

2013

Online and Local Television Networks: A new pedagogy for a changing media.

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University of Plymouth

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Attila Mustafa, Dr David Hilton, Allister Gall

Title of project: Online and Local Television Networks: A new pedagogy for a changing media.

Type of project: Action Research

You may also include appropriate evidence in your appendices, e.g.

Information/letter on ethics approval: See Appendix A

Information/progress on conditions (If your initial TFAS application was 'approved with conditions', please provide evidence that these conditions have been met in at least one of the reports.)

N/A

Aims of project: To investigate campus-based and local TV focused on innovative opportunities for students, employers and community groups to contribute to the design of learning pedagogies and course structures.

To utilize the strong element of collaboration within and across creative courses in the UPC Partnership encouraging students to explore the medium of TV and establish new learning cultures that broaden the context of the student experience, encouraging creative work-based/related collaboration with local communities and employers.

Research outcomes will enhance understanding of a fluid and dynamic growth area for a new media, new educational and employment possibilities and arts practice, which in turn will inform new curriculum structures, pedagogic models of practice and contribute to an understanding of how local TV can achieve relevance to a community and economic viability.

To develop into a shared online TV channel, managed and developed by students and the wider community (PUTALS, 2012: Key Theme 10) which will contribute to the development of a model for students and staff engaged in local TV initiatives.

To enhance employability skills for students.

Background to project (or context)

The fluid and dynamic growth area of new media, new educational and employment possibilities and arts practice inform new curriculum structures, pedagogic models of practice and contribute to an understanding of how local TV can achieve relevance to a community and achieve economic viability. Hence the traditional models of teaching and learning are challenged by the movements in media distributions, technologies and their application and use. This is particularly true in models that do not rely on a central broadcaster strongly mediating content and creating schedules.

One of the key aims, to develop a shared online TV channel managed and developed by students and the wider community, was based on research into similar initiatives in Europe and the USA. The aim was however, not to simply replicate these structure, but to research how new media opportunities may affect content, practice and eventually pedagogy.

Methods used:

The project began with a literature review to map the field. To help inform research directions, comparative studies of existing international examples of community and local TV were used to aid design of the research. This was followed by a meeting of course managers of BA Media Arts and BA TV Arts at Plymouth University, FdA Television Production at Exeter College, and FdA Digital Media Production at City of Bristol College and elected student representatives, to focus on research directions. Further involvement was gained from employers who have an interest in the development of local TV. Qualitative data was collected by interviews with students on how the production process developed and changing their learning, from client groups and audiences in The data will be analyzed using a constant comparative approach (Silverman, 2010) looking for shared perceptions and conflicts, together with ideas about how these might be resolved.

The initial dissemination of results was facilitated through the organization of an interactive live streamed conference. This was populated by the academics, students, employers and local community groups. The subsequent outcomes led towards further questions relating to how (or if) any contrasting perceptions could be reconciled, and the consequent possible implications for curriculum design, pedagogy and the contribution students could make to these perspectives and to the provision of local TV services.

Results: The results are still in process, but some steps have been taken in terms of curriculum design. An initial literature review was produced (Appendix B) and video footage from the conference has been made available on you tube at <http://youtu.be/aHoQAVV8kzs> And <http://youtu.be/mkDJNdOjPYo>. The TV Arts Plymouth University course module "The Channel" has been redesigned and linked to the creation and development of Plymouth University Student Union TV, contextualising work outside the course (Appendix C). Modules on the Fda Tv Production course at Exeter College have been broadened to allow for more engagement with work for employers and community organisations.(Appendix D). A joint bid with the NHS and Exeter City FC, to develop community TV for involving working with those over 50 in the community has been submitted to NESTA. (Appendix E). Work in progress includes the edit of a video documentary of the results of the study, a web site to provide a central information point for this and further research, a bid to establish PUMAr (Appendix F) as a Plymouth University research group in the School of Art & Media, and a short paper for publication.

Associated publications:

Brown, B. and Wayment, M. (2007) Creating entrepreneurship: Entrepreneurship education for the creative industries. HEA – ADM.

Dearing, R. (1997) The Report of the National Committee of Enquiry into Higher Education.HMSO:UK.

Dyke, G. (2011) The Case for Local Television. [Speech to York University] 10 January.

Ellis, P. (2009). 'flow is now viral is agency: re-working the site(s) of new television' presentation and paper for Digital Media Technologies Revisited international Conference at The University of the Arts, Berlin, Germany, November;

Ellis, P. (2010), 'reenacttv.net<<http://reenacttv.net>>: the dialogic process between participants, contemporary and historical television, and the archive' presentation and paper for The 1st FIAT/IFTA Television Studies Seminar, INA Centre Pierre Sabbagh, Paris, France, May

Ellis, P. (2011) chapter 'reenacttv.net<<http://reenacttv.net>>: re-working the site(s) of new television: the dialogic process between participants, contemporary and historical television, and the archive' in Communications: The European Journal for Communication Research, Special Issue: Revisiting Digital Media Technologies, 3/2011,

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Sennett, R. (2008) *The Craftsman*. Penguin: London

William, D. (2009) Assessment for Learning: Why, what and how? [Inaugural lecture. University of London]

Plymouth University Teaching and Learning Strategy (2012). Available at <http://www.plymouth.ac.uk/pages/view.asp?page=28101>

Website: In process. URL: <http://www.pumar.org>

Keywords:

International Development / Collaboration / Curriculum development

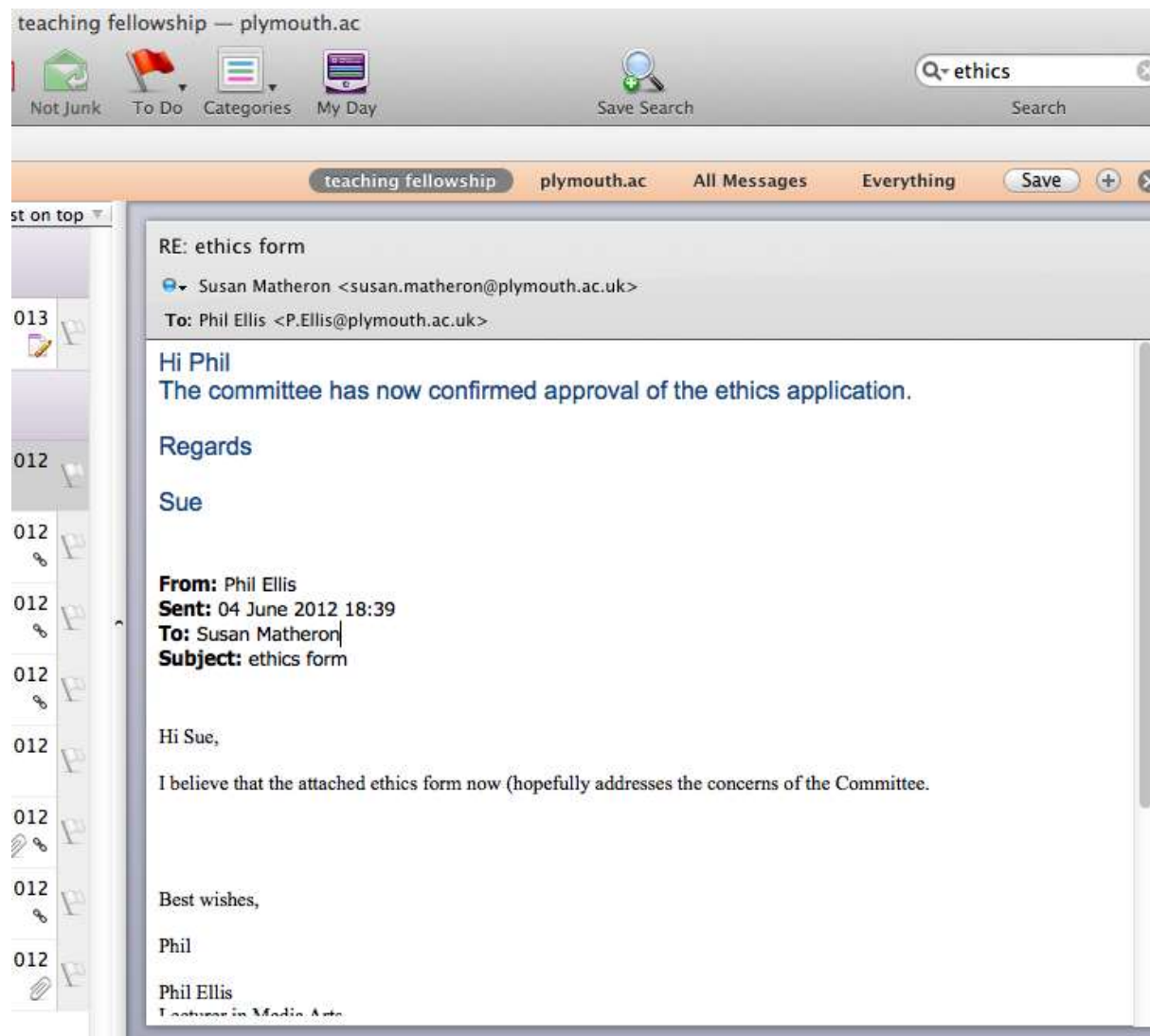
Student experience / Education/ Employability/ Enterprise/ Experiential learning

Active learning/ HE in FE/ Higher Education/ Learning Development/ Learning Environment/ Learning Resources/ Participation/ Partner colleges/ Student-centred learning/ Students/ Widening participation/ Work-based learning

Please forward the final report to teachandlearn@plymouth.ac.uk

Appendix A

Ethics approval confirmation email



From: Phil Ellis

Sent: 04 June 2012 18:39
To: Susan Matheron
Subject: ethics form

Appendix B

Literature Review for Online and Local Television Networks: A new pedagogy for a changing media

Allister Gall

September 2012

Introduction

This literature review is prepared as an on-going research exercise. It focuses on opportunities for students, employees and community groups to contribute to the questioning of local TV and how it might be taught in Higher Education. It also acts a framing device for an experimental TV based laboratory interested in interrogating new forms of programming, aspects of content, and other constituents of program design.

The study aims to develop into a shared TV channel, managed and developed by students and the wider community. A planned symposium in June 2013 will frame this activity and be used as a model for an enactment of the central questions.

At this stage in the preparation, students will collaborate with South West institutions by setting up a programme of events modelled on the live streaming of the Degree Show at Plymouth University in May 2012. The events will be recorded live via Wirecast technology, encouraging students to explore the medium of live TV and to

develop collaborative interrelationships between curriculum and the employer/community.

This review is a particular history, is selective and at this point not definitive. Therefore, it can be challenged and added to as the project continues. It concentrates on literature produced over the past thirty years and covers academic papers, articles, books, newspaper reports and policy. It includes a short history of local TV in the UK, comparative studies of existing international examples of community and local TV. This report concludes by discussing alternative approaches towards creating sustainable Local Television networks.

The backdrop to this review should be described at the outset. In the UK, television and how we consume content has changed dramatically over the last three decades. The UK has the opportunity to develop 81 local TV stations following the end of the analogue signals in 2012 (Harris, 2009). As of September 6th, 51 bidders have applied for TV licenses in 21 cities¹ (Greenslade 2012). This report analyses the potential for Universities and Colleges to engage their media students with active learning environments, producing new models and attracting both community participation and potential clients and employees.

These developments have given rise to the important role local television can play in people's lives. Much of this literature review concentrates on the potential of local TV to accommodate an inclusive mixture of people, communities and activities, supported by local Universities and driven by student ownership.

A Short History of British Local TV

¹ <http://www.guardian.co.uk/media/greenslade/2012/sep/06/local-tv-maria-miller>

The current government has been accepting proposals from cities to host local TV channels throughout the UK². Jeremy Hunt was heading up the project as cultural secretary, but it has now been taken over by Maria Miller in the recent parliamentary reshuffle. Greenslade describes the possibility of a Local TV policy as 'highly optimistic', and previously being an 'economic disaster'.

The history of British local TV begins in the 1970s (Nigg and Wade, 1980: 24). In 1972 Greenwich Cablevision launched a local community television service with projects also in Bristol, Sheffield, Swindon; and Wellingborough. (Hewson 2005, Nigg and Wade, 1980: 24). The stations were owned by commercial companies, except for Swindon Viewpoint, owned by EMI but who claimed it had no cable interest (Nigg and Wade, 1980: 25).

Peter Lewis, now the senior lecturer in Community Media at London Metropolitan University, established the Bristol Channel. The station operated between May 1973 and March 1975 and, 'transmitted nearly 700 hours of locally originated programmes on a cable network serving 23,000 homes in Bristol' (Lewis, 1976:iii).

His report, 'The Educational Significance of Community Access programming: A study of the Relevance of Regional Local Broadcasting of the Experience of Bristol Cable TV (1976) was written after the station was closed. He discusses both his

² As of August 15th, Glasgow Caledonian University and Edinburgh Napier University have put forward bids to create Glasgow TV (GTV) and Edinburgh TV (ETV).

aims to bring together commercial broadcasting and the community and his thoughts on the educational benefits of local participation within a local TV station.

For institutions, groups, geographical communities and the community as a whole, the station was in effect holding a mirror that was the community's own making, not mediated through a professional filter. The consequence was that some at least in the community recognised the reflection as different from what the conventional media supplied and as genuine –“you bring the people to the people as they are.’ ‘Know thyself’ is the beginning, the first pre-requisite of education from which all other development follows (Lewis, 1976: 74)

Lewis argued for a cable television engaged with local community, which could possibly act as a springboard for future community-based video projects. In many ways this has happened, and we now have various community and participatory film and video ventures in the UK. But Local TV in the UK failed and local cable channels have since then struggled to materialise³. Local channels in London, Birmingham, and Liverpool all folded in the mid 1990s (Ofcom). According to the Ofcom report in 2006, this was mainly because of, ‘low cable penetration into the market compared to many other countries’ (Ofcom 2006, 16).

In the Ofcom Culture, Media and Sport Committee First Report of Session 2007-2008 it states:

³ http://stakeholders.ofcom.org.uk/binaries/broadcast/reviews-investigations/psb-review/digital_local.pdf

It has long been widely accepted that local TV services in the UK are underdeveloped in relation to almost the whole of the rest of the free world. Localness, a sense of community belonging, and a desire for local news, information and entertainment – are key drivers in the success of local television in many countries around the world. The US has more than 2,000 local television channels, France around 100, Italy around 500 and Spain around 1,000. (Digital Local: Options for the future of local video content and interactive services, Ofcom, January 2006 in House of Commons report, 2007-2008).

During the 1970s there was awareness of access possibilities, and attempts to connect the community, but the issues of a potential participatory TV were in competition with the companies employing the local stations, with aims of profit the sole measuring stick (Lewis 1976 and Nigg and Wade 1980). But perhaps audience figures are not the best way to judge whether television in local communities works. Perhaps we can view direct involvement in programme making as successful strategy. Nonetheless, in Bristol 'between 1973 and March 1975, the local channel 'transmitted nearly 700 hours of locally originated programmes on a cable network serving 23,000 homes in Bristol' (Lewis, 2006: iii).

This idea of community based film and video developing in the 1970s was something that became doable due to the onset of equipment and technology available. And Lewis in his paper argued for a cable television acting as a springboard for future community-based video projects. Yet today we have an abundance of HD image making technologies that are cheaper, accessible and more ubiquitous than previous

generations. Although we now have community-based video projects prevalent in contemporary culture, it is strange how local TV has failed to feature partnerships within local universities, colleges and communities at large.

There have been developments since then. The Milton Keynes Channel, developed in March 1995, 'was run by the local authority together with further education establishments. It has broadcast a local election night and multimedia productions by local students. (Holland 2000: 233). Yet this failed to sustain itself. Research seems to suggest the breakdowns of these projects was because of profit being the central focus and not on community access television.

Ofcom states that Digital local services will free the technical problems encountered in the past (Ofcom 2006: 17). This development should offer new opportunities for local TV to become achievable and affordable. So were the failures of the past because of technical issues or because of the objectives being narrowly focused on profit? Perhaps the present effort could incorporate some of the following examples.

Germantown Community TV and Public Access

Germantown Community Television, in Missouri, USA originated in 1982. They have 10,000 subscribers on their own local TV channel, run through cooperation with the City of Germantown and based at a high school. The channel produces public access programmes, public service announcements, promotional tapes, and television spots for a variety of clubs and organisations with local community members contributing to the channels programming. 'The programs are designed to

promote community involvement over cable television' (Germantown website: <http://www.ghstv.org/product.html>).

The channel also serves over 300 students at the school who fully participate and organise the channel, with many of its past students continuing to forge careers in the media sectors. Because the outcomes are 'real', and not just critical exercises, the students channel their learning with practical experience⁴. Germantown works as a successful example of a local TV channel incorporating a local institution as a television laboratory by creating active learning environments for their students and engaging the local community for the base of the content.

Public, educational and governmental access channels have existed in the USA since the 1970s (Halleck 2002: 97, Aufderheide 200:127). They are run on a first-come-first serve basis and have 'established alternative voice(s) in public affairs' (Aufderheide 2000: 130). These channels have created a substantial role in communities throughout the USA (Aufderheide 200: 128). They provide information to local citizens, educational tools for students, council, meetings, and local sports. Some local colleges produce 'oral history sessions that illuminate immigrant history (Agosta et al. 1990; Nicholson 1990 in Aufderheide 2000: 130). There are welfare right programs, homework helpers that students organise, and radical experimental film and video featuring artists, actors and performers (Halleck 2002: 97-98).

This is not to say that public access has averted scandal. For example, the Ku Klux Klan began producing programmes (Aufderheide 2000: 130). This offered the mass

⁴ <http://www.ghstv.org/>

media a chance to question public access TV, stating that the programs we're being manipulated for 'kinky sex shows' and racist rhetoric (Halleck 2002:97). Public access is an obligation that the cable companies would rather not have, because as Halleck (2002) argues, they are not driven by profit.

Nonetheless, public access has proved to be a vital platform for discussion and dissensus. For example, local high school students began creating programmes responding to some of the racism. They created public forums for debates and built communities to address and discuss the situations. Whilst some of the channels have a narrow focus and limited viewers, many of the programs in local communities have a large audience (Halleck 2002:100).

Halleck considers that both mass media and academics have failed community democracy by their indifference to public access debates. It is left to the tens of thousands who have learnt media skills at the local stations and who have created hundreds of thousands of hours of content to continue to promote the benefits of this policy (Halleck 2002).

Deep Dish Television network was initiated in 1986 in the United States as a grassroots network (Fountain 2007: 45). On the website it states: 'Deep Dish has been a laboratory for new, democratic and empowering ways to make and distribute video'⁵. A central component has been 'the public television stations, which has now become the public interest channels on satellite networks'. These include: Free

⁵ <http://www.deepdish.tv.org/Home/>

Speech TV on the Dish network and Link TV on Direct TV. Because of these connections they claim to have reached a wide audience, and they have tackled political and current affairs from an activist point of view. Deep Dish put out calls for participants to actively contribute with the production of programming, which is then edited and broadcast (Fountain 2007).

Often the work includes oppositional views to mainstream media. Through these communities, new voices can be heard and not controlled by corporations. Yet according to Halleck (2002: 108), the most significant development in the public access history has been the production of thousands of people who have engaged in the act of making, organising and 'defending local television communications structures' (Halleck 2002:108). This has subsequently created a diverse collection of media activist's who have gained experience in issues of communication and media technology (Halleck 108).

Paper Tiger, a still functioning media collective, is 'an amalgam of artists, activists, critics, cultural theorists, and academics eager to seize control of the medium of television' (Stimson and Sholette: 102). They adopted a low tech, DIY approach to production with a sense of humour and with aims of democratic participation. Its intentions were to develop a 'small format media for organizing tools for progressive change...The opportunity that public access provides for wide dissemination of progressive issue-oriented media as an emancipatory moment yet to be realised' (Halleck 1985: 40).

Halleck's considers public access channels are 'the bane of the cable corporation', but this opinions must be considered with the fact that she is directly involved in Paper Tiger (Halleck 1985: 35). Therefore her views are heavily favourable towards the benefits of public access. Nonetheless, as an example of a model creating participation and new spaces for local community TV, Paper Tiger and Deep Dish TV have both proven successful.

Developing Local TV Networks in the UK

Due to Digital technical and technological advancements, there are now no reason's why local TV networks cannot be sustainable if adopting similar strategies to that of Germantown TV. This brings us to the government's interest in developing a future for Local television similar to that of what has been previously mentioned in the USA.

According to Harris (2011), it seems that the present government are more interested in developing strategies for business opportunities, which as discussed earlier in this report, has continuously failed to materialise as a sustainable model for local TV. A top down business approach would fail and instead we should review the unexploited potential to include local HE and FE institutions in the development of local television (Harris 2011). He brings into question the problem of standards and asks the government for proof of this being essential toward local TV being effective. His core argument is focused towards shifting the lens through which we view local TV, from one of making money to one that strongly emphasises local engagement. For this to be a viable alternative, he proposes that local Universities and Colleges provide much of the practical tools to make this sustainable (Harris 2011).

Tools that generate image making media tool are today prevalent within all areas of the UK and Universities host numerous media students with aspirations to forge media careers. Not only could institutions act as a central hub, supplying equipment and talent, but in turning idealism into practicality, could provide gateways for media-making opportunities for students with hands on production experience.

Instead of trying to imitate mass media, local TV could aspire to innovation, originality and challenge dominant media models. Maintaining quality programming is not as important as generating locally relevant programming (Harris, 2011). It could become a multi platform media hub, utilising new technologies for online dissemination and live TV. The failing of the past has been because of its insistence on programming rather than on filling the space with content that could attract localised viewers. Rolling live programmes with discussion, debates, live open spots featuring community members, can provide a successful and sustainable format; and providing communities with chances to participate would strengthen the connection between public broadcast and local communities. This certainly avoids issues of producing high budget drama or funding Quiz shows.

If we avoid attempts to create national networking imitations, and instead created distinctive local channels, we could also encourage local people to participate in the act of 'making'. By shifting emphasis from profit to sustainability, we have a viable model to create unique local content.

This has been long been successful in local radio. In Plymouth the Eatmusic online radio station has a substantial audience, is involved with organising and disseminating local music/ festivals and has recently secured an FM license. There is a long history of success with local radio of course, largely due to the more expensive operation that goes with producing moving image. But the gap is now closing.

A local TV channel could give the community opportunities to contribute to the content. The shows could incorporate serious matters of concern in the community, local events, sports, the scouts, police, firemen and lifeguards. There could be similar shows to daytime TV, with local parents sharing advice and connectivity. Filmmakers and students could screen work. Local performances could be recorded. Some of the content could attempt to produce professional production values and give students wishing experience in these techniques opportunities for essential experience. If the local channels controlled their methods of productions, other programming could challenge these notions of standard.

The public access show TV party is an example of a low cost, innovative and entertaining alternative to traditional forms of TV. Existing between 1978 and 1982 with Glenn O Brian as the host, they would interview artists, musicians, friends and people of interest. Amos Poe, the director of the show, told the cameramen to 'shot the peoples feet', or 'the person who wasn't talking'. They we're free to do what the wanted, so they broke rules. O'Brian calls this 'Punk TV', as it was 'anti technique, anti format, anti establishment, breaking rules of broadcasting'⁶ (O'Brian 2012).

This approach could provide live programming that is in opposition to the traditional broadcast principles. It could be amateur, chaotic, lo-fi and in doing so, challenging traditional conventions of broadcasting. The core elements would not be production values, but incorporating localized personalities, subjects and issues. Above all else, stripping away production values and instead narrowing the focus towards getting people in the local community involved might encourage increased contribution.

This methodology is in direct opposition to the ever increasing and dominant strategy in Argentina, an example of the globalization of programming for localised audiences (Moran 2009: 59). This business strategy focuses on an assortment of themes determined by profit making concerns (Waisbord and Jalfin in Moran, 2009: 69). This includes localized versions of imported soap operas, reality shows, dramas and Quiz shows such as Who Wants to be a Millionaire, and which all dominates primetime (Moran 2009: 41-50). The producers, or 'gatekeepers' of these channels consider that localization is not about serving as 'an egalitarian platform for cultural diversity' (ibid: 69). Instead, the Argentina networks are linked to the localization of their TV imports with a series of efforts to make content appear real through local interpretations (Waisbord and Jalfin in Moran, 2009: 65). These include language, accents, humour, referring historical events, aiming to develop connections with local audiences. They '...should not be interpreted romantically as the triumph of local pluralism against the cultural steamroller of globalization' (Waisbord and Jalfin in Moran, 2009: 69).

This globalization of programming is the antithesis of what is suggested here. Local TV in the UK need not compete with national networks and the Internet has provided

the platform for the democratization of content. Local TV can turn it's back on imported soaps and their like and not only encourage the voice of the community but their input too.

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http://stakeholders.ofcom.org.uk/binaries/broadcast/reviews-investigations/psb-review/digital_local.pdf

Appendix D

TV Arts 2013/2014
MEDI326 The Channel
40 Credits

Module Leader: Phil Ellis

During this module students will work individually and collectively to develop the policy, content and scheduling of a working IPTV (Internet Protocol Television) channel in association with Plymouth University Student Union and . This will encompass gaining an understanding of the technologies involved, research into the field and application of networking and marketing skills as well as provision of the content.

Assessment Mode:

Assessment will be of the realized practical Project, a Research folder (forming content and/or management relating to the television channel) and a Personal Project Report, and a Personal Critical Evaluation

Assessment of The Channel

1. **Realization** (60% of total mark).

The finished project with a clear indication of your contribution therein.

Assessment Criteria:

Application of Historical, Critical and Cultural Contexts

Show an understanding of the historical, critical and theoretical framework relevant to the aims of the project and an awareness of the broader cultural implications (eg social, political etc).

Practical Making Skills

The effective and economical employment of technical skills, conventions and manipulative processes to all stages of preparation, production and realisation.

Audience Address

The effective presentation of conclusions coherently and lucidly in an appropriate format or medium. The degree to which intentions have been achieved and are communicated to the target audience.

2. **Personal Project Research Folder and Report** (20% of total mark)

Articulating the process and background of the project personal practical experience of the project - your story of the making process. The folder should be a minimum of 2000 words and contain relevant references to the processes undertaken.

Assessment Criteria:

Research and Investigation

A demonstrable ability to locate, select and evaluate relevant data, information and source material, and the ability to discriminate in respect of their relative value. The ability to undertake different lines of investigation, to work both effectively and speculatively.

Organisation and Preparation

A demonstrable ability to organise and order source material appropriate to the aims of the project and to analyse critically the likely effects of its application within a variety of contexts. The ability to work within the limitations, and to the potential of available resources. Awareness and application of appropriate methodologies to achieve predicted outcomes. Team-working - an ability to work positively and effectively with others.

Imagination and Problem Solving

A demonstrable ability to combine or resolve uncertainties, openness to ideas, influences and chance. Ability to encourage and recognise the chance interaction of ideas, and to take risks by questioning dominant ideas. Develop controlled experiment. Interpret information. Make comparative analysis. Apply techniques of both logic and lateral thinking skills at all stages of the project.

3 . Critical Evaluation (20% of total mark).

This should offer an individual understanding of the relative success of the work undertaken and its meaning in relation to the cultural and critical context within which it operates.

Assessment Criteria:

The ability continuously to evaluate progress and to develop a critical and professional framework appropriate to the objectives of the project. Demonstration of a productive cycle of reflection and planning to actively support project development. Awareness of strengths and weaknesses and evidence of active development of strengths. Accurate understanding of subject context and ability to assimilate into a personal perspective.

Term 1

In the first term you will have site visits to the SU and Twofour studios. You will meet your client Sarah Pook at the former and Alice Kilpatrick from Twofour. You will concentrate on preparing to work with a brief, role allocation, meeting with the client, content planning and some production of material for The Channel.

Term 2

In the second term you will focus on developing the structure and infrastructure (with support from technician Chris Saunders) and marketing and content of the Channel.

Dec 2012 – April 2013

Production of the programme content.

Feb/March 2013

Development of the Launch of the Channel - marketing and networking.

April/May 2013

Going Live

Presentation Session

Thursday 22nd May 2012 2pm

Module Deadline: 12 Noon Friday 23rd May 2013

(Submit realization, personal project report and critical evaluation to RLB109)

PLYMOUTH UNIVERSITY AND PLYMOUTH STUDENT UNION TV CHANNEL

Mission

The media outlet currently absent at Plymouth University is a student TV channel. Through a partnership of the Student Union and TV Arts course, a sustainable and successful outcome could be effectively achieved. The creation of an official student TV channel will have a number of direct and indirect benefits. The creation of the channel will strengthen the content of the TV Arts course specifically in relation to the Channel module and improve the students' learning experience. The consistent coverage of students' activities will engage the student community and increase student awareness. Additionally these positive displays of student volunteering and other actions will reach and involve the Plymouth community.

Objectives

- To develop the TV Arts course and the Channel module in collaboration with Media Arts Subject
- To encourage student engagement indirectly and directly with this media outlet.
- Offer vital opportunities that will heighten students' CVs.
- To establish a sense of inclusion and connection through this media outlet in regards to Partner Colleges and the Plymouth community.

Keys to Success

- Convenience: having the equipment available to film, edit and produce the videos.
- Engagement: Guaranteed student participation who are able to produce consistent content.
- Cross campus participation: An audience including partner colleges that want to engage with this outlet.
- Events & interviews: A range of attention-grabbing happenings that will interest students.
- Developed website: To have an established and monitored website where all videos are uploaded and divided under different sections e.g. documentaries, events, interviews etc

Executive Summary

The visible coverage of student news, volunteering, fundraising and social events will widen student awareness. As a result this engagement will inspire, and encourage students to participate in extracurricular opportunities that they may not have known existed. Currently the media outreach for Plymouth student union is enormous; there are a variety of passages including Facebook, Twitter and upsu.com. The student TV channel will be advertised via these social outlets to encourage the largest audience possible.

Content

Proposed Projects

Through the collaboration of the two departments, the students will have access to a variety of activities. Below are just a few ideas, however the opportunities are endless.

Potential projects	Timescale	Contact
Volunteering- There is a number of volunteering projects that take's place within UPSU. These projects can be a day project or schemes that run throughout the year. A lot of these plans incorporate the community	Ongoing	Charlie Green (VP Welfare & Community) 01752588379 charles.green@su.plymouth.ac.uk
Representation- The student union is ran and led by five sabbatical officers. Every year there is an annual election. The process is a month long, from creating the candidates' campaigns to the week of actively campaigning.	January/February 2014	Steph Driscoll (VP Education) 01752588372 07851544430 steph.driscoll@su.plymouth.ac.uk
Welfare- There are a number of Campaigns ran throughout the three terms- mental health day,	Ongoing	Charlie Green (VP Welfare & Community) 01752588379 charles.green@su.plymouth.ac.uk

distress yourself etc		
Events- Throughout the year there are a selection of comedians, singers, bands & DJs. On from this there are large events such as summer ball, Fundraising events, fresher's week, nightclub events etc	Ongoing	Sarah Bowman (President) 01752588372) sarah.bowman@su.plymouth.ac.uk
Varsity- This is an annual event where Plymouth Uni compete against Marjons. Majority of sports clubs train for a number of months to prep for this week long event.	March 2014 (TBC) January training teams lead up to March	Rich Evans (VP Societies & Sports) 01752588379 07971277682 richard.evans@su.plymouth.ac.uk
Sports clubs and Societies – Award ceremonies, training, sports matches, events	Ongoing	Sarah Pook (VP Engagement) 01752588378 07967119283 sarah.pook@su.plymouth.ac.uk
Our Ideas – - A videobooth – For video feedback from students. - A twitter response/feedback section - Chance to converse with students and other audiences of the channel - Students can make video responses? - Create a UPSUTV email address for people to send potential content for the channel - People send in video content and we edit it with logo/branding before uploading to the channel		

- Advertise events in Plymouth - Combine this with our marketing strategy?		
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Roles and Responsibilities

Roles	Name(s)	Team
Controllers	Harry and Alex	Jessica, Wendy and Tom
Filming / Directors	Chris and James	Wendy
Editing	Tom and Phil	Chris and Wendy
Producers	Wendy and Meng	Phil
Technical /Server liaison	Alex and Phil	Alex, Phil and Wendy
Promotion/Marketing	Meng, Alex and Harry	Meng, Alex and Harry
Copy and Legal	Phil and Meng	James
Live	Harry and Alex	Jessica and Tom
Camera	Chris,	Alex,

	Jessica and Tom	Harry and James
News presenters	Jessica and Wendy	Alex and Harry
Sound	Phil and James	Chris

Direct and indirect student benefits

Cross-Faculty/University

Students that share an interest in filming and production, who are not necessarily enrolled on the course will still be able to become involved. Journalism is an area that is minimal within the English module course; however this gives English Students the opportunity to explore this area, and gain experience. Moreover, this would also provide English students the chance to investigate and distribute news as a reporter. Alongside this, computer graphic students would be able to contribute to the design of the many channel animated logos.

Community Relationships

The University is located in the heart of the City of Plymouth. However the community and student community are separate. Students, at times, are perceived in a negative light despite the fact that there are a number of productive and dynamic contributions carried out in the community by student volunteers. Through filming activities such as these we would be able to use this media passage to allow the Student Union and University to create positive ties with the community.

Academic Partnerships

Plymouth University has thirteen partner colleges situated in the South West, the furthest away being Jersey. By having a website that channels these videos, student in Partner College will also feel more involved. They would be able to see the opportunities that exist and as a result express interest in them. One of our Partner Colleges in Exeter has a student TV station

on their campus. I asked John Fitzsimons, at Exeter College to comment on how he feels a student TV station at Plymouth University would benefit Partner College students.

'For students in the Plymouth University partnership the proposal to start a student TV station offered a great way to at least have some real and meaningful connection with the University and the Students Union. College based students could feed in programmes and information, while also having access to material produced at Plymouth University. This would certainly encourage some to take up a third year who might otherwise not and also to help spread the word among peers and siblings that there was a real connection with the University and the student union, encouraging more direct applicants to the University from the South West region.'

John Fitzsimons, Programme Manager, Fda TV Production at Exeter College

Therefore as a Student union it is clear that we would be able to reach out to Partner College students and involve them. Furthermore as outlined by John Fitzsimons, Partner Colleges would be able to communicate, despite being miles away from main campus. Overall, it is evident that there are a large numbers of students who would benefit indirectly and directly from this project.

International Relationships

The very nature of 'TV' in terms of internet access for the Channel opens up the possibilities of international relationships, recruitment possibilities and the potential for shared content and audiences – not least as half of the TV Arts cohort are international students.

Pilot Study of UPSU TV



At the beginning of February 2013 the elected Media Rep and I carried out a pilot study to investigate the impact of having a TV Channel as a Media Outlet. A student designed an animated logo of UPSU TV for the pilot study. Through using the Student Unions Sony hand camera we filmed seven short sports videos that were under five minutes. In just under five days, the channel had received over 5,000 views. A netball video received 1,192 views in twelve hours of uploading to YouTube. This was circulated on UPSU's social media such as

Facebook and twitter. The response was positive and encouraged a lot of engagement. Further on from this a media student who is also pushing for UPSU TV filmed a short video- this was shared by Plymouth student union Facebook and received 100,000 views. This just underlines the impact this outlet would generate.

<http://www.youtube.com/watch?v=PTdL4Vxc2ZI>

Technical

The plan is that the Channel will sit on the TV Arts server. Once an outline of style for the Channel has been developed students will liaise with Andy Banks (technician) to create the skin of the site. Initially, this can be tested with found archive material (this to include testing of server capabilities for mass download/viewing of AV material. The student responsible for technical/server will then work with Andy to upload content.

Research

Setup of TV Channel

As mentioned previously, the development of an official student TV channel will enhance the Channel module. Students enrolled on this module will no longer be required to create and promote a channel from scratch as this would already exist. Consequently this will allow focus and effort to be entirely on the production of content. All content will be uploaded to an official student TV channel. Below are examples of several websites- CUTV at Cardiff University and Trent TV at Nottingham Trent University. Both of these TV outlets were awarded and highly praised at the 40th annual *National Student TV Awards* (NaSTAs).



Featured - Tonight Alive Interview

Dakhoui has a chat to the Australian band 'Tonight Alive' just before they played the Great Hall on the Kerrang Tour 2013.

[Read the article](#)

Latest Videos





LashCam 20/02/13


you at the Go Global Lash with Radio T's Aled Haydn Jones? Either find yourself or see what you missed!


[Read the article](#)

Latest Tweets

- 

about 3 hours ago
We're approaching the end of the year... it's time to recruit next year's exec! Apply here: [cutvapply.wordpress.com](#)
[pic.twitter.com/vr6kKt5](#)
- 

about 3 hours ago
Looking forward to filming an evening at the Enniscorthy Student Life Awards 2013.
[@EducationCSU](#) [@cardiffuni](#) [@CardiffStudents](#) #impractical
- 

about 4 hours ago
Have you got what it takes to be on next year's exec team? We're looking for keen individuals to take charge of...
[fb.me/TajOm1dP](#)
- 

about 4 days ago
We're recruiting for next year's team! Check it out: [cutvapply.wordpress.com](#)
[pic.twitter.com/8MCGaIT1z](#)
- 

about 4 days ago



NTU Days – RunNTU 2013

May 2, 2013

Trent TV's Matt Nicholson went down to Clifton Campus for the 2013 RunNTU 5km event, which helps raise money for the John Van Geest Cancer Research Center on campus.

[Continue Reading »](#)



Tweets
[Follow](#)



Trent TV
[@Trent_TV](#)
We're not live streaming

The Brief

Project title	UPSU_TV Channel
Opportunity ref	
Issued by	Phil Ellis
Client name	Sarah Pook UPSU
Date of brief	17/10/13
Response required	31/10/13

Background

TV arts asked to create, launch and run the first student union television channel

Key objectives

To create a FUN, engaging channel with a broad range of content to appeal to students

What is the budget?

N/A

Suggested deliverables & deadline(s)

Volunteering (ongoing); Representation (Jan/Feb); Welfare (ongoing); Events (ongoing); Varsity (March); Sports club & societies (ongoing).

Next steps

1. Technical aspect of designing website skin with Andy Banks. Depending on logo discussion we need to work on new logo.
2. Controllers to convene meeting to plan first deliverable(s) & organise teams with role execs.

Additional notes and reference material

Creative brief

Key message

To create a sustainable channel, anything student related. FUN!!!!

Target Audience

Students at Plymouth University & young people in the community. Universities nationwide/global

Tone of voice

Young, fresh, vibrant and FUN!

Media strategy

Online with links to social media

Brand in-sight and positioning

Use external businesses/sponsors. Social meaningfulness

Additional notes

Possible logo change to be discussed at production meeting at 31/10

Technical brief

What is the product or service?

Student Union TV channel

What are the suggested technical requirements?

Website Interface, YouTube channel, social media links

Scope of work including mandatory inclusions and obvious exclusions

Legal and copyright clearances

Are there any other considerations?

Advertisement, copyright, suitable content

Assumptions

Potential difficulties working with external businesses and sponsorships

Additional notes

Document History

Version	1
Date	17/10/13
Author	TV Arts 2013-14
Change description	

Circulation list

Name	Role
Phil Ellis	Course Leader
Sarah Pook	VP Engagement USPU
Sarah Bowman	President USPU
Andy Banks	Technical
Harry Lee	Student
Yue Chu (Tom)	Student
Chris Davey	Student
James Jordan	Student
Alex Palmer	Student
Meng Xue	Student
Wendi Ye	Student

Appendix E

Partner College/Institution: Exeter College	Exeter College	
Programme Title(s): (Please list <u>all</u> programmes which are affected by the proposed change)	FdA TV Production	
Title & Level of New Module/Revised modules:	Titles: Creative Film and TV Production 1 Factual Film and TV production 2 Creative Film and Tv Production 2	Module Code: ECTV 114 ECTV 207 ECTV 208
Identify if Core or Optional Module:	All Core	
Modules to be replaced:	Title: European TV Live TV Coporate Video Production Collaborative work	Module Code: ECTV 109 ECTV 201 ECTV 203 ECTV 206
Date of Implementation of Proposed Change:	1 September 2014	
Rationale for change: <p>We recruit some students who wish to enter the film industry and some who wish to enter television. The skills needed are similar and the current course title does not make clear that the course is designed to give skills knowledge and understanding in both areas of future career choices. Creative aspects of film and TV, in particular in relation to the production of drama programmes, has been identified as an omission from the current course by the external examiner.</p> <p>Recommendations from the External Examiner and student feedback. In particular the need to increase the students practical skills and abilities, offer more television production skills particularly in drama production, and help weaker student to focus on tasks.</p> <p>Industrial changes where the industry has moved towards more on-line opportunities and multi-format/ platform video “narrowcasting” with less focus on “TV broadcasting”. There is now less demarcation between film and TV production in terms of skills used, knowledge or procedures and equipment required.</p>		

Appendix F

The Centre for Social Action Innovation Fund is a £14 million Fund to support the growth of innovations that mobilise people's energy and talents to help each other, working alongside public services.

If you have a venture or programme that you think meets our criteria we would be delighted to hear from you. Please fill in this expression of interest form.

The Innovation Fund team will review expressions of interest and may invite you to submit a formal proposal. You will be informed within 15 working days.

The deadline for completing this expression of interest form is **31 October 2013**.

I accept the Terms and Conditions of the Innovation Fund.

I confirm my application satisfies the Fund criteria

Your Programme or Venture

Project / programme name Local Digital Television, Radio and Media Production

Please list any partners (if formal partners in your delivery model)

Phil Ellis, Plymouth University

Lynda Reynolds-Smith, Retired, formerly with Northern Devon Healthcare Trust Workforce Development

Ian Tearle, Principal Public Health Specialist, Directorate of Public Health, Devon County Council

Steve Campbell, Chime Social Enterprise, Chime Audiology Unit

Lynne Palmer, Head of Health Promotion Devon

Richard Povell, Reach Devon

Julien Tagg, Vice Chairman, Exeter City Football Club

As part of the Fund you will need to demonstrate a positive impact on one of the following. Please select which one applies to your project or venture:

Helping people to age well: particularly by helping them to have a purpose, a sense of well-being and to be connected to others

While applicants can be established in any part of the UK, the benefits of your proposals should focus primarily or significantly on England. Please confirm that this is the case.

YES

Give us a short description of your programme or the work of your venture:

Please include how many people are currently involved (e.g. employers, volunteers, beneficiaries, etc.)

Max 200 words

We intend to offer training in producing local media to those over the age of 50. This would include developing skills in programme making, interviewing and sourcing of stories and information, negotiating with companies and organisations to produce programmes that focus on health, social, cultural issues identified by this group. Local programming would focus on looking at new opportunities, social issues, health issues, local events and the work of voluntary organisations. The initial training will aim to get those in the programme up to speed on basic production skills in video and audio production and management of digital TV/ media. Once the facility is established, these personnel will pass on their skills to the next group of volunteers. In this way the facility gains a continual source of labour to sustain onward operation, and delivers training that will be of great benefit to older members seeking a meaningful and enjoyable role in the community. Although media production skills are part of this, getting to know local companies and organisations and their work, meeting people in these organisations and identifying opportunities for further development and engagement are key outcomes.

Currently involved are 6 organisations with two main proposers.

How does your work mobilise citizens and communities to work alongside public services, through socialaction?

Max 200 words

This proposal suggests that a localised TV and media service, produced by those in this age range, could

become an effective way of:- Disseminating health information between peer local groups- Creating active participation in learning about lifestyle choices- Enhancing communication and activity within the age range and with younger outside groups. While much of the media requires a *passive* mass audience, the emphasis here is on *participation* and *production*. There would be no central program making unit, but a dissemination of skills to this community to make TV and other media that could be shared on a distribution network. The content would arise from two sources:

1. The needs, aspirations talents and concerns of the local community.
2. The analysis of lifestyle and health issues in the locality.

Hence the measure of success is not how many people watch, but what is addressed by the programme makers and how this helps the community. The production of media by *this community, for this community*, will generate social action that both extends and supports its members. It informs public services about key issues relevant to this group, giving them insight to effective actions that they could take.

Your Programme or Venture continued

How is your project innovative?

Max 200 words

Approaches to health and social issues that use media are often focussed on *delivering* messages to the audience. This project is innovative because it *involves* the audience and encourages them to explore engagement through active production of media, exploring topics relevant to them. Taking part in the production of communication media will of itself generate communication within the production process. In this sense, it moves the purpose of media away from the model of mass audience broadcasting towards the concept of using media to develop community. This approach utilises innovative technologies that are available to create media (mobile phones/ you tube etc) and links with distribution networks that can be easily accessed. The target age group is not usually considered to be a focus for media creation hence this project also contains elements of cultural innovation. We also envisage that young people can be involved to help deliver initial media skills – thus helping to breakdown ‘generation barriers’ that may exist. This cultural perspective is further enhanced by the negotiation of the programme content to meet the needs and expectations of the community. The mentoring system also offers the opportunity for a long term sustained project, not dependent on repeat funding.

What outcomes does it improve for your target group?

e.g. *Improved health outcomes, reduced hospital admissions, increased sense of wellbeing*

Max 200 words

We expect the project to improve engagement of the target group with their community, leading to improved health outcomes and a reduced dependence on GP and/or social support mechanisms. This will arise through the involvement with the process of production, which demands discussion, planning and action to achieve outcomes and through the determining of content relevant to themselves. Prevention of long term health issues such as dementia will be a key outcome focus. Dissemination of issues around health, movement, hearing and sight with exploration of early intervention treatments will be another focus. We also expect that the project will reveal to health professionals how they can connect with the audience to enable them to grasp information that will improve health outcomes and reduce GP visits. We expect that those who may be at risk of disengagement (or are already disengaged) will have a means to participate in the creation of a facility that they will come to recognise as theirs. An increased sense of ambition, of being useful to others and of making a contribution to society is also anticipated. Encouraging the elder community to use its voice is a powerful motivator to enable them to engage with life.

How would you honestly assess your evidence of the impact of your programme or venture to date against our Standards of Evidence framework?

Level 1: You can describe what you do and why it matters logically, coherently and convincingly (ie you can describe the benefits of the innovation)

Do you have any evidence / data to show your impact at the level you selected?

YES

What type of data do you have? (e.g. satisfaction survey from 2012):

Max 200 words

The data and evidence is based on international research into community TV and a number of video production projects undertaken within the NHS, Flybe Airline and with the Fire Service. In these production projects, people from diverse areas of the organisations came together to work collectively to create films, raising issues that were key to delivering messages for the organisation and community. In the NHS, two training videos were produced using staff as actors and script developers. In the fire service, their video is now used nationally. Many of these staff had not engaged in media production prior to this.

Media students from the local FE College helped in the productions. The projects were successful in creating films that delivered a message but also in enabling a diverse group of people to work together. All participants were unanimous in their wish to go further and produce more work. On a larger scale, research into local and online TV in the USA reveals communities that create their own programmes, focussing on neighbourhood issues, staffed largely by volunteers, many of them in the over 50s age range. Programmes address health issues, social issues and encourage creative engagement with the community.

The opportunity

What is the opportunity for your innovation to reach and benefit more people? How many?

Max 200 words

The model has the potential to be applied in many communities. In Devon this could initially focus on Exeter City FC for example, where there is already a large group of people in the 50 plus age range and where the club is already participating in community development. Once in place the model can be applied to other local areas and organisations (Barnstable for example, where there are key health issues). The members of the club would engage in production of their own TV/ media programmes and in so doing, draw in others who may not be members, but who would be interested in media production. As in the USA model of local media, the opportunity to replicate the provision across other communities grows and builds on success. When communities produce media, they eventually also share these programmes, helping to establish and diversify the provision and spread understanding of the varied communities and the issues they face. Of particular interest is how the different roles needed to create media (from scripting to camera/ audio recording to editing) offer a wide range of entry points to the process. Those that are housebound for example, would still be able to participate. And what support do you need?

Max 200 words

We need to research the structures that are required to enable this approach to succeed. To create a model that will work in the UK we first need to conduct a pilot study looking at how to engage people, how to develop content for the media channel, impart skills and how to create a sense of ownership. We need to look at how to include technologies such as mobile phones in this process and how to monitor and regulate the media produced. The mentoring system also needs formalisation. We also need to design an evaluation that will allow us to note outcomes such as levels of engagement and health and social

outcomes in terms use of services (for example types of use and extent). Longer term commercial and fund based opportunities may also be important as key stakeholders identify how finances used to support this project may reduce other budget impacts. In a real sense, the created channel could be allocated a budget from other sources for delivering outcomes for which the organisation is responsible. For this we will need assistance with initial funding and with the planning and analysis of the pilot.

Submit

You must read a hard copy of your application prior to submission. Please print a pdf, read the document, and then tick the box below to indicate that you have read it. Once you have done this you will be able to submit the form.

I have printed and read
through my application

Appendix F

PUMAr Research Group

A proposal to create a new research group in the School of Art and Media within Art and Audience.

Members:

Phil Ellis, Media Arts/TV Arts
John Fitzsimons TV Production, Exeter College (Co-chair)
Allister Gall, Media Arts/PhD researcher
Dr. David Hilton, Media Arts/Contemporary Film Practice
Atila Mustafa, TV Production Technical Manager, Exeter College
Phaedra Stancer, Media Arts (Co-chair)

Associate Members:

Iain Logie Baird, Curator of Television, National Media Museum
Amanda Bluglass, Bluglass Pictures
Danny Cooke, Filmmaker
Tod Grimwade, Television Producer
Mark Hawkins, Managing Director, Twofour Digital and Executive Director, Boom Pictures
Luke Lovell, Director, Reflected Eye Media Ltd
Professor Tony Hill, Filmmaker
Sue Lewis, Truro-Penwith College
Rachel Pownall, Digital Media Production, City of Bristol College
Professor Iain Stewart, School of Geography, Earth and Environmental Sciences
Alison Wallace, Truro-Penwith College
Simon Walton, Creative Director, SilverstreamTV

Aims & Objectives:

- To examine the potential of creative use of audiovisual strategies, particularly in the relationship between artists, educators, students, community and industry, within local, national and international frameworks and to deploy appropriate findings within pedagogic processes
- To create a platform for dialogue between academic creative processes and those of commercial partners in developing new understandings
- To work strategically with the production house PUMA (Plymouth University Media Arts) to develop and embed a research dimension to commercial and community initiatives ongoing

- To develop collaborative research with Academic Partners following on from the research undertaken in the 2012/13 Teaching Fellowship Award *Online and local television networks: A new pedagogy for a changing media* which interrogated the pedagogical benefits of such relationships, with academics from Plymouth University working with Academic Partners at Exeter College, Truro and Bristol and others developing in USA and China
- To further develop the strong foundations set in the above projects relating to 2020 Strategy drivers of employability, alumni relationships and external relations
- To develop further research strategies with industry partners. Raising external funding for continued research (e.g. we have 2 live bids with the NHS and MOD for £250,000 each) that would benefit from a closer relationship to research as well as enterprise
- To develop a shared online research TV channel managed by key researchers and research students with input from researchers, industry and the wider community

Key Events:

- The launch of a new website as a repository and dissemination for the research undertaken in the Teaching Fellowship Award which will also become a launch platform for the PUMAr group
- The release of a series of short documentaries containing the research undertaken in the TFA
- Monthly live streamed research seminars with invited industry and academic guests with international guests streamed to the seminar
- Development of local, national and international broadcast platforms that challenge existing pedagogical strategies employed in teaching and learning television and media arts.