

catalyst

2027

MASTER OF ARTS

Creative Production (Film)

Develop, refine and challenge your
filmmaking capabilities through practice-
based research

Overview

Where you'll learn

How you'll learn

What you'll learn

Admissions Guide

Teaching Institution: Catalyst – Institute of Creative Arts and Technology

Final Award Title: Master of Arts

Location: Berlin

Course start: September 2027

Mode of study: Full time (1 year) or Part time (2 years)

Language of instruction: English

Awarding Institution: Plymouth Marjon University

Overview

The Creative Production (Film) MA is a practice-based research degree for people who already have a practice and want to take it somewhere more demanding. You define your own research agenda, agree it with a supervisor as a written contract and produce work against it. Most of what you study is determined by the project you propose.

Creative production is deliberately broad here. Within film it covers directing, cinematography, editing, producing, screenwriting, production design, sound for film, experimental practice, documentary, installation, cross-media storytelling and interdisciplinary work. On this programme the term describes an iterative process of production and reflection rather than any particular outcome or medium. Recent proposals have included an essay film recorded inside a video game, a hybrid documentary made with a performance artist, a moving-image installation about migration and memory, a mixed-media short combining 2D animation with live action, and a screenplay built from field research across two countries.

People arrive here from many directions. Some hold a film degree. Others have come from journalism, law, philosophy, business or the visual arts, and have built a practice outside institutions: on set, in artist-run spaces, through festivals, or alone. What the programme asks for is a body of work and a question worth investigating.

Alongside your project, seminars and workshops give you a grounding in practice-led research theory and methodology, together with a wider examination of audiovisual storytelling and the arts. The workshops aren't designed to supply answers. Instead, they widen your reference points and give you tools with which to test your own.

Filmmakers who have been working independently often describe the same gap: practical experience and self-directed study accumulate quickly, but sustained critical dialogue does not. The programme's supervision session builds on this. You meet your supervisor one to one, and you meet as a group for project development, production management, critical peer feedback, industry-focused seminars and guest lectures.

Attendance is expected at between 8 and 12 hours a week full time, and roughly half of that over two years part time. You are expected to work a great deal under your own motivation and in your own time. For many projects that time is spent on fieldwork, research trips or continuing professional work, and the structure is designed to make that possible rather than to prevent it.

“The MA treats you as an independent creative and, in some ways, as an artist. I find that incredibly empowering... The MA makes you really structure your work. You are held highly accountable for how you think about your projects.”

Alexandra Concordia, filmmaker and Creative Production (Film) alumna

By the end of the course, you'll have:

- Strengthened creative concepts, a distinct approach to production and a clear sense of where your work belongs within broader artistic and industry conversations.
- The ability to navigate critical frameworks and develop innovative production methods.
- Guidance from experienced practitioners and industry experts to realise the full potential of your work.
- The skills to manage complex productions, collaborate effectively and drive your artistic direction.
- A creative network that will open up opportunities to live, create and build your practice in Berlin.
- A body of advanced, festival-ready work and the strategic tools to secure funding, distribution or residencies.

You can study this programme full time over one year, or part time over two.



Where you'll learn

Our creative campus

The programme sits within Catalyst's School of Film & Visual Media, on a 4,500m² campus in central Berlin shared with the Schools of Music & Sound, Acting and Creative Human Development.

Our facilities are production environments rather than classrooms. You work in a black box film studio with a two-sided infinity wall green screen and overhead lighting rigging, a cinema for screenings and guest lectures, and production labs and editing suites for post. You can borrow what a shoot needs, including camera, lights, stands, grip and accessories, and for set building, fog machines, gimbals, dollies, gels, flags, cabling and expendables, props and costumes. MA students receive fast-tracked inductions to specialist studios and equipment, so a one-year project is not spent waiting for access.

Because all four schools occupy the same building, your collaborators are already here. Actors rehearse down the hall, composers and sound designers work in the studios, and Etikett Radio, the student-run station, broadcasts from campus. Projects on this programme regularly need a performer, a score, a sound designer or a second pair of hands on camera, and the people who do those things are in the building. Collaboration with students across all four schools is designed into the programme, and MA students are encouraged to work beyond Catalyst as well.

“You can express your dreams with a film. It's like writing a book, but bringing to life what you saw in your head. It's really free as an expression, without limits.”

Leonardo Greco, director and Creative Production (Film) alumnus

In Berlin's film city

Berlinale is one of the world's five most significant film events, alongside Cannes, Venice, Toronto and Sundance. Each February it takes over the city for ten days with the European Film Market and Berlinale Talents. Studio Babelsberg, the oldest large-scale film studio in the world, is just outside Berlin.

Smaller platforms matter as much for work at this stage: the Berlin Music Video Awards, Grrl Haus Cinema, which programmes work by women and non-binary filmmakers, and experimental arts festivals including Atonal and CTM, alongside homegrown institutions such as Floating University. Films screen year round in some of Europe's oldest cinemas, in neighbourhood Kiezkinos and outdoors through the summer. Berlin also holds arts funding bodies, residencies and exhibition spaces, from the Goethe-Institut to university, foundation and artist-run programmes, which matters when your work needs a platform and an audience.

[Click here to book a visit →]



How you'll learn

Our learning method

There are no traditional exams at Catalyst. All five modules are assessed entirely through a portfolio and commentary – meaning through the work and your critical reflection on it.

At postgraduate level, practice-based learning comes with greater autonomy, higher responsibility and deeper potential for research. You pursue your own proposal, lead self-directed projects, engage in advanced critique with tutors and peers and build a research-informed practice you can sustain after you leave. The framework challenges you to take creative risks and gives you the structure to turn them into finished work.

Our approach to negotiated learning is split up into five stages:

- Proposal** → Define your research agenda with an expected project outcome that is then negotiated and developed with a project mentor.
- Contract** → Once approved, the study plan becomes a contract between the participant and mentor.
- Production** → Production work is addressed in group critique sessions & individual tutorials.
- Assessment** → Work is assessed against a set of negotiated criteria stated in the initial contract taking the intended learning outcome as criteria.
- Feedback** → Formative feedback is given throughout the semester through tutorials, group critique sessions and specific feedback related to the self-set criteria for the proposed outcome.

Supervision and critique

Both one-to-one and group meetings with your supervisor are essential to the course. Individual meetings support the research itself. Group sessions function as forums for project development, production management, critical peer feedback rounds, industry-focused seminars and guest lectures.

Each year the MA Symposium brings students together to present near-complete projects publicly: a twenty-minute presentation followed by ten minutes of questions. It is a public event rather than an internal review, and it is where a year of private research meets an audience for the first time.

We've got you every step of the way

Your tutors are practising filmmakers, artists and researchers with active professional practices alongside their teaching. They will ask difficult questions, give honest feedback and help you sharpen your artistic position rather than tell you what your work should be.

Your Programme Lead

Jon-Carlos Evans

Filmmaker, audiovisual artist and writer – Jon-Carlos' practice spans TV, film and live performance.



[[Click here to see more programme tutors](#)→]

Visiting industry practitioners bring in fresh perspectives through guest lectures and seminars, keeping your work connected to what is happening in film and visual media now.

Our **specialist film technicians** are part of your day-to-day experience. They help you choose the right camera, lighting or grip equipment for what you are actually trying to shoot, test and refine your production and post-production workflows, support student-organised shoots and screenings, and keep equipment across campus serviced and repaired. When something breaks mid-workshop, they fix it there and then, so technology never becomes the reason a project stalls.

Our **wellbeing team** is visible and part of everyday campus life. That includes confidential one-to-one counselling and coaching for creative blocks, anxiety, conflict and life transitions, help accessing medical resources, therapy referrals and diagnosis pathways, plus Flourishing Fortnights, two-week workshop series on collaboration, boundaries, communication and emotional self-awareness. An optional Self-Development & Leadership course goes deeper into how you see yourself and your creative role.

“I liked the idea of working toward my own unique vision, with some guidance from the tutors, as opposed to creating projects that had to fit certain criteria.”

Jennifer Jo Stokka, creative producer, writer and Creative Production (Film) alumna

Your peers

You will learn with and from other advanced practitioners. Together you form a network of collaborators, critics and supporters that outlasts the degree. On campus you share space with students from over 70 countries, each bringing different influences and working methods, and with students from the Schools of Acting, Music & Sound and Creative Human Development who will want to work with you as your proposal develops.

Professional practice

The programme prepares you for professional life alongside artistic development. You will gain practical support in funding applications and pitching, proposal-writing for festivals, commissions and residencies, portfolio curation for both industry and artistic contexts, and career strategy and long-term positioning. Alongside these, you develop the transferable skills that carry across any direction you choose: self-direction, critical thinking, collaboration and the ability to learn through iteration and reflection.



What you'll learn

Course structure & learning outcomes

The programme is built from five modules:

Establish is focussed directly on the production of a detailed research proposal and of a research contract and work plan agreed between the student and supervisor.

Investigative Practice will focus on breadth, and will include contextual investigation. This may take the form of a literature review, an overview of an area, discipline or concept that is important to the research. It could also include more practical investigations, for example of an individual filmmaker, movement, or a genre. Part of the challenge of this module is to discover for yourself which of these outcomes are the most appropriate for your individual project brief, and which are most helpful for you.

Production Lab and **Creative Expression** both go in greater depth into two aspects of your research. This might mean, for example, concentrating on particular paths of artistic practice, focussing on the development of particular technical skills, developing an incisive conceptual framework for your work. A level of self-reflectiveness, including a relationship between theory and practice, is also expected.

Resolve – your final submission for this degree and the culmination of your research and learning. In this module you are expected to submit a substantial piece of original work, working with the full breadth and depth of knowledge, skills and experience you have developed throughout the previous four modules.

Please note that the curriculum is non-binding and subject to change.

Modules and supporting workshops

1-Year (Full time) modules

Semester A		Semester B	Semester C
CPF1 Establish (30 CATS)	CPF2 Investigative Practice (30 CATS)	CPF3 Production Lab (30 CATS)	CPF5 Resolve (60 CATS)
		CPF4 Creative Expression (30 CATS)	

Please note our credit system. Our courses are validated in the UK, meaning we use CATS (Credit Accumulation Transfer System), rather than ECTS (European Credit Transfer and Accumulation System). Generally, the number is doubled: 30 CATS = 30 CATS.

1-Year (Full time) supporting workshops

Semester A		Semester B		Semester C	
Supervision					
Cinematography & Visual Design		Writing for Visual Media		Distribution	Post-Production studio
Genre Benders	Creative Nonfiction	Modern Cinematic Perspectives		*In Semester B, Full Time students choose between the full semester course Sonic Aesthetics & Applications OR the combined track of Art Direction & Scene Lab.	
		Sonic Aesthetics & Applications*			
		Narrative & Editing as Discovery	Scene Lab*		

2-Year (Part time) modules, first year

Semester A	Semester B	Semester C
CPF1 Establish (30 CATS)	CPF2 Investigative Practice (30 CATS)	CPF3 Production Lab (30 CATS)

Second year

Semester A	Semester B	Semester C
CPF4 Creative Expression (30 CATS)	CPF5 Resolve (60 CATS)	

2-Year (Part time) supporting workshops, first year

Semester A	Semester B	Semester C
Supervision		
Cinematography & Visual Design	Writing for Visual Media	
	Creative Nonfiction	Narrative & Editing as Discovery

Second year

Semester A	Semester B	Semester C
Supervision		
Genre Benders	Expanded Cinema	Modern Cinematic Perspectives
		Distribution
		Post-Production Studio
		Sonic Aesthetics & Applications
		Scene Lab*

*Scene Lab is optional for 2nd year Part time students, depending upon the nature of your proposed project(s) and your creative practice.

Supporting workshops

This programme uses a clear framework outlined in “How you’ll learn” on page 8. Besides the guiding pillars of Proposal, Contract, Production, Assessment and Feedback, you will deepen your understanding of film theory and practice in workshops that continue throughout the semester. They include self contained assignments and facilitate you approaching your project from multiple perspectives.

Creative Nonfiction

Learn the history and techniques in the field of creative nonfiction, both theoretically and practically, while gaining foundational knowledge in using practice-based research to produce creative artefacts. Topics include modes of documentary, archival and found footage, directing interviews and distilling the narrative.

Cinematography & Visual Design

Practical workshop engaging with theoretical and traditional methodologies in the service of cinematic image creation and collaboration. Practical exercises and discussions include topics such as: analog film workshops, seeing light in the landscape, creative scoring, somatic bodies, intro to VFX/green screen and art department collaboration.

Sonic Aesthetics & Applications

Offered in the second year part-time stream and available as an elective for full-time students, this workshop explores the aesthetics, intentionalities and approaches through workshops covering: the language of sound, leitmotifs, software for sound design, hardware for sound design, microphone techniques and acoustics, sound in space, atonal composition and design, granular synthesis. Students also take part in individual audio consultations and offsite visits to local performances and exhibitions.

Narrative & Editing as Discovery

Advanced, practice-based workshops for filmmaking that repositions editing and writing as processes of discovery rather than execution. Rather than focusing on advanced technical proficiency, it supports you in questioning and expanding your creative approaches, addressing filmmaking as a process of perception, challenge, and continuous change. You’ll engage with film material (both your own and unfamiliar footage and texts) without assumptions, allowing meaning to surface rather than be

imposed. Through lectures and workshops, you'll identify patterns, test structures, and question their instincts. ***Taken by all part-time students in their first year and available for full-time students per elective selection in tandem with Scene Lab***

Scene Lab**

Working from the framework of a writer-director, these workshops develop your creative ability, critical awareness, and technical toolkit in building multidimensional characters in both narrative storytelling and cinematic performance. You will delve into the "director's homework": developing your senses of observation, guiding subtext, active listening and dialogue analysis, backstory development, casting methodologies, the director-actor relationship and more. This will be done through practical directing exercises and improvisation, in-class casting calls and masterclasses.

***Scene Lab available for full-time students per elective selection in tandem with Narrative & Editing as Discovery. Some additional seats may be available to part-time students*

Expanded Cinema**

Explore experimental and non-traditional methods of image creation, processing and projection. In approaching the technology of cinema as instruments rather than tools, you are encouraged to discover new modes of visualization, investigating topics such as: video art as a medium / techniques & preparation, audiovisual performance & live cinema, site specific video installation & mapping, and analog lab/ambient cinema.

***Depending upon your intended research and the approval of the Programme Lead, you may join as a full-time student if/when seats are available.*

Post-Production Studio

In the final trimester for both full-time and part-time students, you will re-engage with the Post-Production process for group workshops. These focus on developing individual rough cuts, group feedback sessions, post-production coordination, colour correction, deliverables and post-sound practices and workflows.

Writing for Visual Media

Comprising half of our practice-based workshops, these sessions will hone in on the craft of filmmakers as both storytellers and researchers through in-class prompts, scene work and analysis. Topics include David Mamet's "The Four Questions," story and character development, nonlinear storytelling, adaptation, alternative script

structures and genre, worldbuilding, the art of dialogue, script analysis, sequential storytelling and more.

Modern Cinematic Perspectives & Genre Benders

After the initial introduction to research skills, these two discursive theoretical courses expose you to wider social debates and movements within cinema. The topics covered are not meant to directly influence your research, but rather to encourage you to reflect upon your own work and that of others with a more refined sensitivity.

Modern Cinematic Perspectives explores theoretical debates and social discourse through the lens of cinema from the Global South and post-colonial contexts. Genre Benders investigates the work of both contemporary and legacy filmmakers from the lens of authorship through genre hybridization and bending.

Topics vary each year, but past sessions have included: Sidney Lumet, Chantal Ackerman, Agnes Varda, Dee Rees, Hector Babenco, Kasi Lemmons, Kim Ki-Duk, Park Chan-Wook, Claire Denis and Sarah Maldoror.

Masterclasses

During the final semester, you will participate in a series of masterclasses focusing on expanded cinema, art direction, set management, distribution, film festival strategies, rough cut and post-production labs and sound design. The masterclasses will be tailored towards refining each student's intentions, objectives and work towards the completion of their thesis production. Notable past guests include filmmakers, researchers and multi-disciplinary artists such as Lehmohang Jeremiah Mosese, Lilah Halla, Quinyuan Lei, Greg Oke, Satch Hoyt and Craig Murray



A typical week at Catalyst

This example week is taken from February, 2026.

Monday

Modern Cinematic Perspectives (4 hour workshop)

Postcolonial cinema in the Global South: screening, close analysis and seminar discussion. Reading and film to watch set for the week ahead

Tuesday

Free creative time

Your own time to research, write, scout locations, shoot, cut, review lesson notes or crew on somebody else's film.

Daring New Narratives (2 hour lecture)

Second of three in a visiting lecture series

Wednesday

Writing for Visual Media (4 hour workshop)

Nonlinear storytelling and alternative script structures, worked through in-class prompts and scene analysis.

Supervision: project management (4 hour workshop)

Production schedules, locations, permissions and budgets for each project, followed by a peer feedback round

Thursday

Art Direction (7 hour workshop)

Designing the film: set design, character and props, wardrobe, and making the most of a location

Friday

One-to-one supervision (1 hour session)

Individual meeting with your supervisor on project progress

Saturday

Free creative time

Our campus is open on Saturday during the semester if you need to pick-up some equipment or make use of an editing suite or film set.

Please note: programme timetables and content are subject to change.



Admissions Guide

Here's everything you need to take the next step in your application:

Get to know us better

Virtual Open Days → Get a virtual overview of what we're all about, held over Zoom.

In-Person Open Day → Get a first-hand feel of our school and educational programmes.

Campus Tours → Come see our facilities and creative spaces at one of our regular tours.

Virtual Taster Workshops → Join a programme-specific info event or masterclass

Admissions Open Hours → Book your one-to-one application support on-demand.

Admissions Guidance

1. Course fees & payment plans
2. Early enrolment bonus
3. Funding opportunities
4. Application deadlines

5. Visa requirements

6. How to apply

1. Course fees & payment plans

We believe creative education should be accessible, transparent and free from hidden costs. Our tuition plans are flexible – you decide to pay monthly, per semester, annually or in full with discounts. Extended payment options let you spread costs beyond your programme.

Creative Production (Film) MA (Full-Time) Tuition Plans 2027-28				
Plan type - Full Time	Standard	€1,000 Early Enrolment Bonus	Payment Plan Duration	Notes
By semester	€7,000	€6,500	1 year / 2 instalments	Enrolment fee €895 per year applies
Annually	€13,580	€12,580	1 year	3% discount by paying each year upfront. Enrolment fee €895 per year applies
12 Instalments per Year	€1,264	€1,181	1 year	Enrolment fee €895 per year applies
Extended Yearly	€7,420	€6,920	2 years	Payments continue 1 year after graduation. No enrolment fee in final year
Extended Instalments	€665	€623	2 years	Payments continue 1 year after graduation. No enrolment fee in final year
Creative Production (Film) MA (Part-Time) Tuition Plans 2027-28				
Plan type - Part Time	Standard	€1,000 Early Enrolment Bonus	Payment Plan Duration	Notes
By semester	€4,500	€4,250	2 years / 4 instalments	Enrolment fee €895 per year applies
Annually	€8,730	€8,230	2 years	3% discount by paying each year upfront. Enrolment fee €895 per year applies
Total tuition upfront	€16,560	€15,560	One-time	8% discount by paying total tuition upfront. Enrolment fee €895 per year applies
12 instalments per year	€813	€771	2 years	Enrolment fee €895 per year applies
Extended yearly	€6,360	€6,027	3 years	Payments continue 1 year after graduation. No enrolment fee in final year
Extended instalments	€570	€542	3 years	Payments continue 1 year after graduation. No enrolment fee in final year

Enrolment fee

This non-refundable fee of €895 per study year is due before the start of each

academic year and secures your place. No enrolment fee is charged in the post-graduation year if you choose an Extended Payment Plan.

Extended payment plans

In addition to single or installment payment options, we offer Extended Payment Plans. This spreads tuition payments over an additional year, resulting in smaller monthly payments that continue for one year after graduation.

Enrolment confirmation & billing

- Enrolment fee: due within 14 days of receiving your offer.
- Billing cycle: tuition installments begin 1 July 2027 and are billed on the first of each month until your chosen plan ends.

2. Early enrolment bonus

Apply by our **early enrolment deadline** to secure your place, save €1,000 off your total MA tuition.

- **Visa-required applicants:** apply by 26 February 2027
- **EU/visa-exempt or post-arrival applicants:** apply by 31 March 2027

Please note that to be eligible for the **early enrolment bonus**, you must pay the enrolment fee within the two week deadline as presented in your offer letter.

Apply before the new year for an extra goodie!

Whatever your applicant category, apply by 31 December 2026 to secure a guaranteed spot and a free hoodie when classes start, on top of your early enrolment bonus above.

3. Funding opportunities

As an accredited higher education provider, our students are eligible for a variety of national and international financial aid schemes. This includes the German state funding stream BAföG, which is open to citizens of Germany, EU countries and some non-EU citizens too. Depending on which country you are a citizen of, this may also

open up funding from other programmes supporting further-education. **Read more about the various funding opportunities on our website.**

4. Application deadlines

Visa-required applicants

- Priority: 26 February 2027 (includes early enrolment bonus)
- General: 30 April 2027 (subject to processing time and availability)

EU/visa-exempt or post-arrival applicants

- Priority: 31 March 2027 (includes bonus & guaranteed spot on preferred course)
- General: 4 June 2027 (granted on a rolling basis)
- Late: until 31 August 2027 (subject to availability)

5. Visa requirements

- **Visa-required:** If you require a visa before entering Germany (e.g. citizens of India, Russia, Brazil, Mexico, China, Turkey), you must apply at a German embassy before arrival. After enrolment, we send you a guide which helps you through the visa application process. Visa processing can take 3–6 months, so early application is essential.
- **Post-arrival visa:** If you're from a country that allows visa-free entry (e.g. USA, Canada, Japan, South Korea), you can enter Germany without a visa and apply for your student residence permit after arrival. After enrolment, we send you a guide to help you secure an appointment.
- **Visa-exempt (EU/EEA/Switzerland):** If you're a citizen of the EU, EEA or Switzerland, you don't need a visa or residence permit to study in Germany.

6. How to apply

Our application process is straightforward – just follow these seven steps:

1. **Check deadlines** – especially if you need a visa to enter Germany or financial support.
2. **Check entry requirements**– including age, English language level and educational qualifications. You can [find these on the Admissions FAQ page](#) on

our website and our [How To Apply](#) page.

3. **Prepare your portfolio and project proposal** – To submit your application, you will be required to include the following portfolio and proposal documentation as per our [published guidelines](#). This includes:

- 1 sample of Research Experience / Academic Writing (PDF)
- Artistic Portfolio (2 links to view work online + text descriptions of both works)
- Master of Arts: Project Proposal

How would you spend one year full-time or two years part-time dedicated to an artistic research topic of your choice? Your project proposal is an important line in the sand. While the trajectory and shape of the project will naturally evolve over the course of your research, it's important to make a clear statement of intention at the outset and present a well-thought out plan to guide your endeavours. Your initial proposal will not only define the starting point of your Master's research but also sets the stage for ongoing discussions between you and your supervisor. Your idea should be something you are genuinely excited about, relevant to your personal creative practice as well as of interest to the wider artistic and academic community.

In the application form, you will be asked to elaborate your proposal across the following 5 headings:

- **Project Title**
For example, a question or hypothesis which clearly indicates your area of interest
- **Aims, Objectives and Outline**
What is your area of proposed research? What are the most important questions driving your enquiry? What do you hope to have achieved by the end?
- **Context**
Tell us, for example, the most relevant ideas, literature and music to your proposed topic, or other work in a similar area that inspires you
- **Research Methodology**
What will you be doing? Discuss how you will go about this research. What do you imagine your primary research activities and practical methods or techniques will be for this project?
- **Inspiration**
Why have you chosen your particular field? And why is your question

interesting to others?

[Read the complete Project Proposal Guide here.](#)

4. **Submit your application** at catalyst-berlin.com/apply, including personal and educational details, a motivation statement, your work sample(s) and supporting documents such as transcripts or proof of language ability.
5. **Wait for our response** – we'll be in touch within around two weeks. Sometimes we'll ask for follow-up information or invite you for an interview. Keep an eye on your inbox.
6. **Confirm your place** – once you receive an offer letter, secure it by paying the enrolment fee within 14 days.
7. **Get ready for Berlin** – once your enrolment fee is paid, you're officially enrolled. Next you'll set up your payment plan, receive your welcome pack and access preparation materials for your studies. We recommend finding accommodation as soon as you're sure that you're studying with us, and arriving one month before your classes begin. The welcome pack has lots of information to help you find accommodation and get settled in Berlin.

Get in touch. We're here to help.

Reach out to our Admissions team by email at admissions@catalyst-berlin.com or book a call [here](#).