

**Danish School of Media and Journalism**  
**Media Production and Management**  
**Course description**  
**Spring semester 2023**  
**Media Production**  
**4<sup>th</sup> semester**

**Number of ECTS Credits:** 10 ECTS

**Aims:**

Media Production aims to give the student a deeper understanding of a specific media production through electives covering distinct aspects of a given media type.

Two electives are offered, one of which can be chosen by the students:

Elective 1) Online Video Production

This elective offers a set of practical and theoretical tools to produce video meant for online marketing. The first part of the course covers video production in general, covering pre-production, production and post-production. After having developed the students core competencies in the first couple of weeks, the course shifts its focus towards online video marketing. Here the students will be introduced to the relevant concepts regarding online video content, storytelling and creativity. At certain points, methods from the field of applied improvisation will be used for teambuilding and training the students in creative spontaneity.

The elective will end with one assignment that consists of two parts: 1) A set of online marketing videos geared towards specific online platforms and 2) A written assignment that analyses and reflects on the video production process, from ideation to final cut.

17.11.2023

Page 1 / 5

Elective 2) Podcast Production

This elective offers both a theoretical and practical approach to the production of podcasts. Each phase in a podcast production will be covered: Pre-production (creative thinking, pitching, production planning, business strategy), production (recording), post-production (editing), and distribution.

The elective will end with one assignment that consists of two parts: 1) An original podcast production and 2) A written assignment that analyses and reflects on the podcast production.

**Pedagogical and didactic approaches:**

Both electives will provide lectures and technical/practical workshops. There will be compulsory assignments and subsequent guidance while the students are working on their group projects.

The groups will be partly formed by the students and based on, for instance, professional ambitions and competences.

**Tools:**Elective 1) Online Video Production

Adobe Premiere Pro or a resembling editing software (provided by DMJX)

Camera & sound kit (provided by DMJX)

An external hard drive with at least 500GB storage must be provided by students themselves

Elective 2) Podcast Production

Hindenburg Pro or a resembling editing software (provided by DMJX)

Access to recording studio (provided by DMJX)

External recording equipment must be provided by students themselves

**Learning outcomes:**

The intention for this course is to provide students with theoretical knowledge, which is sought to be tested through practical exercises.

The students will obtain knowledge and understanding about:

- Theory, history, and aesthetics in audio or audiovisual production
- Narration and style in audio or audiovisual production
- The business context of the online video or podcast industry

The students will obtain the following skills:

- Practical production of online videos or podcasts – including development, recording, and editing

17.11.2023

Page 2 / 5

The students will obtain the following competence:

- The ability to explain, analyze and reflect on narrative and aesthetic choices made in an online video or podcast production
- The ability to discuss strengths and weaknesses in your business model or marketing strategy

## Literature

### Elective 1) Online Video Production

**Literature** (to be purchased before the course begins):

Stockman, S. (2017). *How to Shoot Video that Doesn't Suck*. New York: Workman Publishing.

**Literature** (hand out):

Abbott, H. P. (2008). *The Cambridge introduction to narrative, 2<sup>nd</sup> Edition*. Cambridge, UK: Cambridge University Press. (pp. 13-27)

Csikszentmihalyi, M. (2014). Play and intrinsic rewards. In *Flow and the foundations of positive psychology* (pp. 135-153). Springer, Dordrecht.

Dudeck, T. R., & McClure, C. (2018). *Applied improvisation: leading, collaborating, and creating beyond the theatre*. Bloomsbury Publishing. (pp. 1-15 + 39-49 + 281-285)

Mowat, J. (2021). *Video Marketing, 2<sup>nd</sup> Edition*. London: Kogan Page Limited. (pp. 39-67)

Yorke, J. (2013). *Into the Woods: How stories work and why we tell them*. Penguin UK. (pp. 3-31)

Zettl, H. (2011). *Sight, Sound, Motion: Applied Aesthetics, 6<sup>th</sup> edition*. Boston, MA. Wadsworth. (pp. 1-17)

17.11.2023

Page 3 / 5

**Literature** (available online):

Kennedy, A. (2015) *LinkedIn Learning Course: The History of Film and Video Editing*.

Link: <https://www.linkedin.com/learning/the-history-of-film-and-video-editing/welcome?autoplay=true&u=56748129>

### Elective 2) Podcast Production

**Literature** (to be purchased before the course begins):

Weldon, G. (2021). *NPR's Podcast Start Up Guide*. Ten Speed Press.

Abel, J. (2015). *Out on the Wire. The Storytelling Secrets of the New Masters of Radio*. Broadway Books.

**Literature for the elective in Podcast Production** (hand out):

Adler Berg, F.S. (2021). *Independent Podcasts on Apple Podcasts in the Streaming Era*. *Mediekultur*, 70, p. 110-131.

Berry, R. (2015). A Golden Age of Podcasting? Evaluating Serial in the context of podcast histories. *Journal of Radio and Audio Media*, 22:2, 170-178.

[https://sure.sunderland.ac.uk/id/eprint/6524/3/jram\\_podcasting\\_berry-%20final.pdf](https://sure.sunderland.ac.uk/id/eprint/6524/3/jram_podcasting_berry-%20final.pdf)

Bonini, T. (2015). The 'Second Age' of Podcasting: Reframing Podcasting as a New Digital Mass Medium. *Quaestiones del cac*, 41 (xviii), 21-30.

Kammer, A. & Sejersén, T.S. (2023). The Economics of podcasting. *De Gruyter Handbook on Media Economics*.

Kammer, A. & Sejersen, T.S. (2023) The history of podcasting. In: Kammer & Sejersen. (2023). *The Institutional Development of Podcasting*. Routledge.  
Sullivan, J. (2019). The Platforms of Podcasting: Past and Present. Social Media + Society.

#### *Podcasts:*

The Giant Pool of Money #355 (This American Life, 2008) (Find it [here](#))  
How To Start A Podcast, Season 1 (Buzzsprout, 2020)  
Reply All: The Case Of The Missing Hit, #158 (Gimlet Media, 2020).  
Serial, Season 1 (This American Life & Wbez, 2014)  
Soundtrack of Our Lives (Third Ear, 2013, #24)  
Startup: Season 1, Ep. 1-2 (Gimlet Media, 2014)

#### *Videos:*

Hindenburg.com. <https://hindenburg.com/support/tutorials>  
The Infinite Dial-Presentation 2021.  
<https://www.youtube.com/watch?v=C-flKV4xr84> 37:50-51:53

#### **Preconditions for the exam:**

Fulfilment of attendance requirements and/or submission of assignments and projects etc. are required for being allowed to take an examination. In this course the preconditions are: Participation: Participation in group work is required as part of the group exam.

#### **Exam:**

Graded using the ECTS scale with an internal examiner.  
Media Production ends with a final assignment carried out in groups of two to four students. The final assignment consists of two equally important parts: An original media production and a written assignment that explains, analyses, and reflects on the original media production.  
To ensure individual grading, the contribution of each group member must be noted, as there is no oral examination.

17.11.2023

Page 4 / 5

#### **Exam:**

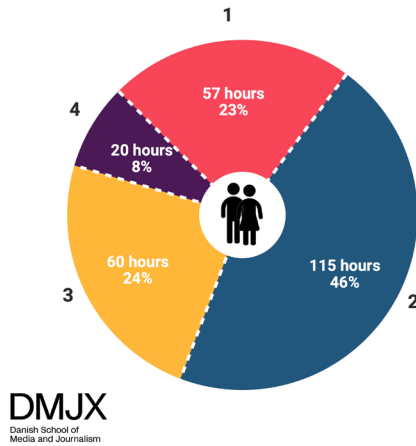
Graded using the ECTS scale with an internal examiner.  
Media Production ends with a final assignment carried out in groups of two to four students. The final assignment consists of two equally important parts: An original media production and a written assignment that reflects on the original media production.  
To ensure individual grading, the contribution of each group member must be noted, as there is no oral examination. The students' writing and spelling skills will influence the grading.

## Study Activity Model:

The Study Activity Model

### Media Production

252 hours in total  
10 ECTS points



#### Category 1

The lecturer has primary responsibility for the study activities, and the students have co-responsibility through their preparation and participation. Participation by students and one or more lecturers.

Lectures and workshops

#### Category 2

The lecturer has primary responsibility for defining the learning activities, and the students have primary responsibility for taking an active part in the planned study activities. Participation by students only.

Group work

#### Category 3

Students have primary responsibility for the study activities, and the lecturer has co-responsibility for ensuring appropriate settings for the activities. Participation by students only.

Individual work - read,

#### Category 4

Students have primary responsibility for the learning activities, and the lecturer has co-responsibility for ensuring appropriate settings for the activities. Participation by students and one or more lecturers.

Evaluation, guidance, feedback

Approved by BBS, 2022-12-22

17.11.2023

Page 5 / 5