics related to the global nature of screen entertainment: the issues at stake in regulating its circulation across different geographical, political and cultural environments; the ways in which its production tends to be clustered around particular hubs and networks, the ways in which it contributes to global media flows organised around distribution power and the ways it is also disseminated through informal or piracy networks.

After an independent study week that enables students to catch up with reading and prepare for their first assignment, the module continues with a block on the production of entertainment, with an emphasis there being on some of the textual characteristics of entertainment products as these are influenced by marketing and brand integration, by intellectual property management and the increasing reliance on narrative universes and world-building, and by promotional content designed to move swiftly across media platforms and to attract online interaction. Some of these characteristics distinguish clearly entertainment media from media that revolve around information. Finally, the last block deals with issues relating to working in screen entertainment industries, focusing primarily on issues relating to unions and crafts and the ways they try to control entertainment with an environment where the power of the unions has declined as well on issue of diversity in the screen industries work force.

OPTIONAL MODULES

FEMINIST MEDIA STUDIES: TEXTS AND AUDIENCES B (COMM206)

Credits: 15 / Semester: semester 2

This module introduces students to feminist media studies: they will become familiar with key concepts and debates relating to gender, with reference to a range of media, as well as thinking about how we conceptualise media audiences. Students will consider the gendered nature of representations as well as various media cultures; the intersection of gender with, for instance, race, class, and sexuality; and sites of/for audience participation, 'prosumption' and the resistance of normative ideals.

GLOBAL HOLLYWOOD B: FROM FILM ART TO MEDIA ENTERTAINMENT (COMM203)

Credits: 15 / Semester: semester 2

This module examines the transformation of Hollywood cinema as a distinct mode of film practice with its own codes and conventions to a complex and multifaceted global media enterprise that now encompasses film, television, the internet and other screen-based media. With film being increasingly consumed away from the theatres, and with the talent that is involved in entertainment media circulating fluidly across different media and markets, Hollywood is not only about cinema but about a number of entertainment industries that are controlled by a handful of giant conglomerates. The module is organised in two blocks. The first block examines the key characteristics of Hollywood cinema as these were crystallised in the earlier decades of the 20th Century. Concepts such as the studio system, the classical narrative and style, modes of representation, film genres, stardom, technology and performance are discussed in detail. The second block deals with the transformations that started taking Hollywood by storm especially from the 1970s onwards, including: the emergence of the blockbuster film culture, the conglomeration of the film industry, the rise of franchise entertainment, the links to independent film production, Hollywood's relationship to television (cable and online/streaming) and others.

IMMERSIVE MEDIA AND VIRTUAL WORLDS B (COMM211)

Credits: 15 / Semester: semester 2

The second-year module Immersive Media and Virtual Worlds explores the histories, theories, and industries related to the production of immersive experiences, digital technologies and virtual realities and worlds. In particular, the module will focus on video games and cinema.

PROFESSIONAL AND CAREER DEVELOPMENT (SOTA260)

Credits: 15 / Semester: semester 1

The module aims to prepare students for a smooth transition into a work placement year and, more broadly, to develop lifelong skills, attitudes and behaviours and support students in their continuing professional development. This will help students lead flexible, fulfilling careers working as a professional in their field, and enable them to contribute meaningfully to society.

PUBLIC RELATIONS, MEDIA AND DIGITAL SOCIETY (COMM240)

Credits: 15 / Semester: semester 1

This module will explore theoretical perspectives on Public Relations, including critical perspectives on its role in media and digital society and the professional practice of promotional writing, a key skill within and beyond PR. Students will develop understanding of what it means to be a creative professional in the PR industries by learning to organise their time effectively, to produce work to specific briefs and to ensure attention to detail in the delivery of projects.

RECORD LABEL MARKETING, PROMOTION AND DISTRIBUTION (MUSI215)

Credits: 15 / Semester: semester 2

This module provides an introduction to the university's student-run record label, Merciful Sound Records. Working in a fully functioning record label, students will develop 'real-world' employability skills focussed on music marketing, promotion and distribution, culminating in the release of an album to be launched at the end of the semester.

UNDERSTANDING DOCUMENTARY (COMM282)

Credits: 15 / Semester: semester 2

Besides introducing you to a variety of remarkable and sometimes rare documentary texts, this module examines the key purposes, forms and approaches employed at different moments in the history of documentary, how documentary represents the "real world", and notions of "truth", ethics and audience engagement. The module also focuses on how documentary form and content can be analysed.

WORKING IN MUSIC INDUSTRY (MUSI252)

Credits: 15 / Semester: semester 1

This module introduces students to who does what in music industry. Essentially, music industry is a collaborative effort between musicians and various personnel from a range of music companies. Music companies 'add value' to musicians by providing them with services they find difficult or impossible to provide for themselves. These 'music companies' are spread across the music industries of recording, music publishing and live performance; increasingly companies from outside traditional music industry also offer services to musicians (for example, online and IT companies). The module will consider what key jobs and roles exist in the world of converting imaginative ideas into commodities for sale in music markets.

PROJECTING CHINA: AN INTRODUCTION TO CHINESE CINEMA (CHIN277)

Credits: 15 / Semester: semester 1

This module is an introduction to cinema from mainland China, Hong Kong and Taiwan. We will look at a wide range of genres which include Kung Fu comedies as well as Chinese independent arthouse cinema. We will get to know some of the region's finest directors, including Jia Zhangke, Wong Kar-Wai, Ann Hui or Hou Hsiao-hsien. It develops your knowledge and understanding of the historical development of cinema in the region but also how some landmarks in the history of twentieth-century China (such as the Warlord era, the Cultural Revolution and post-Maoist reforms) are represented in filmic texts. We will discuss the role of censorship and how the mainland Chinese government finances big blockbuster productions that glorify the Communist Party. The Greater China region is becoming increasingly important for transnational cinema and we will look at how the rise of China is already transforming Hollywood. The title of the module, "Projecting China", points not only to China's cinematic production but also to how the ideas of "China" and "Chineseness" are projected on screen. We will become familiar with themes such as gender and sexuality, nationalism, post-colonialism and transnationalism. No prior knowledge of Chinese is required to enrol in this module.

INTRODUCTION TO CULTURAL STUDIES B (COMM254)

Credits: 15 / Semester: semester 1

Introduction to Cultural Studies provides a foundational understanding of the key approaches, methods and theoretical perspectives in the interdisciplinary field of cultural studies. The module starts with an historical overview of the development of cultural studies and explores its links with related fields such as anthropology, sociology, and everyday life studies. The module is taught in four blocks. Blocks 2-4 are organised around core thematic areas of focus which provide, respectively, an introduction to perspectives in the study of contemporary visual cultures; an introduction to urban cultural studies and the spatial humanities; and critical reflection on 'future cultures' and the shifting boundaries that define understandings of 'nature' and 'culture' in the age of the posthuman and the Anthropocene. Engaging with theoretical perspectives and debates that address a broad range of contemporary issues in the study of culture, media and everyday life, the module draws extensively on ethnographic, text-based and other qualitative methods, with a particular emphasis towards understandings of culture and media as forms of social, embodied and political practice and the everyday 'doingness' of cultural experience.

AI AND DIGITAL MEDIA (COMM258)

Credits: 15 / Semester: semester 2

In this module, students will learn about Artificial Intelligence algorithms that influence the development of digital media systems and content. Students will critically address key questions around the social, political and economic consequences of online platforms' use of AI systems and how they are or could be regulated.

Programme details and modules listed are illustrative only and subject to change.

FINAL YEAR

You will take entirely optional modules in your final year of study.

- All of our students undertake a project involving their own sustained, research-based work in their final year, whether by taking the Dissertation module, collaborating on staff research, producing brief videos to client or by applying the skills you have learned by taking our Work Placement module.
 - You must take one of the following modules: **COMM401, COMM335, SOTA300** or **COMM342**.
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OPTIONAL MODULES

CURATION AND HERITAGE (MUSI353)

Credits: 15 / Semester: semester 2

The module will consider how popular music is presented as heritage in different contexts such as museum exhibitions, library collections and DIY online archives. It will examine the different ways in which popular music heritage has been represented, mobilized and interpreted. Taking a case study approach it will explore who is invested in discussions of heritage, how heritage is defined, and what this can tell us about representations of the popular past. The module will have a particular focus on the context of gallery and museums and will examine curatorial approaches to popular music and its related cultures.

DISSERTATION (COMM401)

Credits: 30 / Semester: whole session

A dissertation is a self-contained piece of original research. It is your chance to study a topic that interests you in depth, guided by a member of the Department's academic staff who will act as a supervisor for your research. While it is not expected that the dissertation will achieve the standard of a published article, a general idea of the length, format and style of presentation envisaged can be obtained by scanning academic articles in the area that the dissertation will deal with. In terms of presentation, dissertations must be word-processed, double spaced and bound.

FINAL YEAR PROJECT (COMM335)

Credits: 30 / Semester: whole session

This module will provide students with the opportunity to work on a final year project. The nature of the project will be negotiated between the students and their supervisors. It might include: working on live academic research projects or working on live projects in collaboration with academic staff and external partners or working on practical outputs related to a specified (research) task.

GAMES AND ALGORITHMIC CULTURE (COMM309)

Credits: 15 / Semester: semester 1

Games and Algorithmic Culture investigates how videogames are responding and contributing to the current technological and cultural changes in the use of AI, data mining, procedurally generated content, metrics and automation. The module provides a fundamental knowledge of the videogame industry and its new markets and trends, such as eSports, live streaming, independent productions, casual and mobile gaming. It explores how these new social, cultural and aesthetic trends of game culture are framed around a broader algorithmic culture that pervades our contemporary techniques of digital production and distribution. The module will enable students to understand the specificity of games as new media, to critically analyse the technical, economic and social factors that frame contemporary digital culture, and identify areas of intervention within the global entertainment industry.

ISSUES IN 'CULT' TELEVISION (COMM300)

Credits: 15 / Semester: semester 2

This module focuses on debates about the nature, cultural television practices and significance of 'cult' television. Students will critique the idea of 'cult' from textual, industry and audience perspectives, as well as considering its relationships with the rise of 'quality' TV forms in the US and UK and with fan studies, including tracing shifts in representation and audience practices related to marginal groups and identities.

NOIR: LITERATURE, FILM, ART (ENGL321)

Credits: 30 / Semester: semester 1

This module examines the range of writing, film and art within the genre of Noir. In particular, it engages with the relationships between literary and non-literary, particularly visual, media as well as examining Noir's social, political, intellectual and historical contexts.

QUEER FILM, VIDEO AND DOCUMENTARY (COMM305)

Credits: 15 / Semester: semester 1

Queer Film, Video and Documentary explores the different ways in which 'queers', specifically lesbian, gay, and transgender people, have been represented in moving images, produced their own films, videos, and documentaries, and shaped reception practices, politics and moving image cultures specific to them. The module will introduce students to queer theory alongside advanced moving image analysis paying particular attention to key theoretical debates and texts in queer politics and film, video and documentary, that demarcate shifts in knowledge, representations, sexual identities, cultures, and practices related to 'queerness'. The module will be structured around three conceptual blocks. The first block is an overview of the foundational theories, debates and concepts in queer theory including their relationship to canonical films and documentaries. The second block on the AIDS crisis addresses the historical trauma's centrality to the development of queer theory and the politics of queer identity. The final block examines particular moments in queer moving image history from underground cinema to multiplex acceptance.

SCHOOL OF THE ARTS WORK PLACEMENTS MODULE (SOTA300)

Credits: 30 / Semester: whole session

This module is an opportunity for you to undertake a placement in a setting which matches your academic and possible career/industry interests, develop materials and/or undertake tasks within a practical or vocational context, apply academic knowledge from your degree, and develop your personal and employability skills within a working environment. SOTA300 is not open to students who have taken SOTA600.

STARDOM AND MEDIA CELEBRITY (COMM303)

Credits: 15 / Semester: semester 1

This module examines the significant contemporary media phenomenon of stardom and celebrity. It investigates fame and public identity across a range of media contexts, platforms and public spheres, including film, television, social and digital media, music and advertising. Students will analyse the way in which stardom and celebrity is constructed by producers, consumers and users through film texts, marketing discourses, multimedia platforms, and national/transnational contexts and specific historical circumstances. They will embark on research projects that develop an understanding and application of critical and cultural theory to their own case studies. The module offers a critical insight into the history of stardom within mainstream and alternative media from early media personalities and Hollywood stardom, to powerful international cross-media stars or 'ordinary' celebrities in reality and social media. It will explore conceptual approaches to celebrity culture and star images, including the democratisation of stardom through the everyday performance of self, ideas of authenticity and identification, and portraiture. It will consider the financial value of stars and celebrity to global media industries and networks, including branding, labour studies and media control. And it will analyse the interplay between the economic, the political and historical, the theoretical, and the formal elements that inform our ongoing engagement and fascination with public personalities.

TALKING PICTURES: COMICS AND PICTORIAL NARRATIVE (ENGL362)

Credits: 30 / Semester: semester 2

In the 1920s a canny advertising executive coined the phrase, 'One Look is Worth a Thousand Words'. But the idea that pictures can be read (and that writing creates pictures in the mind's eye) has a long pedigree. According to Plutarch, it was Simonides of Keos – the Greek lyric poet of the 5th century BC – who first formulated the equation: 'poems are talking pictures, pictures are silent poems'. This module examines the ways in which pictures have been used to tell stories from the beginnings of widespread print culture in the seventeenth century to contemporary digital comics.

VIRAL VIDEO (COMM342)

Credits: 30 / Semester: whole session

This module offers students a blend of theoretical knowledge and practical production skills enabling the design, production and marketing of 'viral videos'. Students develop their own creative practice and take a highly active role in designing, presenting and producing their own videos, and promoting them through video-sharing and social media networks.

Viral videos are an important and rapidly evolving cultural phenomenon. As yet there is little consensus on a definition but essentially they are videos that gain popularity by being shared and recommended through online and offline sharing and recommendations (France et al 2016: 20).

The module is aimed at students considering a career in digital communications, public relations and corporate, political and third sector communications.

France, S., Vaghefi, M. and Zhao, H. (2016) Characterizing viral videos: Methodology and applications. *Electronic Commerce Research and Applications* 19: 19–32.

WORK PLACEMENT YEAR (SOTA600)

Credits: 120 / Semester: whole session

This is an opportunity to spend the third year of your studies working as part of your degree programme. The placement year is not just about gaining work experience, it is also about deepening your academic understanding in your subject. Whatever modules you have taken previously, your prior studies in Years 1 and 2 will have given you some appreciation of general issues and theoretical concerns in your subject area. Your placement will give you some real-world experience against which to compare that academic knowledge. The experience will in turn inform your studies in your final year, providing you with material to discuss in such modules as the Independent Project or the Dissertation. You will have the opportunities to learn and practise a range of intellectual, interpersonal and technical skills relevant to your chosen industry. You will be encouraged to think creatively and to develop skills in adapting and responding positively to changing circumstances. Ultimately, your academic learning will be enhanced in the final year of study through this opportunity to contextualise your studies in the workplace. Students who have taken SOTA600 are not allowed to take SOTA300.

ISSUES IN PHOTOGRAPHY (COMM323)

Credits: 15 / Semester: semester 2

Investigating both early and contemporary photography, this module examines the role photography plays in remembering private and public events, particularly those that test the limits of visual representation. It will unpack contemporary debates among photographers, journalists and art historians on topics such as photographing suffering and the relationship between photography, affect and emotions. We will discuss the difference between analogic photography and digital photography; ID pictures and family photos; artistic photography and journalistic photography; and personal and public pictures. Students will also learn to read, discuss and critically write about how the different components of a photograph (such as framing, montage, lighting and materiality) serve as a tool of expression and means to interpret events.

MUSIC POLICY (MUSI352)

Credits: 15 / Semester: semester 1

The module explores the relationship between music and government policy from different perspectives and through a series of case studies. These studies illustrate a broad range of policies and their relevance for diverse music genres and styles, and different types of governments with contrasting political roles and relationships to cultural forms and practices.

SCREEN INDUSTRIES AND SPORTS (COMM326)

Credits: 15 / Semester: semester 2

Screen Industries and Sports is a new module that aims to examine the complex and multifaceted relationship between screen media and sports, focusing primarily on the ways in which the screen industries engage with sports as a commercial product that reaches audiences globally through a proliferation of legacy and digital media. In doing this the module asks questions about how sports are produced, packaged and disseminated, how global media corporations increasingly control sports and the kinds of issues that are at stake. It is organised around 4 blocks, with the first block examining primarily the relationship between the television industries and sports, the second looking at how the relationship between sports and screen media is being reconfigured in the digital arena, the third on how mega sports events shape and are being shaped by screen industries and the final one focusing on issues of diversity and cultural difference and how they figure in the broader picture. Together, all these sessions are designed to provide students with an in-depth understanding of how screen industries are intricately linked to the evolution of sports as one of the most commercial media products of the 20th and 21st century.

ENTERTAINMENT MEDIA AND SCREEN HISTORY (COMM328)

Credits: 15 / Semester: semester 2

This module explores entertainment (specifically film and television) as an “unofficial” source of historical knowledge. For many people, entertainment is the primary site of engagement with history and one that makes history relevant, accessible and enjoyable in the present. It will consider what is required to make history entertaining and what this suggests about the kinds of stories that are enjoyable to consume compared to those that are omitted and silenced. The majority of screenings are British/American productions and we will consider the way in which this shapes those perspectives, but we will also draw on international examples during the course. These non-academic popular encounters with history offer a space for alternative and challenging versions of history. In this module we will consider the ways in which this can reinforce, resist or disrupt “official” accounts of history.

Programme details and modules listed are illustrative only and subject to change.

HOW YOU'LL LEARN

Weekly lectures and seminar discussions may be supplemented by screening sessions, presentations and opportunities for group work where appropriate. We regularly invite expert speakers and practitioners to speak to our students about their work. Some modules also make use of our specialist equipment or software.

Dissertation and work placement modules involve more independent study, but always under the careful individual supervision of a member of academic staff.

HOW YOU'RE ASSESSED

We are committed to using a range of different forms of assessment, so types of assessment vary widely from module to module. Depending on your choice of modules, these may include coursework projects, essays, blogs, reports, literature reviews, writing exercises, presentations, online tests and unseen examinations.

LIVERPOOL HALLMARKS

We have a distinctive approach to education, the Liverpool Curriculum Framework, which focuses on research-connected teaching, active learning, and authentic assessment to ensure our students graduate as digitally fluent and confident global citizens.

Careers and employability

Studying this course will equip you with the essential knowledge and experience you require to work with film and television makers and the entertainment industry.

Our graduates have gone on to careers including:

- Broadcasting and journalism
- Social media, advertising and marketing
- Corporate communications and public relations
- Arts administration
- Political campaigning (including political parties, trade unions and charities)
- Management
- Government and the civil service
- Teaching in universities, colleges and schools.

Former graduates include a television documentary maker, a BBC Radio 1 DJ, senior journalists at local and national newspapers, a partner in a New York-based advertising company and the features editor of a music weekly.

Fees and funding

Your tuition fees, funding your studies, and other costs to consider.

TUITION FEES

UK fees (applies to Channel Islands, Isle of Man and Republic of Ireland)	
Full-time place, per year	£9,250
Year in industry fee	£1,850
Year abroad fee	£1,385

International fees	
Full-time place, per year	£22,400
Year in industry fee	£1,850

Fees shown are for the academic year 2024/25. Please note that the Year Abroad fee also applies to the Year in China.

Tuition fees cover the cost of your teaching and assessment, operating facilities such as libraries, IT equipment, and access to academic and personal support. [Learn more about paying for your studies.](#)

ADDITIONAL COSTS

We understand that budgeting for your time at university is important, and we want to make sure you understand any course-related costs that are not covered by your tuition fee. This could include buying a laptop, books, or stationery.

Find out more about the [additional study costs](#) that may apply to this course.

SCHOLARSHIPS AND BURSARIES

We offer a range of scholarships and bursaries to provide tuition fee discounts and help with living expenses while at university.

Check out our [Liverpool Bursary](#), worth up to £2,000 per year for eligible UK students. Or for international students, our [Undergraduate Global Advancement Scholarship](#) offers a tuition fee discount of up to £5,000 for eligible international students starting an undergraduate degree from September 2024.

[Discover our full range of undergraduate scholarships and bursaries](#)

Entry requirements

The qualifications and exam results you'll need to apply for this course.

Your qualification	Requirements About our typical entry requirements
A levels	ABB Applicants with the Extended Project Qualification (EPQ) are eligible for a reduction in grade requirements. For this course, the offer is BBB with an A in the EPQ. You may automatically qualify for reduced entry requirements through our contextual offers scheme .
GCSE	4/C in English and 4/C in Mathematics
Subject requirements	Applicants with the Extended Project Qualification (EPQ) are eligible for a reduction in grade requirements. For this course, the offer is BBB with an A in the EPQ.
BTEC Level 3 National Extended Diploma	BTEC applications are encouraged. We evaluate each BTEC application on its merits and may make offers at DDM.
Irish Leaving Certificate	H1, H2, H2, H2, H3, H3
Scottish Higher/Advanced Higher	ABB in Advanced Highers, combinations of Advanced Highers and Scottish Highers are welcome
Welsh Baccalaureate Advanced	Accepted including two A levels at BB.

Your qualification	Requirements About our typical entry requirements
Access	Applications considered. Pass Access with 30 Level 3 credits graded at Distinction and 15 Level 3 credits graded at Merit.
International qualifications	Many countries have a different education system to that of the UK, meaning your qualifications may not meet our entry requirements. Completing your Foundation Certificate, such as that offered by the University of Liverpool International College , means you're guaranteed a place on your chosen course.

ALTERNATIVE ENTRY REQUIREMENTS

- If your qualification isn't listed here, or you're taking a combination of qualifications, [contact us](#) for advice
- [Applications from mature students](#) are welcome.

THE ORIGINAL

REDBRICK