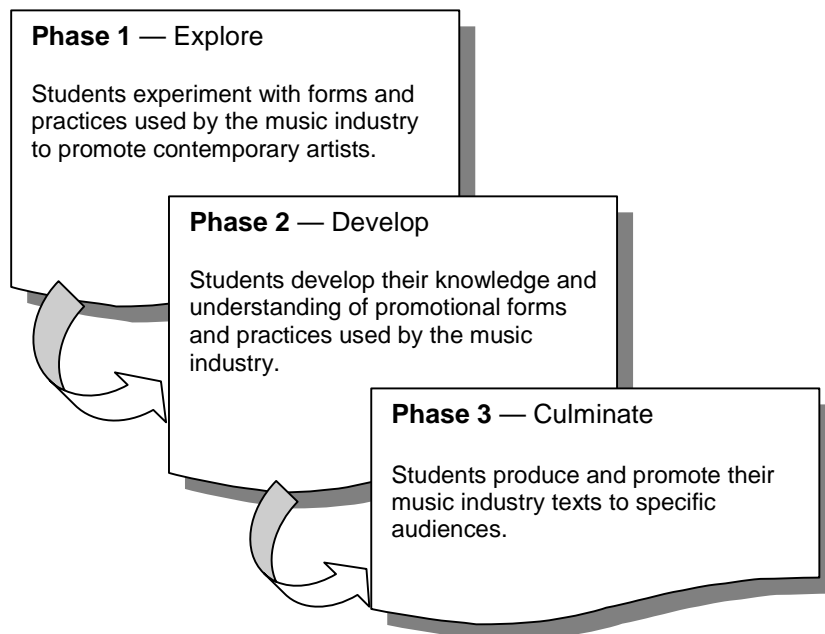# Pump up the volume

Strand
Media

Purpose

Students develop an understanding of the forms and practices used by the music industry to promote popular artists and songs. They replicate music industry processes and strategies as they create and promote print, radio, TV, video and online music industry texts.

Overview

Activities are based on a learner-centred approach and are organised into the planning phases of explore, develop and culminate.

Phase 1 — Explore

Students experiment with forms and practices used by the music industry to promote contemporary artists.

Phase 2 — Develop

Students develop their knowledge and understanding of promotional forms and practices used by the music industry.

Phase 3 — Culminate

Students produce and promote their music industry texts to specific audiences.

Using this module

Focus

This module provides suggestions for planning, teaching and assessing using core learning outcomes and core content from the *Years 1 to 10 The Arts Syllabus. Pump up the Volume* presents one way of planning with the core learning outcomes and may be adapted to suit the particular context of a school.

Activities included in this module also contribute to literacy, numeracy and lifeskills and can be used for gathering evidence about students' development in these cross-curricular priorities. Students are engaged with the operational dimension of literacy when they develop the ability to recognise and use the systems of signs and patterns of codes related to music industry texts, such as video clips. By exploring the social and economic contexts surrounding texts and asking questions about why it is designed in certain ways and identifying the target market, students also develop the cultural and critical dimensions of literacy.

Aspects of numeracy are included in graphical design when the student must consider proportion, symmetry and balance, and in editing when students estimate frame numbers and time. Students engage in the lifeskills of personal development skills, social skills, and self-management skills when they are involved in collaborative projects and presentations to the class. Lifeskills are encompassed when they develop critical viewing of social commentary in the media they encounter daily.

Some students with physical, hearing or vision impairment may need help with some of these activities. Get advice from their support teachers.

Module organisation

This module uses a three-phase planning framework of Explore, Develop and Culminate, consisting of processes that are interrelated and non-hierarchical.
The framework may be used in two different ways:
1.   A unit of work may be developed using each phase as it appears in the module.

Phase 1 — *Explore* provides opportunities for students to experiment with their personal understanding of forms and practices used by the music industry in promoting artists.

Phase 2 — *Develop* provides a range of activities that help students cultivate their knowledge and understanding of forms and practices used by the music industry in promoting artists and songs.

Phase 3 — *Culminate* engages students in the production contexts of the music industry to provide opportunities for them to produce and promote their music texts to specific audiences.

2.   In each phase, four activities are suggested based around four music industry forms. These forms are:
Activity one — Video clip
Activity two — Website
Activity three — Magazine
Activity four — Broadcast program.

A unit of work may be developed using activities focusing on one of the forms, selected from each phase, as long as a balance of constructing, producing and responding is maintained.

At the end of each phase you will find suggested Focus questions that may be useful throughout that phase. Teaching considerations at the end of each phase provide ideas, suggestions and clarification relevant to the activities.

Evaluation of a unit of work
After completing units of work developed from this module, collect information and make judgments about:

- teaching strategies and activities used to advance student learning towards demonstrations of core learning outcomes
- opportunities provided to gather evidence about students' demonstrations of core learning outcomes
- future learning opportunities for students who have not yet demonstrated the core learning outcomes and to challenge and extend those students who have already demonstrated the core learning outcomes
- the extent to which activities matched needs of particular groups of students and reflected equity considerations
- the appropriateness of time allocations for particular activities
- the appropriateness of resources used.

Information from this evaluation process can be used to plan subsequent units of work so that they build on, and support, student learning. The evaluated units of work may also be adapted before their reuse. For further information, refer to the 'Curriculum evaluation' section in the sourcebook guidelines.

Core learning outcomes

This module focuses on the following core learning outcomes from the Media strand of the *Years 1 to 10 The Arts Syllabus*.

Level statement: Level 5
Students apply their knowledge and skills of media languages and technologies to shape the meanings they produce. They are able to plan their productions and market them for audiences.

Students use research and comparative analysis to expand their knowledge of representations. They examine the specific processes that media institutions use to distribute and present media to various audiences.

Students make connections between their knowledge about the media and their own experiences as creators and audiences.

ME 5.1   Students construct and reconstruct meaning through the application of languages and technologies in the design and production of media texts.

ME 5.2   Students emulate industry practices to promote, deliver and exhibit media texts in a range of contexts.

ME 5.3a   Students research and analyse various media representations within their cultural and historical contexts.

ME 5.3b   Students research and examine the media institutions that are involved in the production, distribution and exhibition of the media they consume as audiences.

Core content

Students produce and respond to meaning through five interrelated core concepts in a range of media forms, genres and contexts. Media forms include traditional, contemporary and emerging forms such as print, radio, TV, video, film, Internet, computer software, and interactive games. The collaborative nature of producing in media occurs at all levels. Contexts encompass cultural, social, historical, political and economic.

This module provides a learning context for the following selected core content from Level 5 of the syllabus in addition to the core content from previous levels:

Level 5

media languages — still and moving images — sounds — words	• technical codes • juxtaposition • special effects • technical codes • synchronised and non-synchronised sound • anchorage
media technologies — processes	• recording moving image • vision mixing • exhibiting • promoting
audience	• market research • sponsorship • niche audience • active producers of meaning
institution — purpose — form — context	• education • promotion • popular culture • marketing merchandise • web • cultural and historical influence on production and reception of text
representations	• concepts • cultural beliefs • ideas • ideology

Assessment

The following table provides examples of opportunities in this module for gathering evidence and making judgments about student demonstrations of The Arts core learning outcomes. When making an on-balance judgment about demonstrations of the learning outcomes, consider all the points in the 'Making judgments' column. The table is neither exhaustive nor mandatory. Assessment opportunities should be negotiated with students to maximise their demonstrations of these outcomes in a variety of ways. Reflect with students on evidence gathered to make judgments about their demonstrations.

Outcomes	Gathering evidence	Making judgments
ME4.1 Students apply media languages and technologies through genre conventions to construct media texts. **ME 5.1** Students construct and reconstruct meaning through the application of languages and technologies in the design and production of media texts.	**Students may:** • design and produce a music video to give one interpretation of an artist • redesign a music website to make it appealing to a variety of audiences • create new public images for a popular music artist or group for a music magazine • design the format for a TV or radio music program for a specific timeslot, and record a segment. **The teacher may use:** • teacher observation • focused analysis • peer- and self-assessment • student–teacher consultation **recorded in:** • checklist • criteria sheet • media journal.	**Level 4** **When creating, do students:** • apply their knowledge of shot type, angle, camera movement, colour, setting, symbols, editing and lighting? • apply their knowledge of publishing, camera and sound technologies when producing a music media text? • use generic conventions of narrative, art film, montage to produce video clips? • use magazine feature writing, advertising design, layout when creating new public images? • apply their knowledge of camera frame and angle for the selection of images? • make considered decisions about the presentation, format, layout, style of the text to reach a targeted audience successfully? **Level 5** **When creating, do students:** • re-edit scenes from music videos to modify the audience's reaction to, or interpretation of, the artist? • re-edit interviews for a music program to manipulate the portrayal of an artist? • use editing to juxtapose two images or sound and image? • use non-synchronised sound (music) in combination with images to create new interpretations of songs and artists? • manipulate images with a software paint program, a vision mixer or other special effects? • appropriate images, words and sounds from original music videos, fan sites, CDs, magazines? • create headlines, captions and written pieces to produce particular perspectives about artists?
ME 4.2 Students select media forms and apply technologies to construct and present media texts to target an audience.	**Students may:** • design and deliver a campaign that publicises the release of their music video • produce promotional material for a website they have developed • present a promotional kit about an artist that is designed for a specific music magazine • design and deliver a pitch for a music program.	**Level 4** **When promoting, do students:** • select the appropriate media form to appeal to and reach targeted audiences? • apply known processes and skills with available technology to construct and present a music text, including production techniques, publishing layout, typeface, image placement, and web templates? • use technology to enhance the presentation of a media text and make it more appealing to audiences through graphical design, soundtrack, audiovisual display techniques and packages?

This table is continued on the next page…

Outcomes	Gathering evidence	Making judgments
ME 5.2 Students emulate industry practices to promote, deliver and exhibit media texts in a range of contexts.	**The teacher may use:** • teacher observation • focused analysis • peer- and self-assessment **recorded in:** • checklist • criteria sheet • media journal.	• consider the characteristics of the purpose and audience when making decisions in the creation of a text? • make appropriate decisions about the presentation to reach the targeted audience? **Level 5** **When promoting, do students:** • select and incorporate both symbolic and literal content (images, words, graphics, animations)? • design and juxtapose content (images, words, graphics, animations)? • apply features of a web publishing program in the design of a web page? • adopt industry roles and responsibilities when collaborating? • exhibit behaviour and skills that are consistent with the industry role? • attract a viewer's/listener's interest or attention by selecting and incorporating a variety of technical codes appropriate to the medium of radio or TV? • describe how their video promotes the song? • use persuasive techniques and language in the pitch? • organise the exhibition of their texts to promote the artist or song in home, school and community contexts, such as the local library? • apply their knowledge of industry practices to select the most appropriate practices for the context? • design publicity material that will appeal to the target audience and entice them to attend the exhibition? • use industry strategies such as pitch and promotional material to promote their artist?
ME 4.3 Students analyse the media languages and technologies used by them and others to construct representations using generic conventions.	**Students may:** • produce a video sequence which analyses three types of music videos and discuss patterns in ways of representing artists within each type • compile pages from various websites about artists and present an analysis of how the artists are presented on the websites • collect examples of promotional material about artists from a range of music magazines and identify the ideas or beliefs that are promoted about each artist • compile segments from radio and TV music programs and identify the artists or groups who are not presented across the range of stations or channels.	**Level 4** **When analysing, do students:** • identify how media texts use conventions from different genres in the construction of music industry texts? • examine the use of conventions of music programs, video clips and relevant websites? • make judgments about the use of media languages and technologies in the representations of their own lives or another person's life? • deconstruct the representations of individuals and groups that media texts construct through publicity by examining photographs, headlines; camera shots and angles; editing decisions; layout, setting and lighting?

Outcomes	Gathering evidence	Making judgments
ME 5.3a Students research and analyse various media representations within their cultural and historical contexts.	**The teacher may use:** • teacher observation • focused analysis • student–teacher consultation **recorded in:** • checklist • criteria sheet.	**Level 5** **When analysing, do students:** • research promotional material within the context of a particular music culture and industry practice? • discuss the ideas and connotations associated with the visual and/or auditory components of the music video concept? • deconstruct the visual interpretation within the context of the time in history it is developed, the music industry culture within which it is developed or received and the current issues of society? • deconstruct the use of media languages in the representation, such as symbolic codes, intertextual references, editing and soundtrack? • deconstruct the literal and symbolic levels of meaning constructed in particular music texts? • research a variety of representations of artists and interpretations of songs within the context of publicity?
ME 4.3 Students analyse the media languages and technologies used by them and others to construct representations using generic conventions. **ME 5.3b** Students research and examine the media institutions that are involved in the production, distribution and exhibition of the media they consume as an audience.	**Students may:** • research and present an understanding of the processes involved in the planning, production and launching of a music video • compile pages from music websites and analyse the range of music and web industry people and/or companies associated with the creation of the website • interview people associated with producing music magazines and present a report examining similarities in music industry practice between print and online versions • contact an audience research company and do a comparative study of the audiences associated with commercial and non-commercial TV and radio music programs. **The teacher may use:** • teacher observation • student–teacher consultation **recorded in:** • checklist • criteria sheet.	**Level 4** **When students research and examine, do they:** • identify how media texts use conventions from different genres in the construction of music industry texts? • examine the use of conventions of music programs, video clips and relevant websites? • make judgments about the use of media languages and technologies in the representations of their own lives or another person's life? • deconstruct the representations of individuals and groups that media texts construct through publicity by examining photographs and headlines; camera shots and angles; editing decisions; layout, setting and lighting? **Level 5** **When students research and examine, do they:** • investigate the various institutional roles and the part they play in the production and promotion of texts? • identify the media forms and techniques that are used to produce, distribute and exhibit music industry texts? • examine the relationship between publicity agents and the artist? • investigate the processes involved in launching a music video? • examine the role of market research in the publicity surrounding music artists?

Background information

We are exposed daily to popular music in various forms through muzak in shopping centres, film soundtracks, car radios, music video, TV programs, live performances, nightclubs and popular musicals. For young people, popular music is clearly significant and for some it is even central to their social identity.

Popular music studies has become a growth area in tertiary academic studies, with a new emphasis on the industry contexts surrounding the texts. This module will combine a traditional theoretical approach of textual analysis of music video with new questions about the role of the industry in creating public interpretations of songs and artists.

For the purposes of this module, the term *popular music* will be defined as commercially produced and marketed music genres, primarily in Australia, USA and Britain.

With additional planning and resources, the activities can be undertaken using other music styles from a variety of cultural and historical contexts.

Terminology

Students have opportunities to become familiar with and use the following terminology in this module:

anchorage	indies	promotion	symbolic code
archetypes	juxtaposition	proposal	symbolism
association	majors	publicise	synchronised
closure	metaphors	publicist	sound
connotation	morphing	shot lists	synergy
conventions	non-synchronised	special effects	technical code
copyright	sound	stereotypes	tempo
denotation	pitch	storyboard	treatment
in-camera	positioning		

School authority policies

Be aware of and observe school authority policies that may be relevant to this module. Education Queensland policies on health and safety for Media can be found at www.education.qld.gov.au/corporate/doem/sindex/m-ind.htm.

For policies and guidelines for the Catholic sector, refer to the Queensland Catholic Education Commission website at www.qcec.qld.catholic.edu.au/www/index.cfm.

Equity considerations

This module provides opportunities for students to increase their understanding and appreciation of equity and diversity within a supportive environment. It includes activities that encourage students to:

- be involved within a supportive environment
- work individually or in groups
- value diversity of ability, opinion and experience
- value diversity of language and cultural beliefs
- support one another's efforts
- become empowered to take on roles
- negotiate and accept change
- become empowered to communicate freely.

It is important that these equity considerations guide decision making about teaching strategies, classroom organisation and assessment.

Support materials and references

The following resources may be helpful additions to your professional library. Review material before using it with students. Resources referred to in this module are identified with an asterisk (*).

Information relating to copyright can be found at the Australian Copyright Council's *Online Information Centre* at www.copyright.org.au/index.htm. Please note the licence conditions that apply to downloading and printing information sheets from this site.

Print

Cochrane, P., Diprose, L. and Munro, D. 1996, *Inside Out — Student Guide*, Curriculum Corporation, Carlton South, Victoria.

Curriculum Concepts Inc., 1996, *Media Today — Interpreting Newspapers, Magazines, Radio, Television, Movies and the Internet,* Globe Fearon Educational, Upper Saddle River, NJ, USA.

Department of Education Queensland, 1994, *Media Curriculum Guide for Years 1 to 10 Constructing Realities,* Publishing Services Department of Education Queensland, Brisbane.

Fowler, M. 1996, *Viewing and Presenting*, Longman Paul, Auckland.

Quin, R., McMahon, B. and Quin, R., 1996, *Teaching Viewing and Visual Texts — Primary*, Curriculum Corporation, Carlton, Vic.

Stewart, C. and Kowaltzke, A. 1997, *Media — New Ways and Meanings*, Jacaranda Wiley, Milton, Queensland.

White, R. 1981, *Inventing Australia*, George Allen and Unwin, North Sydney.

Electronic

Video
Inside Out Program 1: Video Clips, Program 2: Symbolism, Australia, Bolden Pieta Production. (15 mins)

Websites
(All websites listed were accessed in June 2002.)

Australian Music Artists Homepage: www.immedia.com.au/links/Artists.html

Information about Triple J's program, 'The Oz Music Show': www.abc.net.au/triplej/ozmusic/

Information about Triple J's Unearthed project: www.abc.net.au/triplej/unearthed/

Mushroom Records: www.fmrecords.com.au/

Music Genres/Styles listed at the 'All Music Guide': www.allmusic.com/mus_Styles.html

*Music video industry site: www.mvwire.com/

Music video industry site: www.futureffects.com/

Music Video Insider — an e-zine and community for directors: www.musicvideoinsider.com/

Music Video Production Association: www.mvpa.com/index.htm

*Online magazine: Adelaide's street press: www.ripitup.com.au/

*Online music magazine: Philippine Music: www.philmusic.com/index.shtml

Storyboards and Shot Lists article: www.videomaker.com/scripts/article_print.cfm?id=8841

Teen magazine: www.teenmag.com/

Teen Voices magazine: www.teenvoices.com/about.html

The Ausmusic website: www.ausmusic.org.au/

The Australian Music World Wide Web Site: www.amws.com.au/

The Internet resource for young filmmakers: www.exposure.co.uk/eejit/index.html

The Ultimate list of music industry links: www.younameit.com.au/mil/

Treatments for music video clips: http://nigeldick.com/conceptual.htm

Organisations
Australian Teachers of Media Queensland: www.pa.ash.org.au/atomqld/

Activities

Phase 1 — Explore

Students:
- experiment with their personal understanding of forms and practices that are used by the music industry
- design, display and respond to their own and other people's concepts and ideas for music industry forms
- apply their prior knowledge about music industry practices to promote concepts and ideas
- respond to the interpretations of artists and ideas.

Outcomes	Activities. Choose one or a combination	Gathering evidence

ME 5.1
Students construct and reconstruct meaning through the application of languages and technologies in the design and production of media texts.
	Activity one — Video clip
	Students:
	• design and make a music video clip sequence. They explore interpretations of a song with which they are familiar, creating ways of communicating their interpretation through visual images. They:
	  – storyboard a sequence of shots (see Teacher resource 4)
	  – write lyrics from a verse or chorus down one side of a page, and on the other side draw or describe a sequence of visuals that represent an interpretation of the lyrics
	  – cut images from magazines to present a collage of visuals that might be associated with their song
	  – shoot a sequence of shots in-camera, and dub music in-camera.
		ME 5.1
		Assessment technique:
		• *teacher observation*

ME 5.3a
Students research and analyse various media representations within their cultural and historical contexts.
	• respond to their own and other people's work, by analysing:
	  – the use of technologies
	  – how the song is represented through the media language codes such as camera shots and angles, editing and juxtaposition (see Teacher resource 1 and Student resource 4)
	  – how the clip reflects the image of the artist, the music style or genre and the time of production.
		ME 5.3a
		Assessment technique:
		• teacher observation

ME 5.2
Students emulate industry practices to promote, deliver and exhibit media texts in a range of contexts.
	• exhibit their work to promote their ideas, concepts and intentions. They:
	  – describe their ideas and intentions
	  – promote their visual concept to the class by pitching their idea to other students (one student could be in role as music video director and the rest of the class as music company publicists)
	  – tape a broadcast video and pretend they are music video directors as they discuss their intention for promoting the artist or song.
		ME 5.2
		Assessment technique:
		• *focused analysis*

ME 5.1
Students construct and reconstruct meaning through the application of languages and technologies in the design and production of media texts.
	Activity two — Website
	Students:
	• design a promotional music website that promotes a specific industry role (see Teacher resource 1). They:
	  – cut and paste images and words from magazines to design a web page
	  – explore functions and features of web design software to conceptualise a homepage, applying the features of programs such as Front Page, MS Word, and Publisher.
		ME 5.1
		Assessment technique:
		• *teacher observation*

Outcomes	Activities. Choose one or a combination	Gathering evidence
ME 5.3a Students research and analyse various media representations within their cultural and historical contexts.	• respond to their own and others' work by analysing technical and symbolic codes (see Teacher resource 1) — for example: – use of colour and font – screen design – site navigation, tools and buttons – camera shots of still images.	**ME 5.3** *Assessment technique:* • *teacher observation*
ME 5.2 Students emulate industry practices to promote, deliver and exhibit media texts in a range of contexts.	• exhibit their work to promote their ideas, concepts and intentions. They: – present their ideas to the class on large card, discuss their intention and explain their choices for the design – promote their visual concept to the class by pitching their idea to other students (in role as web designer and the rest of the class as clients) – investigate a music website, and discuss the interpretation of the person featured on the site.	**ME 5.2** *Assessment technique:* • *teacher observation*
ME 5.1 Students construct and reconstruct meaning through the application of languages and technologies in the design and production of media texts.	**Activity three — Magazine** Students: • design public images for a popular music artist or group. Images should contribute to the promotion of a particular artist or group and could include headlines, words, advertisements for albums or concerts, editorials, advertisements featuring the artist. They: – invent an artist – design a range of promotional materials such as feature articles, press releases or advertisements – devise images for their artist by cutting and pasting images and words. Students could be in role as publicist with a record or music label.	**ME 5.1** *Assessment technique:* • *teacher observation*
ME 5.3a Students research and analyse various media representations within their cultural and historical contexts.	• respond to their own and other people's work by analysing the: – effect of anchorage when text is combined with images through headlines, captions and articles – public image constructed by the material – ideologies promoted through images such as stereotypes – technical codes in the images – uses of juxtaposition.	**ME 5.3a** *Assessment technique:* • *teacher observation*
ME 5.2 Students emulate industry practices to promote, deliver and exhibit media texts in a range of contexts.	• exhibit their work to promote their ideas, concepts and intentions. They: – write annotations beside or around these materials, which describe and identify elements that contribute to the public 'identity' of the artist – display or present the materials in a forum that discusses the ideas or beliefs that audiences might associate with the artist – present a new image for an artist, offering justifications. Students could be in role as the artist's management or publicist, and the rest of the class as the artist.	**ME 5.2** *Assessment technique:* • *teacher observation*

Outcomes	Activities. Choose one or a combination	Gathering evidence
ME 5.1 Students construct and reconstruct meaning through the application of languages and technologies in the design and production of media texts.	**Activity four — Broadcast program** Students: • design the format for a segment of a radio or TV music program for a particular timeslot — for example, early Saturday morning or after school. The segment should provide an opportunity to promote or interview an artist or group. They: – create a new segment for an existing TV or radio music program – construct a format for a new TV or radio music program – invent a new segment by transforming a magazine article into the radio or TV form.	**ME 5.1** *Assessment technique:* • *teacher observation*
ME 5.3a Students research and analyse various media representations within their cultural and historical contexts.	• respond to their own and other people's work by analysing the: – presenter's and artist's appearance, performance, body language, and verbal cues – public image constructed by the material – ideologies promoted through image and sound, including stereotypes – technical codes in the images.	**ME 5.3a** *Assessment technique:* • *student–teacher consultation*
ME 5.2 Students emulate industry practices to promote, deliver and exhibit media texts in a range of contexts.	• exhibit their work to promote their ideas, concepts and intentions. They: – record music program segments featuring a specific group or artist, and analyse the information presented – record and play segments from TV and radio music programs that contribute to the promotion of a particular artist or group – record a small group discussion about these segments, in which students describe and identify elements that contribute to the public 'identity' of the artist – display or present these materials in a forum that discusses the ideas or beliefs associated with the artist.	**ME 5.2** *Assessment technique:* • *peer- and self-assessment*

Focus questions
• How can you communicate an interpretation of a song through images?
• How does the industry construct public images of artists?
• How does the industry promote artists through websites, promotional material and broadcast programs?
• What roles exist in the music industry? What do they involve?

Teaching considerations
Students should have experiences with a variety of media forms in this phase to establish their understanding of the many forms and techniques used in the music industry. Recognise that explicit teaching must occur to develop students' understanding of values that underpin images and symbols.

All material should be checked before being presenting to students, because the music texts may contain language or images that are offensive and inappropriate for students. Be aware that some students may not have access to media texts due to cultural, socioeconomic circumstances or religious beliefs. It may be necessary to make media texts available to individual students and familiarise them with the relevant media forms, or to consider alternative ways that individual students can explore the media concepts and demonstrate the learning outcomes.

The type of text produced will depend on the resources available in the school. For example, although web publishing programs are suggested, the learning outcomes could be demonstrated with designs on paper. Students should be given the opportunity to explore the creative potential of the technology available at the school. It is important for them to construct a wide range of media texts for real purposes, audiences and contexts that replicate industry techniques.

Phase 2 — Develop

Students:
- cultivate their knowledge and understanding of forms and practices that are used by the music industry in promoting artists
- reconstruct and respond to concepts for industry forms, and research and emulate industry roles and practices
- apply their research to challenge the way they organise and allocate production roles and responsibilities
- respond to the re-interpretations of artists and concepts to develop their own ideas for production.

Outcomes	Media activities	Gathering evidence
ME 5.1 Students construct and reconstruct meaning through the application of languages and technologies in the design and production of media texts.	**Activity one — Video clip** Students: • reconstruct video clips with the intention of modifying the target audience's interpretation of, and reaction to, the artist or song. – re-edit scenes from a music video by inserting shots from another source, or by inserting music from another artist.	**ME 5.1** *Assessment techniques:* • *focused analysis* • *teacher observation*
ME 5.3a Students research and analyse various media representations within their cultural and historical contexts.	• respond to their own and other people's video clips. They categorise music videos and discuss the ideas and values that the music videos encourage the audience to associate with the artist. They: – identify the different stereotypes and archetypes that are used by contemporary bands and performers by examining a variety of music video clips (see Student resource 2 and Teaching considerations).	**ME 5.3a** *Assessment technique:* • *teacher observation*

ME 5.3b
Students research and examine the media institutions that are involved in the production, distribution and exhibition of the media they consume as audiences.
	• research the process involved in the production of a music video. They:
	  – copy sequences from three different music videos, each belonging to one of the major types (see Student resource 1), and justify their decision to categorise the sequences, by referring to languages and representations within the video clips
	  – discuss when music video clips are programmed on TV and within what type of programs
	  – discuss the meanings they have reconstructed (see teaching considerations)
	  – research examples of production documents, role descriptions and processes used in music video production, particularly the planning, production and post-production phases.
		ME 5.3b
		Assessment technique:
		• *focused analysis*

ME 5.2
Students emulate industry practices to promote, deliver and exhibit media texts in a range of contexts.
	• emulate industry practices for the planning of a video clip. If they intend making the video, students could organise themselves into groups to:
	  – conduct a meeting to delegate roles and responsibilities as a technical or production crew
	  – simulate a production meeting with the artist's management.
		ME 5.2
		Assessment technique:
		• *peer-assessment*

This table is continued on the next page…

Outcomes	Media activities	Gathering evidence
ME 5.1 Students construct and reconstruct meaning through the application of languages and technologies in the design and production of media texts.	**Activity two — Website** Students: • reconstruct websites with the intention of modifying the target audience's interpretation of, and reaction to, the person featured on the site (see Teaching resource 1 for a range of people within the music industry who might have promotional websites) – print, cut and paste content from a variety of websites to reconstruct a homepage design	**ME 5.1** *Assessment technique:* • *focused analysis*

ME 5.3a
Students research and analyse various media representations within their cultural and historical contexts.
	• respond to their own and other people's websites by compiling pages from music websites and analysing how people are promoted on the websites
	  – identify the different archetypes that are used by contemporary bands and performers by examining a variety of website images (see Student resource 2)
	  – compare 'official' and 'unofficial' websites such as record company websites and fan sites.
		ME 5.3a
		Assessment techniques:
		• *teacher observation*
		• *focused analysis*

ME 5.3b
Students research and examine the media institutions that are involved in the production, distribution and exhibition of the media they consume as audiences.
	• research the processes involved in the production of a website. They:
	  – analyse the way a website presents the featured person
	  – bookmark a range of music websites, print the homepage and write annotations in the blank spaces around the homepage. The annotations describe and identify elements within the screen that contribute to a particular interpretation of the person featured
	  – analyse the promotional aspects of a website. They bookmark a range of music websites, print the homepage and write annotations in the blank spaces around the homepage. They describe and identify elements on the page which contribute to attracting the audience
	  – conduct e-interviews which examine the web roles involved in presenting music artists to their target audiences
	  – conduct e-interviews which examine the roles involved in developing a promotional website.
		ME 5.3b
		Assessment technique:
		• *focused analysis*

ME 5.2
Students emulate industry practices to promote, deliver and exhibit media texts in a range of contexts.
	• emulate industry practices for the planning of a website. If they intend making the website, students could organise themselves into groups to:
	  – conduct a meeting to delegate roles and responsibilities as a technical or production crew
	  – simulate a production meeting with the client to discuss a design brief.
		ME 5.2
		Assessment technique:
		• *peer-assessment*

Outcomes	Media activities	Gathering evidence

ME 5.1
Students construct and reconstruct meaning through the application of languages and technologies in the design and production of media texts.
 	
ME 5.3a
Students research and analyse various media representations within their cultural and historical contexts.
 	
ME 5.3b
Students research and examine the media institutions that are involved in the production, distribution and exhibition of the media they consume as audiences.
 	
ME 5.2
Students emulate industry practices to promote, deliver and exhibit media texts in a range of contexts.
	Activity three — Magazine
	Students:
	• examine a case study of an artist who has 're-invented' herself/himself in a new style and what was involved.
	• reconstruct pages from online and print magazines with the intention of modifying the target audience's interpretation of, and reaction to, the artist featured in the magazine. They source images and material from magazines (online and/or print), newspapers and printed pages from music or street press websites — for example, RIP IT UP Magazine Online, www.philmusic.com/. They:
	  – collect examples of promotional material from a range of print and online music magazines featuring a specific group or artist
	  – cut, replace, insert and juxtapose words and images from another source, or about another artist.
	• re-invent a public image by appropriating images and words from original material and then manipulating images with a paint software program (see Teaching considerations).
	• respond to their own and other people's music magazines. Students categorise music magazines and discuss the ideas and values that these encourage the audience to associate with the artist. They:
	  – identify the different archetypes that are used by contemporary bands and performers by examining a variety of music magazines (see Student resource 2 and Teaching considerations).
	• research the process involved in the production of a music magazine. They:
	  – reproduce pages from a variety of music magazines and justify their decisions to categorise the magazine texts, by referring to the languages and representations used
	  – discuss the images/representations they have reconstructed
	  – locate examples of role descriptions and processes used in online or print magazine production.
	• emulate practices for the planning of an issue of a magazine. If they intend making the magazine, students could organise themselves into groups and allocate journalist and publishing roles. They:
	  – hold a meeting to delegate roles and responsibilities
	  – conduct a production meeting with the client.
		ME 5.1
		Assessment techniques:
		• *focused analysis*
		• *peer- and self-assessment*
		
		ME 5.3a
		Assessment technique:
		• *teacher observation*
		
		ME 5.3b
		Assessment technique:
		• *focused analysis*
		
		ME 5.2
		Assessment technique:
		• *peer-assessment*

ME 5.1
Students construct and reconstruct meaning through the application of languages and technologies in the design and production of media texts.
	Activity four — Broadcast program
	Students:
	• reconstruct TV or radio programs with the intention of modifying the target audience's interpretation of, and reaction to, the artist featured in the program. They:
	  – re-edit a segment of a TV program by inserting audio and or visuals from another source. They could replace the interviewer's questions or the artist's responses
	  – re-edit a segment of a TV program by dubbing a voice-over to replace the audio
	  – re-edit a segment of a radio program by inserting audio from another source. They could replace the interviewer's questions, artist's responses, or excerpts from the artist's music.
		ME 5.1
		Assessment techniques:
		• *focused analysis*
		• *peer- and self-assessment*

Outcomes	Media activities	Gathering evidence
	• respond to their own and other people's TV or radio programs. They assemble sequences from TV or radio music programs and present an analysis of how artists are promoted on the programs. They: – identify the different archetypes that are used by contemporary bands and performers by examining a variety of music programs (see Student resource 2).	

ME 5.3a
Students research and analyse various media representations within their cultural and historical contexts.
	• research the processes involved in the production of a TV or radio program. They:
	  – analyse the way a TV program presents the featured artist through camera shot and angle, lighting, editing and soundtrack.
	  – storyboard the segment by sketching the video and transcribing the audio. They write annotations for each shot or sequence, which describe and identify elements that contribute to a particular interpretation of the artist featured.
	  – analyse the way a radio program presents the featured artist. Students transcribe the audio, or print a transcript. They write annotations which describe and identify auditory elements that contribute to a particular interpretation of the artist featured.
		ME 5.3a
		Assessment technique:
		• *focused analysis*

ME 5.3b Students research and examine the media institutions that are involved in the production, distribution and exhibition of the media they consume as audiences.	– conduct phone or video interviews which examine the radio or TV production roles involved in producing a music program. – interview publicity and promotion people from both independent and commercial music distribution companies, about the processes involved in presenting music artists to their target audiences via radio or TV.	**ME 5.3b** *Assessment technique:* • *focused analysis*

ME 5.2
Students emulate industry practices to promote, deliver and exhibit media texts in a range of contexts.
	• emulate practices for the planning of a music program. If they intend making a segment for a TV or radio program, students organise themselves into groups to:
	  – conduct a meeting to delegate roles and responsibilities
	  – create a synopsis and format
	  – present a pitch to the broadcast network
	  – produce a pilot program.
		ME 5.2
		Assessment technique:
		• *peer-assessment*

Focus questions
• How can technologies be applied to reconstruct interpretations?
• What archetypes are promoted in popular music today?
• What are the processes involved in the production of a media text?

Teaching considerations
Students should investigate a variety of music texts to explore different cultural interpretations of the conventions of these media forms. One such online text is the Philippine music site: www.philmusic.com/. Inform students of copyright laws and procedures for obtaining copyright releases on material. Ensure that no culturally sensitive material is appropriated by students in their creation of texts.

When identifying archetypes, inform students that the artists may not actually share the characteristics of the archetypes, but are acting out the role for entertainment.

Phase 3 — Culminate

Students:
- produce, publicise and promote their music texts to specific audiences
- research and design roles and practices that are used by the music industry in promoting artists
- produce media texts, which offer an audience one interpretation, and deliver a campaign that publicises the release or launch of their product to specific audiences.

Outcomes	Media activities	Gathering evidence

ME 5.3b
Students research and examine the media institutions that are involved in the production, distribution and exhibition of the media they consume as audiences.
 	
ME 5.2
Students emulate industry practices to promote, deliver and exhibit media texts in a range of contexts.
 	
ME 5.1
Students construct and reconstruct meaning through the application of languages and technologies in the design and production of media texts.
 	
ME 5.2
Students emulate industry practices to promote, deliver and exhibit media texts in a range of contexts.
	Activity one — Video clip
	Students:
	• research the people and processes involved in the production, publicity and promotion of a music video. They:
	  – source examples of production documents, role descriptions and processes used in music video production and promotion, including marketing and distribution
	  – form 'bands' or musical 'groups' and construct an identity by emulating the processes established by the industry.
	• produce a music video to give one interpretation of the artist or song (see Teacher resource 2). They:
	  – write a treatment for a music video and pitch it to a client
	  – storyboard a music video and pitch it to a 'client' by clarifying their intention of depicting the artist
	  – record the performance of a school band, choir or friends' group using a vision mixer
	  – select a song or track, and shoot images that are appropriate for an associational and/or narrative type of music video
	  – use editing to juxtapose images.
	• design and deliver a campaign that publicises the release of their music video by conducting a launch. They:
	  – design a campaign to promote the release or exhibition of their music video
	  – conduct a launch of their music video
	  – publish a sequence of their video on a website
	  – conduct an audience survey of the interpretation of the ideas within their music video
	  – evaluate the success of their music video launch/exhibition
	  – research major music companies to identify the type of artists signed
	  – map out ways to get the band known and noticed by venues and record companies. Consider demos, photographs, fliers, biography and website (see Student resources 5a and 5b).
		ME 5.3b
		Assessment technique:
		• *peer- and self-assessment*
		
		ME 5.2
		Assessment technique:
		• *peer- and self-assessment*
		
		ME 5.1
		Assessment technique:
		• *student–teacher consultation*
		
		ME 5.2
		Assessment technique:
		• *focused analysis*

Outcomes	Media activities	Gathering evidence
ME 5.3b Students research and examine the media institutions that are involved in the production, distribution and exhibition of the media they consume as audiences. **ME 5.1** Students construct and reconstruct meaning through the application of languages and technologies in the design and production of media texts. **ME 5.2** Students emulate industry practices to promote, deliver and exhibit media texts in a range of contexts.	**Activity two — Website** Students: • research the people and processes involved in the production, publicity and promotion of a music website. They: – locate examples of tools, role descriptions and processes used in music website production, including marketing and publishing – form 'bands' or musical 'groups' and construct an identity – research major music companies to explore ownership by parent companies and the artists that are signed (see Student resource 3). • produce a music website to give one interpretation of the person featured on the site. They: – devise a music website and pitch it to a 'client' – design a website to promote a school band – record the performance of a school band, choir or friends' group. • design and deliver a campaign that promotes the launch of their music website. They: – organise a launch for their music website – conduct an audience survey of the interpretation of the artist featured on their music website – evaluate the success of their website launch – map out ways to promote the website. Consider web banners, postcards, newspaper advertising, and links from other websites.	**ME 5.3b** *Assessment technique:* • *focused analysis* **ME 5.1** *Assessment technique:* • *student–teacher consultation* **ME 5.2** *Assessment techniques:* • *teacher observation* • *focused analysis*
ME 5.3b Students research and examine the media institutions that are involved in the production, distribution and exhibition of the media they consume as audiences. **ME 5.1** Students construct and reconstruct meaning through the application of languages and technologies in the design and production of media texts. **ME 5.2** Students emulate industry practices to promote, deliver and exhibit media texts in a range of contexts.	**Activity three — Magazine** Students: • research the people and processes involved in the production, publicity and promotion of a music magazine. They: – locate examples of tools, role descriptions and processes used in music magazine production, including marketing and distribution. • research major publishing companies to explore ownership by parent companies and identify their publications, produce pages for an online or print music magazine to give one interpretation of the artist featured on the pages. They: – devise a music magazine and pitch it to a 'client' – compile their pages or articles into a music magazine (see *Gotcha covered* Media module) – design a magazine to promote a school band – record images of a school band or choir or a friend's group. • design and deliver a campaign that promotes the launch of their music magazine. They: – organise a launch of their music magazine – conduct market research of the interpretation of the person featured on their music magazine – evaluate the success of their music magazine launch – devise ways to promote the magazine. Consider billboard and TV advertising, competitions, and web banners.	**ME 5.3b** *Assessment technique:* • *focused analysis* **ME 5.1** *Assessment technique:* • *student–teacher consultation* **ME 5.2** *Assessment technique:* • *focused analysis*

Outcomes	Media activities	Gathering evidence
ME 5.3b Students research and examine the media institutions that are involved in the production, distribution and exhibition of the media they consume as audiences.	**Activity four — Broadcast program** Students: • research the people and processes involved in the production, publicity and promotion of a TV or radio music program. They: – locate examples of techniques, role descriptions and processes used in TV or radio program production, including marketing and distribution – research major music and broadcast companies to explore the celebrities that are easily identifiable – form 'bands' or musical 'groups' and construct an identity.	**ME 5.3b** *Assessment technique:* • *teacher observation* • *focused analysis*
ME 5.1 Students construct and reconstruct meaning through the application of languages and technologies in the design and production of media texts.	• produce a segment from a TV or radio program to give one interpretation of the person featured on the music program. They: – devise a proposal for a TV or radio program and roleplay pitching it to a 'client' – design a segment for a TV or radio music program to promote a school band – record the performance of a school band or choir or a friends' group.	**ME 5.1** *Assessment technique:* • *student–teacher consultation*
ME 5.2 Students emulate industry practices to promote, deliver and exhibit media texts in a range of contexts.	• design and deliver a campaign that promotes the launch of their TV or radio music program. They: – organise a launch of their TV or radio music program – conduct market research of the interpretation of the artist featured on their TV or radio music program – evaluate the success of their TV or radio music program launch – devise ways to promote the TV or radio music program. Consider trailers, billboards, newspaper advertising, and websites.	**ME 5.2** *Assessment technique:* • *focused analysis*

Focus questions
• How does the music industry promote artists?
• Who is involved in music publicity?
• How does the media form affect the techniques used in publicity?

Teaching considerations
Although the activities focus on the industry practices of the large, global corporations to promote mainstream popular music in Australia, USA and Britain, students could compare the promotional texts and processes used by smaller independent recording companies, also known as independents or 'indies'. Students should also be given the opportunities to explore techniques used to promote artists that create media for specific cultural or artistic niche audiences, such as Australian indigenous music or classical music.

Industry roles and practices **Teacher resource 1**

The focus of Phase 1 — *Explore* is to acknowledge and use students' prior knowledge and understanding of the industry contexts for creating music media forms. Asking students to adopt specific behaviours and skills that they imagine or know are consistent with industry roles will facilitate their demonstration of industry practices.

Students' abilities to use these behaviours and skills could be enhanced by researching the people and processes associated with the relevant music institutions (music industry organisations, companies, agencies and businesses).

Phase 2 — *Develop* provides opportunities for students to examine the music industry roles and practices.

In Phase 3 — *Culminate*, students will have opportunities to adopt behaviours and skills that are informed by their research into industry roles.

Students could adopt a variety of roles from the music industry, including:
  – music artist, individual, group or band
  – manager
  – website designer
  – video producer/director
    (see www.mvwire.com for models of music video industry practice)
  – magazine editor
    (see www.ripitup.com.au/ for a list of other roles associated with an online magazine production)
  – journalist
  – radio/television producer
  – radio/television presenter
  – publicist.

Responding — interpreting   **Teacher resource 2**

When students display or exhibit work, they have opportunities to respond when they promote their ideas, concepts and intentions. They:

- – interpret the persona or intended representation
- – explain the historical and/or cultural contexts in which the work was produced
- – identify the influences from music, popular culture or art imagery being referred to
- – clarify the intended target audience
- – describe the institutions involved in production, distribution and exhibition.

When they respond to their own and other people's work, students have opportunities to interpret the representation of an artist, performer, person or character. They do not need to determine the accuracy of any representation, but should instead identify 'what their function is, whose creation they are and whose interests they serve' (White, 1981, p. viii).

Students could take on a specific industry role when they interpret their own or other people's work (see Teacher resource 1).

When responding to their own and others' work, students consider:

- – Who is the intended target audience?

- – What images/words/special effects/symbols/animation/audio will attract this group of people? Why?

- – Who or what is promoted here? What is the idea or belief promoted here? What ideas or beliefs are not promoted? Why?

- – Which people may enjoy watching or accessing this video, site, magazine or program? Why?

- – What kind of people might feel uncomfortable with or avoid this video, site magazine or program? Why?

- – What publications, programs or servers might this text be suitable or unsuitable for? Why?

Analysing languages and technologies   **Teacher resource 3**

'The process of selection, combination and manipulation acts to restrict the meanings available from the text. While most visual images have a range of possible meanings, their meaning in a specific text will be constrained by the other images, words and forms of language with which they are combined.'
(Quin, McMahon & Quin, 1996, p. 10)

Languages and technologies associated with music industry forms				
camera	**inside the frame**	**editing**	**sound**	**other**
• placement or position — point of view shot, close to the ground • angle — low, high, eye level • movement — pan, dolly, tilt, crane • framing — shot size and composition • zoom	• setting — location, place, time • décor — set, background, colour • appearance — ethnicity, clothing, costume, colour, props, make-up • performance — facial expression, gesture, body stance, movement and proximity • characterisation • lighting — source, direction and quality	• rhythm — pace, tempo, shot duration, short and long takes • juxtaposition • cross cutting • cut ins • cut-aways • transitions — fade in, fade out, mix or dissolve, cut, jump cut, wipe • vision mixing • establishing shot • sequence • scene • shot • continuity	• synchronous • non-synchronous • soundtrack • music • voice • voice-over • narration • sound effects • sound mixing or layering • dialogue • speech • singing • silence	• special visual effects — morphing • titles • words • credits • symbols • logos • graphics • caption • font • written dialogue

Students should identify significant or important technical codes. They should also consider how these codes are used to position audiences to 'read' the artist or character in a particular manner. For example:
- gestures might develop an artist's personality or the character being portrayed
- facial expressions might suggest an artist's motivation or that being portrayed
- a close-up might direct the audience's attention to an artist's clothing
- costumes might encourage audiences to empathise with a character
- the quality of lighting might contribute to the mood
- cross cutting might offer insight into an artist's relationship with others
- titles might identify the name of an artist
- juxtaposition could encourage an audience to respond negatively to an artist.

Music industry practices: production documents

Students should locate production documents relevant to their music form, and from each stage of production: pre-production or design, production, post-production, exhibition and distribution. The website for *WebMovie.com* contains links to a variety of production documents: www.webmovie.com/.

Treatment or outline: The outline should act as a summary of the entire music video. It should provide a very broad description of the content, explain what genre and style of production it is, and indicate what its primary target audience will be.

For treatments for music video clips see http://nigeldick.com/conceptual.htm.

Scene breakdown: The breakdown should provide a broad overview of what will happen in each section of your music video.

Example: 'Chill'n all Summer'

Time	Visuals	Audio/lyrics
0.00.00 – 0.00.20	Various shots of young people on a beach, playing volleyball, sitting on towels, building sand castles and so on. Include an establishing shot of the whole beach, mid shot and close-ups of the volleyball game.	Introduction of song.
0.00.20 – 0.00.50	We see the lead singer of the band walking up the beach dressed only in his togs. Girls walk past. Close-ups as they smile at him. Cut-aways to the beach activities happening all around.	School's out and summer is here. We'll be chill'n in the sunshine. It's cool at the beach and everybody's hav'n a great time.

And so on …

Storyboards: The storyboard is a visual portrayal of what the music video will look like. There is no need to include every shot. An overview of the main shots is all that is required.

Storyboards and Shot Lists article: www.videomaker.com/scripts/article_print.cfm?id=8841

For useful information about how to draw storyboards: www.exposure.co.uk/eejit/storybd/index.html

Music video clips — types   Student resource 1

Music video clips often use one or a combination of the following types:

Performance: The artist or band is shown performing the song.

Narrative: A story, usually inspired by the song's lyrics, is depicted. This may or may not include band members or artists as actors.

Conceptual: The images depicted are often symbolic or metaphoric. This is also known as associational type.

Watch several music videos and deconstruct them using the table below.

Focus	Video 1	Video 2	Video 3
Track or song title			
Portrayal of artist or band members			
Types			
Brief description			
Style or techniques			
Target audience			

Music video clips — stereotypes

Within popular music video clips, the images that bands and performers present to audiences are usually based on stereotypes or archetypes that have been used by musicians in the past. An archetype is an image or symbol from a culture that has meaning that most people from that culture are familiar with. For example, an angel is an archetype that means holiness and goodness as well as protection from evil. Here are some archetypes that have been used by popular music artists.

Identify recent or current bands and performers that have used each of them.

Archetype	Bands/performers
a) **The badboy/girl/rebel**. A male/female who is in conflict with society, particularly adults. Popularised by actors like Marlon Brando and James Dean in the 1950s and Ja Rule, Lil' Kim and Pink more recently. Aspired to by Kylie Minogue and Brittany Spears.	
b) **The fallen woman**. A female who has failed to remain chaste and is therefore rejected by society. Popularised by Madonna in the 1980s.	
c) **The boy/girl next door**. The caring, sensitive, non-threatening boy or girl whom your parents would like you to become romantically involved with. Popularised by artists like Cliff Richard in the 1960s and Mandy Moore and Boyzone in contemporary times.	
d) **The hippie**. A male or female who rejects commercialism and consumerism and so 'drops out' of society to live a more simple life. Considers the words to be as equally or even more important than the music. Popularised by performers like Bob Dylan in the 1960s and Alanis Morissette in the 1990s.	
e) **The punk rocker**. Male or female musicians who have no regard for musical or social good manners. Popularised by the Sex Pistols and Patti Smyth in the 1970s and more recently Gwen Stephani from No Doubt.	
f) **The 'rock god'**. A male or female performer or band presented as being out of reach. Their musicianship and fame sets them apart from 'average' bands. Popularised by bands like Led Zeppelin, the Rolling Stones and Guns N' Roses, and performers like Elton John, Madonna, Blonde and Michael Jackson from the 1960s to 1990s.	
g) **The shock rocker**. A male or female performer who sets out to shock audiences through their lyrics, image and live acts. Popularised by Alice Cooper in the 1970s, Billy Idol in the 1980s, and more recently Courtney Love, Marilyn Manson and Ozzy Osbourne.	
h) **The 'cool cat'**. Generally a black American who is ultra cool. Popularised by Jazz and Blues musicians in the 1920s to the 1950s and by artists like Stevie Wonder, Bob Marley, Lennie Kravitz, Macy Gray and Alicia Keys.	
i) **The 'home boy'**. African American artists who 'rap' about the culture, violence politics and racism of the streets of urban America. Popularised by groups like Public Enemy, Nelly and Missy Elliott.	
j) **The 'indie' band**. The opposite of the 'rock god' archetype. Male or female performers who play 'honest' or authentic music without the aid of big stage productions and who claim to be accessible to their fans. Popularised by Pearl Jam, Oasis, Joan Armatrading and Tracy Chapman.	
k) **The surfie band**. A group of artists who have the 'surf look' of blond hair, suntan and Hawaiian shirts while 'hanging out' at the beach. They play instrumentals with twangy guitars and a rock'n'roll beat. Popularised by groups like the Beach Boys in the 1960s, the Go Gos in the 1970s and the Bangles in the 1980s.	

The music industry   Student resource 3

Research the following music companies and complete the table below. The first one has been completed as an example.

Focus	Music companies		
Music Company	Sony Music www.sonymusic.com/	BMG www.bmg.com/	EMI / Warner Music www.emigroup.com/ www.aoltimewarner.com/ NB: EMI and Warner Music recently merged, to be owned by Time Warner.
Parent Company	Sony Corporation of America		
Other media companies owned by the parent company	Sony Pictures Entertainment, Sony Classics, Columbia Tristar Television and Video, Sony Electronics, Playstation, Online Games, Loews Cineplex Ent., Metreon, Sony Wonder		
Other music companies owned by the parent company	Columbia Records, Epic, C2 Records, Sony Classical, Legacy Recordings, Sony Music Nashville, Sony Wonder, Sony Music Video		
Artists	Hundreds, including Michael Jackson, Savage Garden, Aerosmith, Alice in Chains		

Answer the following questions.

1) What does your research indicate about the ownership of record companies?

2) Use a dictionary to find out the meaning of the word 'monopoly'. Would you define the ownership of record companies as a monopoly? Explain your answer.

3) List reasons why it is useful for each of the parent companies to own a variety of different media forms.

4) Media companies use the term *synergy* to describe a situation in which a single concept can be adapted to several media forms. An early example of synergy was *Jaws*, which was a feature film and novel, and was used for merchandise (T-shirts, coffee cups, hats and so on). Provide an example of a recent 'concept' that had synergy across several media forms. List those media forms and explain how they were used to promote each other.

5) Consider the type and number of artists that each of the major record companies has signed to it. Do you think it is necessary for these companies to sign new artists? Explain your answer.

Music video

Use the table below to analyse a music video.

Symbolic code	Example	Meaning
Symbolic objects		
Set design		
Actor's body language		
Actor's appearance		
Lighting		
Dialogue (may not be applicable to this music video)		
Sound effects (may not be applicable to this music video)		
Music		

The Australian music industry   **Student resource 5a**

Step 1

You are to work in a group with two or three other students to form a new rock or pop band. In the spaces below, outline the name of your band, the genre or sub-genre of music you will play and the primary audience you will play your music for:

Band name:

Genre or sub-genre:

Main audience:

Share this information with the rest of the class.

Step 2

One of the most difficult things for a new band to do is to get known. In what types of venues will your band play? Explain why.

Venues:

Explanation:

What other strategies will the band use to get known?

Other strategies:

Step 3

Your band has decided that until you are signed to a record company, you will distribute your 'demo' tracks and promote the band on the Internet. Examples of how other musicians have done this can be found at Australian Artists Home Pages at www.immedia.com.au/links/Artists.html.

As a group, design a website to promote your band. It should include a home page and at least two other pages.

The Australian music industry   **Student resource 5b**

Step 4

As a group, conduct research to find out about the following:

a)   How does a band get signed by a record company in Australia? What record companies exist in Australia?

b)   What types of contracts are involved in signing a record deal?

c)   What will the record company do for the band?

Step 5

Your band has been offered a recording contract by three record companies:

Warner Music Australia: www.warnermusic.com.au/index.asp

Festival Mushroom Records: www.fmrecords.com.au/

EMI Group: www.emigroup.com/

Which of these record companies would best suit your band's style of music? Research each company on the web and make a group decision. Report your decision back to the class.

Company chosen:
Reason:

Step 6

Ausmusic was set up by the Federal government to assist young people to enter the music industry successfully. Contact Ausmusic (or go to their website). Find out what they could offer your band through each of the following projects.

The Australian Music Foundation:

Australian Music Week:

Music Edge:

Investigating genres   **Student resource 6**

Use the All Music Guide website to investigate popular music genres and sub-genres:
www.allmusic.com/mus_Styles.html

Genres/ Sub genres	Conventions	Performers	Associated audience
Rock and Roll	The early rockers merged country and blues. Initially, it was defined by its energy, rebellion and catchy hooks, but as the genre aged, it began to shed those very characteristics, placing equal emphasis on craftsmanship and pushing the boundaries of the music.	Chuck Berry, Buddy Holly, Bill Haley and the Comets, Otis Redding, Elvis Presley, Bruce Springsteen, Sonic Youth	Initially African American, but eventually white, middle class.
Heavy Metal			
Alternative/ Indie Rock			
Disco			
Punk			
Pop / Rock			
Grunge			

Investigating genres (continued)　　　　**Student resource 6**

Genres/ Sub genres	Conventions	Performers	Associated audience
Hip Hop / Rap			
Country			
Jazz			
Blues			
Easy Listening			
World Music			

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