

<b>Unit Title</b>	Elective: Music Promo Production
<b>FHEQ Level</b>	5
<b>Unit Code</b>	EDFP182
<b>Credit Value</b>	15
<b>Unit Type</b>	Elective

<b>Learning Hours</b>			
<b>Staff – Student Contact Hours</b>		<b>Independent Study Hours</b>	
Classes	30	Independent Study	75
Supervised access to resources	7.5	Preparation for Assessment	12.5
		Unsupervised Access to Resources	25
<b>Total</b>			<b>150</b>

### Unit Description

This elective builds upon skills from all areas of Level 4 Production study from concept creation and pitching, through production, to finishing but with a highly specialised focus on the expanding industry of music promo production.

The Music Promo Production elective allows students to experience cutting edge digital techniques, short form story approaches, and contemporary / experimental filmmaking practice, through the origination of performance / narrative / interpretative based promotional films. You will work on live negotiated project briefs, integrating with real clients / artistes.

The unit explores the music promo business and the practice of targeting material to a defined audience, within negotiated parameters. You will be encouraged to experiment through production, collaborating in cross-discipline groups, developing and applying working practices appropriate to the medium. You will be exposed to the deeper technical, creative, operational, and conceptual aspects of music promo productions with a particular focus on: client negotiation and pitching, concept development, genres, camera and lighting techniques, directing, getting the best performance from the artist, editing compositing and grading.

The Five Principles underpin the Mindsets and Skillsets Manifesto and are the foundation upon which all course curriculum frameworks and unit specifications are based. The relevant Principles as stated below have been mapped against the Learning Outcomes relevant to each course unit and at each level (see Programme Specifications for full description of the Five Principles):

1. Cultivate / Where the individual thrives.
2. Collaborate / Where disciplines evolve.
3. Integrate / Where education engages industry.
4. Advocate / Where purpose meets practice.
5. Originate / creativity meets technology.

## Unit Indicative Content

This unit is comprised of three areas:

- Development: conceptualising, parameters of identity and branding, working with clients / artistes
- Visualisation: shooting techniques, working with artistes, production design, production management, special effects
- Post Production: Visual Effects, Sound Design, Editing, and Colour Grading

## Unit Aims

- Cultivate knowledge of the music promo business through the study of existing practice and trends, genres, idea development and pitching, and the impact of production design parameters.
- Integrate students into the industry through exposure to live briefs and real clients
- Expose students to new techniques of digital workflows and methods of production, through collaborative approaches to the development and origination of music promos.
- Extend craft skills and technical knowledge in originating innovative product, and through pushing creative and technological boundaries.

## Unit Learning Outcomes

### LO 2 Concept/Ideation

Analyse research materials leading to the generation of the ideation and concepts that inform and lead to project development.

Related Principle: ORIGINATE

### LO 4 (Pre) Production

Employ relevant knowledge of production skills alongside a grasp of the creative potential of a selection of processes, materials and methods that inform creative and academic practice.

Related Principle: COLLABORATE

### LO 7 Employability

Demonstrate professional transferrable and employability skills, including the ability to manage time and work to clear briefs and deadlines, respond to set goals, and communicate effectively.

Related Principle: CULTIVATE

## Learning and Teaching Methods

Lectures  
Seminars  
Workshops

Supervised Access to Resources  
 Independent experiment  
 Group work  
 Individual work  
 Presentation of work in progress  
 Group Tutorial  
 Self-directed research

### Assessment methods and tasks

Formative Assessment will be offered on a production group basis, and will focus on individual role development.

Summative Assessment will be based around the production roles assigned in the creation of a Music Video (along with evidence of tests, and development work) and the presentation of the finished artefact to the client.

Assessment tasks	Weighting (%) ( <i>one grade or multi-grade unit</i> )
Production Portfolio (Evidence of role)	100 % <b>(pass/fail)</b>
Presentation to Client	

### Indicative Assessment Criteria

*Assessment criteria are the basis on which the judgment of the adequacy of the work is made. A more detailed assessment criteria will be specified in the brief.*

Through the Production Portfolio you will be assessed individually on:

- Research into and appropriateness of use of tools and of methods of creating affect (LO2)
- Level of creative application of solutions to the challenges of production (LO4)
- Degree of adherence to industry standards in the creation of client focused works (LO7)

Through the Presentation to Client you will be assessed individually on:

- Level of ability to articulate knowledge and understanding of principles of production (LO4)
- Degree of understanding of client parameters and contexts for production (LO7)

### Essential Reading list

1. Arnold, G, Cookney, D, & Fairclough, K (Eds). (2017) *Music/Video: Histories, Aesthetics, Media*, Bloomsbury Academic, London
2. Railton, D. (2011) *Music Video and the Politics of Representation*, Edinburgh University Press, Edinburgh
3. Shaviro, S. (2017) *Digital Music Videos*, Rutgers University Press, New Brunswick, USA

4. Schwartz, L. (2007) *Making Music Videos: Everything You Need to know from the Best in the Business*, Billboard Books, New York, USA
5. Vermalis, C. (2013) *Unruly Media: Youtube, Music Video, and the New Digital Cinema*, Oxford University Press, Oxford