

**Exploring digital technologies impact
within the music industry,
through the use of Motion Graphics**

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in Motion Graphics

Presented to: Research Supervisors

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Abstract

This dissertation explores the way which motion graphics is used within the music industry in the medium of the music video. This provides an insight into how the development of digital technologies has changed the methods of promotion in the music industry. In particular discussing how the artist and fan relationship has changed due to the development of social media and the potential options this platform gives artists in connecting with fans. The importance of motion graphics is discussed in relation to music video production. Artists are now recognizing the wide variety of options it opens in the creativity of a music video. The options available for this project's music video, is explored and a concept based video is developed through the application of an illustrative style and communication of a theme. The successfulness and effectiveness of this approach is proven from external feedback and critical analysis throughout the process.

The impact of digital technologies is explored in depth as it has influenced great change within both the music industry and motion graphic industry. Technologies have made it a lot easier and quicker for motion graphics work to be completed and has made it easier for the music industry to access. The aim of this dissertation is to show how motion graphics has become a part of the music industry due to the development of digital technology and a concept based video is effective as it offers a more unique experience for fans

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1. Introduction

This dissertation explores the role motion graphics plays within the music industry today and its changing role in music promotion in our developing digital culture. It explores the use of motion graphics in music videos to date and then goes on to discuss how these graphics continues to work in a music video for the client - In Their Thousands. In this document the rationale and aims of the project is clearly stated. A research analysis is then carried out in relation to the role the music video and digital media discussing how it affects the client's ability in gaining success. This dissertation then provides an analysis of the artifacts development. A conclusion is then drawn on the projects successfulness and discusses the potential development options available in the future.

1.1 Client

The music group featured in this project is "In Their Thousands", a local unsigned Donegal band that is made up of brothers Declan and Aidan McClafferty, cousin Ruairi Friel and close friend Liam Kelly. While talking to band member Ruairi Friel (2012) he defines the group's music genre as an

"alternative folk rock. Alternative because it is not mainstream and the sound changes from song to song. Folk because we sing in harmony and because a lot of the lyrics are about things related to the land and our surroundings, Rock because we play electric guitars, bass and drums".

In Their Thousands have had success both locally and nationally, winning the 2012 Play on the Day, Guinness competition (The Hotpress Newsdesk 2012) that has led them to getting more recognition nationally. The band have become a part of AMA Music Agency, a booking agent for some of Irelands best live bands, with other clients including Aslan, Paddy Casey, Coronas and Royseven. This company books live gigs across Ireland, UK, France, Germany, Dubai and the USA (AMA Music Agency 2013). They have just released their first official single "Tear It All Apart" in June and it reached number twenty-three on the download charts. The band has a strong social media presence using Twitter and Facebook to connect with fans on a daily bases.

1.2 Target Audience

The band has a large fan base locally and increasing nationally due to their success in the past year. Fans that attend their gigs range from in their twenties up to their forties. This is a very broad target audience and a major factor that was considered in the development of the music video in its message and visual style. The band connects with fans on two different platforms - on their social media sites and at their live shows. Digital technologies development of social media now allows for independent groups like In Their Thousands to reach a wider audience on a global scale. Social media gives them the ability to promote upcoming events and gigs at no cost, and the chance to interact with fans on a twenty-four hour basis.

1.3 Product

The song used for the music video is an original track by the band called Carrickatine. The song was featured in the bands third EP which was released in July 2013. The story of the song is based around the Donegal fishing trawler the Carrickatine that went missing in November 1995 off the coast of Tory Island. It is still a mystery what happened to the vessel as no wreck or bodies were ever found, only three fishing boxes some days after the tragedy. Speculation locally about what happened to the boat is that a submarine got caught in her nets and dragged her down. As the song is about such a local and tragic event that is still felt by the families and friends of the men who lost their lives, the video has to be sensitive in its portrayal of the song's message.

2. Rationale

2.1 Personal interest and background

On applying for the MA Motion Graphics course, I came straight into the course after being awarded a BA Honours in Graphic Design. Outside of college I have done a number of freelance jobs for clients within the music industry. After completing a previous four-year course I wanted to expand my skills into the area of motion graphics, as I believe this skill would be useful in today's economy. The development of digital media has led to new delivery platforms within design. Motion graphic designers now have a wider range of opportunities and skills available. Digital media and motion graphics are now systematic, as Greene (2003 p.138) explains

“Technology provides the tools to build and deliver compelling content, while high-impact graphics entice consumers to purchase.... pushing the demand for advanced graphics to a new level.”

Designers now have the ability to create work a lot easier and faster with the development and availability of digital technologies. In addition, the use of motion graphics over the developing multi media platforms was inspiring, the Internet is constantly changing and developing, creating new opportunities in creativity and connecting with audiences. Furthermore digital cultures influence on the changing role of fans is a key factor to consider, fans are no longer passive spectators but are active participants in promotions (Jenkins 2006a).

Through my experience working in design I established a significant interest in the area of promotion and illustration. However, the combination of motion graphics and audio opened up a completely new area to develop my existing skills and knowledge in the design industry. Having looked at a number of different areas to base my project on, I found that the music industry was the most interesting. As an industry it has been dramatically affected by the development of digital technologies and the potential creative options available for motion graphics is vast.

2.2 Client choice

I had previous experience working with In Their Thousands, the project consisted of designing a series of four EP's. I identified In Their Thousands as my client as they are an up and coming band, gaining success and recognition nationally. By

dedicating my project to the band may lead to more projects in a professional capacity. For instance if this project was successful the band may approach me to produce further motion graphic projects for them in the future.

2.3 Music Video

Essentially the project involves the creation of a music video for the band. In my first meeting with the band a number of options were discussed and the band showed great interest in a music video for a track in their upcoming third EP. This project gave me the chance to explore my interest in illustration and promotion. Previous work for the band involving illustration, this allowed me to develop my illustrative visual style further.

The concept of the video for the song Carrickatine was influenced by the tone and mood set by the song. The song clearly communicates the messages of loss and danger. By basing the concept on communicating the tone and mood of the song, it allows for more creative freedom and a greater chance in connecting with fans on a personal level. This concept also prevents the video from being too literal. For instance if it only communicated the narrative of the song the video would become boring and uninteresting to fans.

2.4 Project Aims

Fundamentally the aims and objectives of this project are as follows:

- Produce an artifact that communicates the mood and tone of the song, is sympathetic to the tragedy and has a visual style that is relevant and linkable to the band.
- Evaluate how the development of digital technologies has provided more opportunities for the use of motion graphics within the music industry.
- Explore how the changing roles between fans and artists have developed through the development of media.

3. Research

3.1 Music Video

3.1.1 Role of the music video

The music video was developed through the idea of combining audio and imagery together. This concept has been experimented with throughout history and can be seen in the first ever talking Hollywood picture in 1927, "The Jazz Singer" (Great American Things 2012). This experimentation of combining audio and image in film is what led to the development of the music video. Music videos are in essence short films, their role being a visual accompaniment to a musical track. In an interview with Eimear Fox (2013), the lead singer of an independent Irish band FOXe, she defined that the purpose of the music video is to tell the story of the song by painting a clear picture using visuals that engage the viewers while complimenting the song and also have the intending goal of promoting and increasing record sales.



(Figure 1 The Jazz Singer)

However, the production of the music video uses a reverse working method to that of filmmaking. Instead of the imagery coming first in filmmaking, the song comes first and the imagery second in the music video. This proves that the product is influenced highly by the song, for instance the length of the clip is already pre determined before the director goes to work on the music video (Austerlitz 2007). The tempo and pacing of the song is also decided on beforehand. The director has the ability to identify key moments in the soundtrack that could be used for emotional peaks in the video. The practice of combining key moments in the song with visual sequences is the basis of music video production. This identifies how important the songs audio is in creating an effective and successful music video. In addition the imagery for the piece should

add to the song and not take away from it. Backed up by what Fox (2013) said in relation to the music video “complimenting” the song.

Music videos are traditionally categorized into two types,

- The performance video
- The concept video

The performance video contains visual footage and material of a musician’s performance. This is normally obtained from musical performances in concert arenas, live shows or festival. As can be seen in John Mellencamp’s 1987 music video for “Check It Out”, the material for the video was obtained from a concert in Indianapolis, Indiana (John Mellencamp VEVO 2009). Most recently this type of video can be seen in Ellie Goulding’s 2013 music video for “Explosion”, featuring footage of the song from a music tour (Ellie Goulding VEVO 2013).



(Figure 2 John Mellencamp – Check It Out music video)



(Figure 3 Ellie Goulding – Explosions music video)

In comparison the concept video uses a series of visuals to accompany the song. This type of video often starts off from one idea or theme that does not necessarily link back to the lyrics of the song. As Tyrrell (2012) states

“A concept could be arty or involve other art forms to be abstract and make a statement and impact to the audience however the video is meant to create a mood, a feeling to be evoked in the viewing experience.”

These types of videos are popular and successful due to their unusual and unique themes, giving them the ability to have a lasting impression with viewers. A concept based video can be seen in Mika’s 2009 music video “Happy Ending” (MIKA VEVO 2009). On reviewing these two types of video, the concept video has a greater link to motion graphics and this project as it allows for more creative possibilities to be explored. The idea of communicating the mood and tone of the song is of high interest, as it will give the video longevity for the band and in the mind of the viewer. This concept has also proven relevant in a discussion with Alan McLaughlin (2012) an online music promoter and filmmaker. He stated music videos are currently tending to be based more on communicating a message that is relevant to the song.



(Figure 4 MIKA – Happy Ending music video)

Music videos have a link to advertising due their promotional nature. Their initial aim was to grab viewer’s attention with the purpose of promoting record sales for musicians. As Austerlitz (2007 p.6) effectively states

“The music videos purpose for existence is to advertise and accompany its soundtrack...Music videos are first and last, and always about commerce: they are engines meant to drive consumers to stores to pick up their favorite bands new CD and to keep them from changing the channel.”

However over time musicians and directors have recognized the creative potential that music videos can provide. It opens motion graphics to a world of experimentation

and innovation in a variety of techniques and styles. This proves that there is a wide scope of options available for this projects production.

3.1.2 History of music video

3.1.2.1 The first music video

As discussed previously the music video was born from the experimentation of audio and imagery within the film industry. In relation to the music industry this was first seen in the Beatles 1964 film “A Hard Day’s Night” directed by Richard Lester. The band’s music being regularly played throughout the film. A good example of this is in the scene “Can’t Buy Me Love”, where the band mates sing in time with the song, as well as running and leaping around a field while the song plays in the background. The influence of filmmaking on music videos is obvious here, without the use of dynamic camera techniques and the cutting of shots the final outcome would not have been as successful (MovieClips 2011). Therefore, showing that through the use of filming techniques, a visually pleasing sequence of imagery that engages the viewer attention can be achieved.



(Figure 5 The film A Hard Days Night – Can’t Buy Me Love scene)

The Beatles then continued to experiment with the idea of combining their songs and imagery together. This can be seen in a number of videos they created throughout their career for example Rain, Paperback Writer, Penny Lane and Strawberry Fields Forever. In Penny Lane the scene is initially in a busy street with the band mates as your average everyday characters the scene changes and they become country gentleman riding off on white horses through the streets and into the countryside (Beatles HD 2010a). The band experimented with role-playing and the concept of telling a story that is relatable to their viewers. In comparison Strawberry Fields Forever was more experimental and surreal through its fantasy inspired concept

(Beatles HD 2010b). Both Penny Lane and Strawberry Fields Forever have an unfinished and meaningless element to them that needs further development. But this initial experimentation by the Beatles showed the creative possibilities music and imagery gives artists and directors.



(Figure 6 The Beatles – Penny Lane music video)



(Figure 7 The Beatles – Strawberry Fields Forever music video)

However the Beatles videos are not traditionally referred to as the first music videos. Queens’s 1975 music video “Bohemian Rhapsody” is regarded as the first music video as this was the first time a music video was created as a major element in a promotional strategy for a single (Wowteacup 2006). The song was nearly nine minutes long and it was assumed by the band’s record company that radio stations wouldn’t play it. At the time of the single’s release the band were on tour and were unable to attend performances to promote the single on shows like Top of the Pops and because of this the video was recorded for the purpose of being played in the bands absence. The result was positive, fans and audiences were captivated by this revolutionary concept. The music video was a successful promotional tool for artists to use (Horton 2012).



(Figure 8 Queens – Bohemian Rhapsody music video)

3.1.2.2 Impact of MTV

Although it wasn't until the 1980's that the music video started to become an integral part of the music industry. With the development and broadcast of the American channel MTV, music videos developed into a popular new wave within the music industry.

“The twenty-four-hour-music-video channel created demand where none had previously existed and, in the process, perfectly encapsulated the essence of an era (Austerlitz 2007 p.30).”

The initial role of the channel was to be the visual representative of an American radio station. The channel broadcasted for the first time in August 1981, the “Video Killed the Music Star” by the Buggles was the first video aired. It wasn't until Micheal Jackson that the channel started to be taken seriously. Prior to this videos were mainly three-minute pieces representing the artist playing on stage or smiling at the camera in an exotic location (Creative Review 2002). Micheal Jackson's 1983 music video Thriller was the first music video to move away from this stereotype and made MTV the most popular medium for discovering new music videos.

Music videos started to become more creative and innovative.

“Artists could no longer be satisfied with simple choreography or unimaginable backdrops, audiences were far to savvy to be excited by visual clichés (Rouse 2000, p.37).”

Thriller at the time was the most expensive music video ever made – production costs being over one million US dollars. The video was fourteen minutes long and featured Jackson in his own short horror film, the actual song didn't start until four

minutes into the video (MJJ Music 2013). This video showed that the more creative and unique a video is, the better chance it has of success and getting noticed by fans.



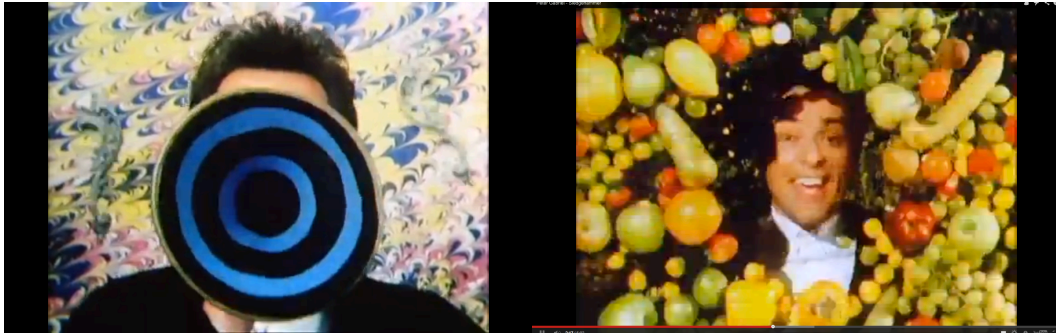
(Figure 9 Michael Jackson – Thriller music video)

MTV was at its height of popularity in the 1980's and 1990's. Audiences were intrigued and excited about this revolutionary new concept, the potential this medium provided artists was immense. The success of the music video began with the increase in the number of videos being produced. There was so much variety to choose from, MTV were able to entertain viewers with a vast range of content. Maintaining viewers interests with the constantly changing videos (MJJ Music 2013).

Due to the success music videos received with MTV, they now had the ability to make or break artists. For example Peter Gabriels 1986 single "Sledgehammer" would not have been as successful without the influence of the music video (Halsall 2013). Its quirky stop motion and creativity captured attention and created a buzz among MTV audiences, that lead to it being one of the most played videos in MTV's history. Additional proof of its success can be seen in the awards and recognition the video received from music industry organizations.

Awards and recognition:

- Win nine MTV video music awards in 1987
- Win best British Music Video at the 1987 Brit Awards
- MTV declared it as their number one animated video (Aceshowbiz 2013).



(Figure 10 Peter Gabriel – Sledgehammer music video)

Throughout the eighties and nineties only the shrewdest video makers were able to gain major success within the music industry. For example artists like Madonna, U2 and Bruce Springsteen recognized the advantages music video gave them as a promotional tool and they were some of the first artists to harness the power of the music video successfully for their benefit (IFPI 2009). Music video's allowed artists to sell themselves as well as their music. This can be seen in relation to the music superstar Madonna. Madonna used her videos as method of communicating a personal message to fans. This self promotional aspect of music videos allows artists to connect with fans in an additional way, the visual imagery creates a deeper connection and understanding with fans (IFPI 2012).

Due to its success MTV had the power to influence the success of songs and artists. For example songs like Britney Spears "Baby One More Time", and Nirvana's "Smells Like Teen Spirit" were a huge success as they were being repeatedly broadcast on MTV (Plagenhoef 2010). The channel played back to back music video content twenty-four hours a day. However from the mid 1990's the role of MTV changed. Its popularity began to fade and its initial purpose of being the TV equivalent of a radio station changed. The channel no longer just broadcasted music videos but reality shows and became more a lifestyle channel than a music channel. With less airtime being given for music videos, video producers were no longer spending large amounts of money on videos that might not even be played. Music videos were only getting produced if the single gained success on the radio (Halsall 2013).

3.1.2.3 Development of the Internet

With this decline of MTV in the late 1990's the music video did not die, a new host emerged with the development of digital technologies – the Internet. No longer just

the sole property of the television industry, music videos now occupy blogs, music sites and search portals on the Internet. As Austerlitz (2007 p. 221) explains, *“The music video has gone from being centralized in the programming of two or three cable channels to being diffused all over the Internet, and what is lost in efficiency is made up for by the dazzling array of choices now available to music video buffs. The Internet is now a twenty-four hour music video jukebox”.*

Music videos continue to stay strong as the number of services available online is vast, for example site like YouTube, VEVO, Google, Yahoo host a vast amount of music video content. The social media site Facebook and MySpace allow artists and fans to post up music video content giving artists the ability to promote themselves (IFPI 2013). They no longer need to be a part of major record companies to be successful. With the development of the Internet the music video has become a new way for the little guys to gain success. Independent artists or up and coming bands prior to this could not afford the expensive costs of making a music video in the MTV era. Independent artists now have the ability to gain success in a traditionally formidable and difficult industry to do so (Burgess & Green 2009). This is of great relevance to this project as the client in this case is an up and coming band who has yet to be signed by a record label or obtain major success within the industry.

A good example of a small time group gaining success due the Internet’s influence on their music video is the American indie rock group The Low Anthem. The band had minor success, until the release of their first music video “Oh My God, Charlie Darwin” in 2009, which catapulted them into the media mainstream and gained them national success (Cooper 2013). This was due to the video going viral online, fans shared and talked about the band within digital media. This led onto the band getting recognition from leading music publications like Rolling Stone and Paste, and making an appearance on the American talk show David Letterman (Holt 2011). This proves how influential digital media is in gaining success within the music industry and showing how fans are becoming a big part of promotional strategies.



(Figure 11 The Low Anthems – Oh My God Charlie Darwin music video)

The development of digital technologies has led to the production of the music videos being a lot cheaper, quicker and easier to make. Technology now allows artists greater creative freedom, resulting in more and more motion graphic based music videos being produced. Although these types of videos have been produced throughout the MTV era for example A Ha's 1985 music video "Take On Me" (NME 2013). However, due to the lack of technology at the time it took videos a long time to be produced. It took over sixteen weeks for the video to be completed, requiring over three thousand frames to be drawn out by hand.



(Figure 12 A Ha's – Take On Me music video)

New technology now allows these videos to be made more easily in today's digital culture. Therefore, an increased number of these music videos are now being made today, for example the 2001 LEGO animation by the White Strips in "Fell In Love With A Girl", "Queens of the Stone Age's 2003 video "Go With the Flow", the 2006 music video "El Manana" from the Gorillaz. More recently The Killers "Miss Atomic Bomb" (2012), Steve Wilson "The Raven That Refused To Sing" (2013) and Jack Whites music video "Two Against One" (2012) have produced animated videos (Copper 2013). Thus proving the use of motion graphics in music videos is increasing in popularity as artists see the variety of creativity it opens up.



(Figure 13 The Killers – Miss Atomic Bomb music video)



(Figure 14 Steve Wilson – The Raven That Refused to Sing music video)



(Figure 15 Two Against One music video)

3.2 Music promotion in a digital age

3.2.1 Digital Culture

Traditionally music products were in a physical format such as CD's, cassettes, books and documents. In order to reach a large number of consumers major record labels dominated the industry. The process from production to distribution was long and expensive. It was uncommon for independent artists to be successful. The development of the Internet and increased connectivity has brought about great change. There are over five hundred licensed digital music services available

worldwide, offering consumers thirty million tracks (IFPI 2013). It has become easier and quicker to reach consumers in an inexpensive manner. Digital downloading has become the norm in this growing digital world, representing seventy percent of all global digital income. Physical record sales had dropped by sixty-one percent in 2011 and a further fifty-eight percent in 2012 (IFPI 2011, IFPI 2012). Major record labels are no longer dominant, new avenues have opened up for independent artists (Graham, Burnes, Lewis & Langer 2004). Traditionally artists had to work harder in order to overcome hurdles in their journey for success and gaining recognition by both fans and industry professionals. With the development of digital media this has become easier. As Tepper and Hargittai (2009, p. 228) say

“technology has shifted inventories of music, books, and videos first from the expensive physical shelf space in local stores to cheap space in national warehouses, and then to virtual shelf space in the online world.”

There has been an explosion of new technology devices that allow consumers to be connected digitally, enjoying music more readily than ever before. Today's youth has grown and evolved with developing digital technology. It is the norm for people today to own and have access to a number of digital devices and services. This has led to changes in the purchasing pattern of music from hard copy record sales to digital downloading. The amount of digital downloading has increase enormously since it was first developed. This can be seen in the following statistics from iTunes. In 2003, the iTunes music store was only available in one country, had two hundred thousand songs available for download and made \$278 million in its first year. In comparison in 2013, the music store is now available in 119 countries, has over twenty-six million songs available for download. With sales in the first quarter of the year reaching \$2.4 billion (Fixmer 2013). These statistics prove how digital media is an important aspect of the music industry and will continue to be in the future. However the development of digital downloading has led to the phenomenon of illegal file sharing. Major record labels are suffering due to this, their sales have dropped by half in the last ten years (Goldman 2010). File sharing is illegal and equal to stealing, but this is not taken seriously. As people have grown up with digital technology they are now accustomed to getting music for free and it is becoming the norm with the vast numbers of people doing it (Bakare 2012).

However unlike the major record labels the wider music industry has grown in the last decade with the development of digital media. Independent labels, live performances, merchandise, advertising and promotions have seen an increase in annual profits. Statistics show an increase of between \$132 billion and \$168 billion in relation to independent labels and advertising. Concert tickets in the US grew from \$1.5 billion to \$4.6 billion between 1999 and 2009 (Fixmar 2012). Illegal file sharing has a positive effect on the wider music industry as it helps to increase the popularity of artists as more people have their music. This leads to increases in ticket sales and attendance to live shows. However Lee (2012) raises the questions

“when more music is being produced than ever and consumers are spending more money on music than ever, why are so many people convinced that the music industry is on the ropes?”

Major record labels are still considered as the most important aspect of the music industry. Showing that the industry itself needs to adjust to a new way of working in order to be successful in today’s digital world.

3.2.2 Connect through social media

Social media now allows consumers who have common interests to communicate and socialize digitally. The development and growth of online social media has changed the methods in which artists and promoters interact and connect with fans (Oestreicher & Kuzma 2009). Artists and fans are able to establish a closer relationship. They can now connect directly with each other on a regular basis. For example, fans can post comments and questions to artists by way of Twitter and Facebook. Social media is a useful promotional tool for independent artists, as it allows them to build a fan base and the ability to promote themselves without needing the help of a major record label.

FOXe a band from Dublin is a good example of an independent group using social media in this way. Fox (2013) stated they

“mainly use Facebook for music promotion as it is the most popular, most central and most accessible. We have tried to invest money into various things such as PR, marketing, advertisements, but these don’t seem to be worthwhile at the level we are at within the music industry. Facebook is extremely accessible to everyone. We also

use Twitter (through Facebook) and a website - although we rely on Facebook for the most of our promotion.”

This proves how social media now gives independent artists like In Their Thousands a method in which to promote themselves. It also shows how important the development of digital technologies has been for independent artists like my client. Without it artists would still be reliant on record labels in order to gain success. As proved when Suhr (2012 p.114) states

“today having a wide presence seems to be almost a prerequisite for gaining the attention of A&R agents”.

Musicians use this medium as a method of connecting with fans by communicating news and photos about their music and up coming gigs in order to keep fans interested and to create a buzz (Wikstorm 2012). It depends on the sharing of information and promotions, person-to-person, it is like a digital word of mouth. As IFPI (2013, p. 18) states that

“Social media enables artists to have a powerful direct relationship with fans, something that wasn’t possible to achieve with traditional media simultaneously on an international scale. Using social media is as important as the A&R process and traditional marketing efforts. Yet artists still have to visit different markets and engage with fans to build on their social networking success.”

This new connectivity has broken through the barriers between fans and artists. Fans are now able to stay in contact with artists on a twenty-four hour basis, connecting on a seemingly more personal and intimate level.

3.2.3 Engagement of fans

The music industry is now using more and more fans in their promotional campaigns. Fans have a big online media presence that industry promoters can use to their advantage, fans have moved from passive spectators to active participants in media (Jenkins 2006a). They now have a say in the creation, circulation and distribution of the media content.

A good example of a promotional campaign was from the group Nine Inch Nails in their Year Zero viral campaign. The “Year Zero” promotion was created by the design

agency 42 Entertainment. They were behind one of the most successful interactive marketing campaigns, the “Dark Knight” (Red Dune Films 2009). The campaign involved an ultimate treasure hunt for fans where a series of clues and messages were released through merchandise, concerts, videos and messages (Kendall 2007). It was a global campaign and fans had to interact and communicate with one another in order to be successful. The campaign had over 3.5 million fans participating in the campaign. Though this was very successful in relation to this project this type of campaign would not be achievable due to its scale and the amount of time it would take. FOX (2013) provided an insight into what was realistically possible, explaining how they run competitions to keep fans engaged and allow them to be a part of projects for example their Fundit video campaign. Fans created the video content and the campaign was very successful as it reached its goal within the first eighteen days. This shows that fans can still be successfully engaged in a more appropriate method that is relevant to the resources available for this project in relation to the client and production of the video content.

4. Project Development and Analysis

4.1 Introduction

In focusing my research on the music video and the development of digital technologies, I researched further into how I would create my artifact using motion graphics and how it would effectively work with In Their Thousands visual style and with the song. I believe the illustration style is relevant to the client due to their existing visual style and has the ability to work successfully in complimenting the song effectively. As discussed previously a video based on a concept would be more valuable to the project as it makes a statement and grabs the attention of the audience while communicating the mood of the song. The development of digital technologies has had a big impact on both the motion graphics and the music industry. Therefore, it is an important aspect to consider in the production of the music video in order for it to be successful in today's culture. Digital technologies have allowed greater experimentation to be carried out in the production of music videos. We are seeing more and more variety in the different mediums used in videos for example animation, rotoscoping, stop motion and claymation. As seen in Chapter Three the role of the music video is a visual accomplishment of the song, communicating the mood of the song visually to viewers.

In this section the process and development of the project is discussed in order to explain the final design solution. The artifacts development from song analysis to completion is discussed, with the reasoning behind the choices made clear. This section also explores the feedback received from industry experts and fans in relation to the music video.

4.2 Artifact Development 1

4.2.1 Song Analysis

In my first meeting with the client different possibilities for the project were discussed and the client decided upon the final song for the music. The band choose Carrickatine as it was a new song, only just recently written. At the time it was planned for the song to be released in the bands third EP at the beginning of 2013 but this EP did not get released until July of this year. Because of this the project was restrictive in the exploration and development of ideas in relation to the artifact. There were only a small number of avenues that could be explored in relation to the

concept for the video. The newness of the song was also a problem as there was no studio recording of the song available for reference.

The song “Carrickatine” has a strong message and theme associated with it, in both its name and lyrics. The name Carrickatine came from the Donegal fishing trawler that disappeared off Tory Island in 1995. The lyrics and message in the song have a strong association with the fishing trawler, the sea and its dangers. This strong association has both a positive and negative effect on the project. By having one clear theme the choice of concepts was limited.

The tragedy is still remembered locally by people in Donegal, especially the people in the Greencastle and Inishowen area. The six-crew members of the eighty-six foot trawler that lost their lives were from the Inishowen area. As no bodies were found no closure was ever made for the families left behind. Therefore, it is very important for the video is sympathetic and respectful to the people left behind.

4.2.2. Concept development

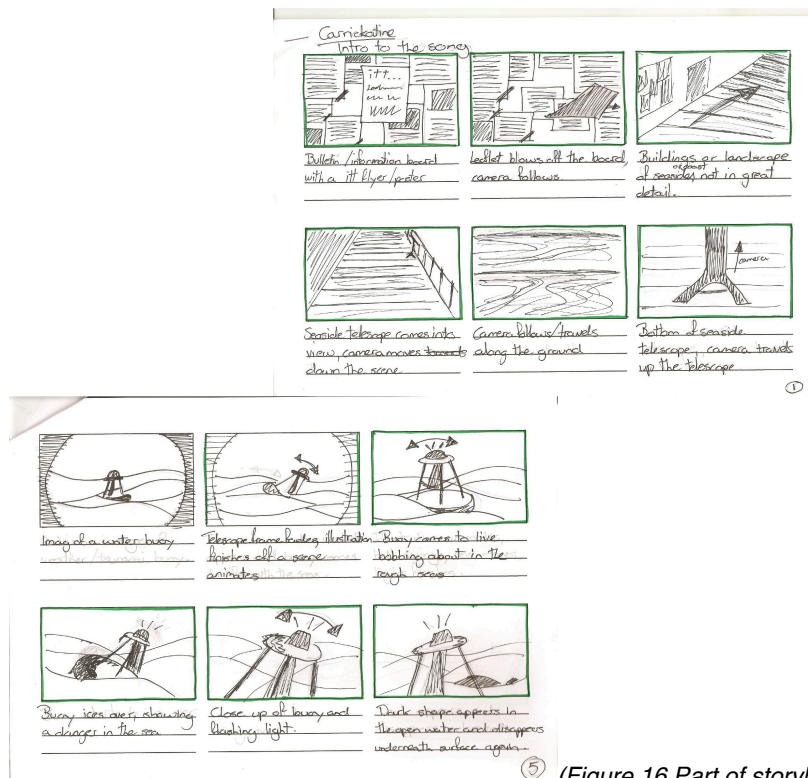
The next stage of the process involved the development of the concept for the video. The theme of the sea and loss was identified in the song analysis. From this I began to develop a message in which to communicate the mood rather than its story. This prevents the message in the video from becoming too literal as was discussed in chapter three, where the functionality to the project was also identified. This method creates a lasting impression on the viewer while communicating a clear message.

4.3 Artifact Development 2

4.3.1 Storyboards

The first stage of the design process involved the development of storyboards. The first storyboard focused on the theme of dangers in the ocean and was very literal in its message. This focus on dangers in the sea, made the music video have more of an association with a sea safety video rather than a music video. By being literal in its use of imagery for example using the fishing trawler and fish boxes made the video very clichéd, as well as being unsympathetic to the tragedy. This was identified in the previous section as an important factor to consider in this project.

Moving on from this, it was suggested that more of a focus should be put on to the communication of the theme and mood of the song. As discussed in the song analysis the theme of loss and the seas dangers emerged, identified by Tyrrell (2012) in Chapter Three. The second storyboard was set in four scenes, with the purpose of representing the different aspects of the song. The first scene is set on a seaside boardwalk, the aim was to provide a realistic element to the video. It also set the story for the rest of the scene. The telescope provided a way in which to change the video to the illustrative style. The telescope also represented the theme of loss with its association to searching device. The following scenes represent the three main environments of the sea, on shore, open ocean and underwater.



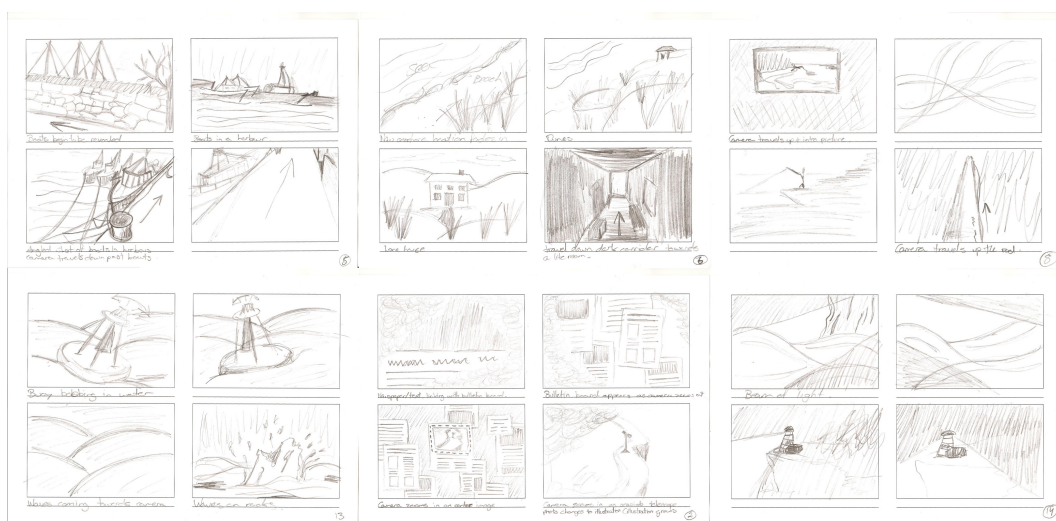
⑤ (Figure 16 Part of storyboard, view all in appendix two)

4.3.2 Animatic

The next stage of the process involved the development of the animatic. An animatic is a sequence of still images from the storyboard. As the goal of the animatic is to test the workability of the concept with the music I faced a major problem. I did not have the correct recording of the song, the only recording I had available for this process was a five-minute demo recorded by a band member at his home. The demo was of poor quality and did not give an accurate idea of what the tempo and pacing

would be like. The animatic was unsuccessful in showing the correct timing and pacing of scenes. Scenes were inconsistent and jumpy, affecting the transitions and fluidity of the piece.

Feedback from lecturers and the band showed that there were too many elements and scenes being communicated, this identified the unclearness of the concept. This led to scenes being cut out, a lot of the shore scene was removed as focus was on the sea scenes. This focus allows the piece to come together more effectively and maintains a more fluid flow of imagery.



(Figure 17 Part of storyboard used in animatic, view all in appendix two)

4.4 Artifact Development 3

4.4.1 Inspiration

The development of the visual style came from inspirational motion graphic videos and illustrations, which had a worn, grungy and dark visual style that is relevant to this project. I am going to discuss the sources that I found most influential in my project as they provided valuable inspiration in the production of the artifact and were referred back to throughout its development.

4.4.1.1 Sherlock Holmes end credits

While researching the visual style of the artifact, a motion graphics piece of work that I found relevant was Danny Yount, Sherlock Holmes end credits. The style of imagery has a worn and timeless look that is relevant to the visuals used in the artifact. Its use of texture was very influential as it identified how depth can be

created and how the style can have a more worn and aged look that is relevant to the song telling an old story.

The Sherlock Holmes end credits prove how a worn, rough illustration style can be successfully created in the area of motion graphics. The credits are attractive to a broad audience (Art of the Title 2010). The use of imagery and sound in the piece compliment each other working well in order to create an effective visual experience as discussed by Fox (2013) in chapter three.

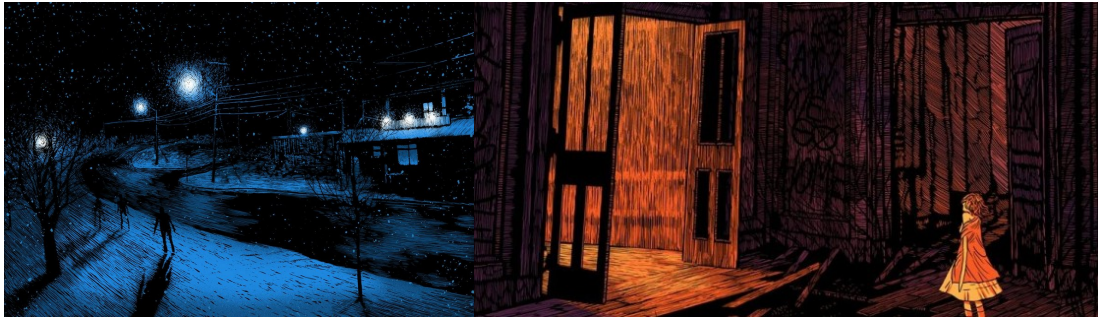


(Figure 18 Danny Yount – Sherlock Holmes end credits)

4.4.1.2 Illustrator Daniel Danger

Daniel Danger is an American illustrator, his artwork has a worn, dark and eerie look to it that is relevant to the visual style being developed for the artifact. The minimal use of colour gives the style more depth and drama. The pieces are very eye catching in their use of colour and detailed drawings, showing how the use of black lines can make an element in an illustration be more defined. The dark, worn eeriness inspired by Danger's artwork shows how the visual look of the artifact could be effective in communicating the tone of the song. The minimal use of colour provides a rawness and authentic look to his work that is relevant to the illustration style being developed for the artifact.

This illustration style proves how the artifact can communicate the mood and tone of the song effectively. Danger's illustration style also shows how a worn and rustic style that is similar to the bands existing style can be developed further in order to work within motion graphics.



(Figure 19 Artwork by Daniel Danger)

4.4.1.3 Gruesome School Trip title sequence

The Gruesome School Trip title sequence was useful. The style is similar to that of Daniel Danger's because of its use colour and texture in its illustration. The camera movement in the piece is dynamic and engaging, giving the piece a more dramatic look. The subtle illustration animation gives the piece a quirkiness and uniqueness to its tone, as seen in the scene with the dangling bat on the clothesline. This shows how less is more in relation to movement, how scenes are still engaging as long as there is something to capture the viewer's attention.

The gruesome School Trip sequence showed how a worn, dark and monotone visual style is achieved in a motion graphics piece. The camera moves and transition shows the importance of fluidness in maintaining a flowing visual experience for the viewer.

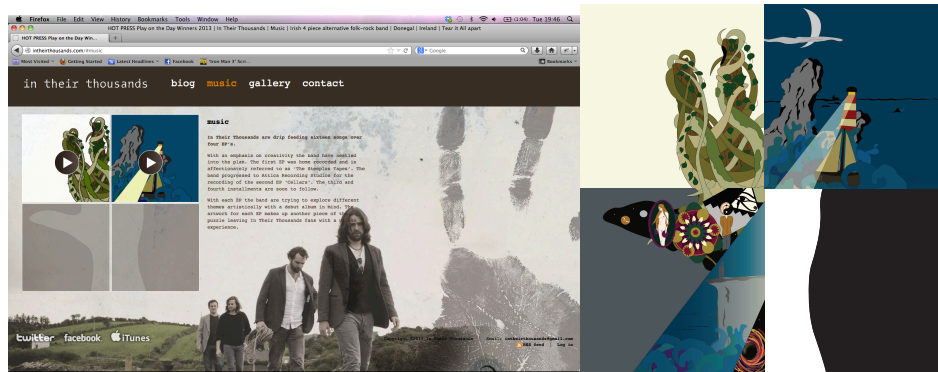


(Figure 20 Gruesome School Trip title sequence)

4.4.2 Visual Style

The visual style is affected by the songs theme and the bands existing visual style. As explained in chapters one and two the visual style should have the ability to represent the song effectively and be linkable to the band in order for it to work. Fans should to able to recognize it as a product of In Their Thousands. Research and

feedback has shown that the style needs to be worn, rough and dark for this to be successful.



(Figure 21 In Their Thousands visual style)

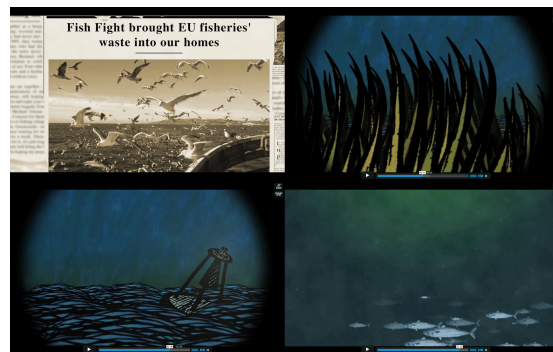
The illustrations developed were a hand drawn style, these were then taken into Photoshop to be cut up, and so they would be more workable in AfterEffects, the software used to create the artifact. As the illustrations were originally hand drawn this gave the style a rough and worn look. The visual style was influenced greatly by the illustrator Daniel Danger through his use of monotone colour palettes. Minimal use of colour is used in the artifact, tonal variations of blues and greens are used to communicate the sea. These illustrations were made to stand out through the use of black lines, that gave the piece added depth and texture. The minimal use of colour gives the piece a dark and eerie look that is relevant to the aims stated previously. Feedback from lecturers and the client has proven positive as it was felt that the mood of the song was represented and the style is relevant to the client due to the use of texture and colour.



(Figure 22 Illustration style)

4.4.3 Motion Rough and Screen tests

After the development of the visual style, screen tests were created. The aim was to see how the prospected visual style would work in motion. Feedback showed that the visual look and movement was unrealistic. For example the waves were too similar in colour, size, shape and too uniformed in their movement. This influenced the exploration of a more realistic wave and sea movement. By looking at live footage of ocean waves from some of the following sources: Deadliest Catch and David Attenborough geographic documentaries (DeadliestCatchHD 2013 & AtheistClone 2012). This showed me it is important to maintain a realistic element to the illustration so the audience can understand it. This process also made me identify how structured and plain the illustrations looked when all put together, more depth and texture is required.



(Figure 23 Screen test visuals)

A motion rough was then created, a motion rough is the putting together of the animatic, visual style and screen tests. The aim of the motion rough was to get an idea of how the video would look overall. A problem in this process was of the motion rough being unfinished. The reason for this was bad time management and because of this I was unable to get proper critical feedback and technical advice on all the visual scenes of the video. Therefore, the project was unable to productively move forward. It also prevented me from seeing how the whole piece would come together, making it harder to recognize where problems lay.



(Figure 24 Motion Rough stills)

4.5 Feedback

4.5.1 Testing: ITT fans

An online discussion and critique was carried out on Facebook with In Their Thousands fans. The group critiqued and analyzed the motion rough and the opening sequence. The feedback showed the opening sequence was confusing, as the content did not relate to the story/message communicated in the song.

The fans disliked the style of fish in the opening sequence, preferring the fish in the motion rough. It was felt the motion rough fish added a more mysterious and darker side to the piece. It was also felt that the opening sequence of fish was inconsistent with the rest of the illustrations. This showed that maintaining the visual style throughout is necessary as it maintains a consistency to the piece. A link with In Their Thousands existing illustration style was noted by fans. This that proves the aim of maintaining a visual style that is linkable to the band was successfully achieved.

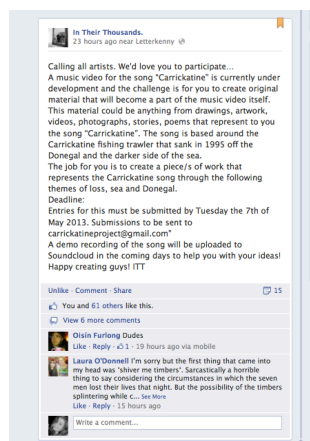
4.5.2 Testing: Industry

Feedback I received from Alan McLaughlin, a local music producer and promoter, showed the information in the opening sequence was confusing, as it had no relevance to the message and story of the song. It was felt that this section of the video should provide a visual clue for the viewer, helping them to have a greater understanding of the Carrickatine story. McLaughlin also noted the link between the artifacts visual style to that of the band's. This supports one of the project aims previously identified in the document.

4.6 Artifact Social Media

An important aspect of this project is the role social media plays in the interaction between the band and their fans. As discussed in chapter two, the development of digital technologies has given artists the ability to promote themselves and interact with fans on a twenty-four hour basis. Digital media has made promotion more accessible and easier for independent artists like In Their Thousands.

In relation to this project the band currently use the social media sites Twitter and Facebook to communicate with fans. Social media is the intended platform for fans to view the artifact, it is hoped fans will share and comment on the video. Creating a buzz through social media, backing up what was discussed in the research section. To make the experience more interactive a fan participation element was developed for the music video. Testing what was discussed in the research with regards to the changing fan and artist relationship. A competition was implemented on the band's Facebook page asking fans to participate in the video. This gave fans the opportunity to become involved on a more intimate and personal level with the band. The concept being influenced by what was discussed previously in chapter three in relation to FOXe's "Fundit" campaign. In Their Thousand fans, were asked to submit a piece of original work that represented the song. This fan material was then used subtly in the opening scene of the video, in case there wasn't any response from fans to the competition.



(Figure 25 Snapshot of the Facebook competition)

The initial response to this competition was very positive, fans were happy about getting the chance to become a part of something the band was involved in. Fans commented, liked and shared the competition on Facebook, this showed in a small way how a viral promotion could take shape through social media. However in

comparison to the positive response received on social media the competition submissions were very thin. This restricted what was available to be used in the artifact, as it was important to use material that was relevant to the video and didn't take away from the concept. Overall the quality and relevance of the material was good but some fan material could not be included due to its subject matter not relating to the concept of the artifact. On reflection I believe this type of competition would have been more successful if there was more time. The competition was not run until near the end of the project, which limited the amount time available. However it proves social media gives artists the ability to have a closer relationship with fans.

Furthermore the release of the music video has been delayed due to the client's release of their first single "Tear It All Apart" which has an accompanying music video. The client believe the release of a second video so close to the single's release will have a negative effect on their record sales. It was also felt by the client and myself, that the successfulness of the Carrickatine music video could be hammered if it was released so close to the "Tear It All Apart" music video.



(Figure 26 some of the fan submissions, all submissions can be seen in the appendix)

4.7 Final Design Decisions

Following feedback a number of changes were made, in the opening scene the notice board was changed to a newspaper spread. As this was a more effective way of representing the information related to the Carrickatine story. A number of other changes were made to elements in the piece to make them more realistic looking, some of these include the telescope shutter movement, the birds, the underwater

chain, the movement of the lighthouse beam, the colour and movement of the rain. Then extra elements were added to all the scenes to make the video more engaging for the viewer. Lightening flashes were included in the rain scene giving a greater stormy feel to the piece. In the underwater scene objects were introduced to hold the viewers eye, preventing the piece from getting boring. These objects also give the video the sense the camera is searching for something. In the final scene crashing waves and a sea mist is added to give the scene a darker and rougher look that corresponds with the increasingly frantic tempo of the song. This brings a realistic element to the scene making it relevant and of interest to the viewer.

The visual style is maintained consistently throughout with depth added through the application of textures giving the piece a rougher and worn look that is relevant to the song and client. Four main scenes are used to communicate the mood of the song in an effective engaging way to fans. These four scenes are the opening newspaper scene which following feedback shows how it gives fans an insight into the story told by the song. Fans have a better understanding of what is been communicated. Then the next three scenes are set in sea environments, open ocean scene, underwater scene and lighthouse scene. There purpose is to communicate the songs theme of loss caused by the destructive nature of the sea. This is done through the use of visual objects that represent the message of loss through the sea for example the buoy, lighthouse, and seafloor debris.



(Figure 27 Final design, more can be seen at back in appendix)

5. Conclusions and Reflections

5.1 Audience Response to the Design Solution

5.1.1 Online discussion feedback

A group of the band's Facebook fans analyzed and provided feedback on the motion rough and the screen test. Each member of the discussion group provided positive feedback in relation to the illustration style used. It was felt that the look the illustrations evoked was effective, in its communication of the tone and mood of the song, supporting the aim set out at the start of the process.

Responses from this feedback provided influential information in the development of the artifact. The feedback showed that the opening scene was confusing to fans in the clarity of the concept/message of the music video. The problem was that the use of content in the imagery and text made it unclear what the video was about. For example the photograph of a littered beach associated the piece with pollution and the environment.

Analysis of the group's comments provided positive feedback in the development of the illustration style of the scenes. Overall it was felt that the illustration style and textures should be consistent throughout. It was felt that the style in scene three in the screen test did not blend in with the other scenes. It was also observed that the illustrations are relevant to the band, making a link with the style used in the bands second EP. This proves the projects success in achieving the aim of linking the video style and the band's style.

5.1.2 Industry feedback

The feedback from Alan McLaughlin an online music promoter and producer was very relevant and informative. Something I didn't previously know about McLaughlin, was his connection with the Carrickatine story. He grew up in Greencastle and was

there at the time of the tragedy. This allowed me to get a more personal perspective on the subject matter and its relationship with the artifact. McLaughlin (2013) believes that

“when this song is released the fishing community down home will be checking it out....it will make an impact in Inishowen.”

This shows the importance of the video content being relevant and sympathetic to the tragedy.

It was felt that the information in the opening scene should have a clearer link to the actual Carrickatine story. It should give the viewer, a better understanding of what the music video is about. McLaughlin having previous experience working with the band noted the link between the visual style of the project and the band’s existing style. Proving again that the artifacts visual style is successful in the aim of being recognizable as part of the In Their Thousands brand.

5.1.3 Social Media Response

The fan participation competition provided an insight into the bands interaction with the fans. A positive response was received overall from fans and there was a high initial interest in participating in the video. But this response on Facebook did not reflect the amount of material submitted by fans. Ten entries were the total number of entries received from fans. This was due to inadequate time management, the competition was left to near the end of the project and was unable to be promoted effectively by the band to fans. However, this process showed that social media provides an opportunity to connect with fans, but to maintain this connection a follow up from the group is necessary in order for it to be a success. This is evident in what was discussed previously in the chapter three, when IFPI (2013, p.18) stated

“artists still have to visit different markets and engage with fans to build on their social networking success (IFPI 2013, p. 18).”

5.2 Aims and Objectives

An aim of the project was to create an artifact that had a visual style relevant to both the theme and client. Feedback provided evidence of the successfulness of this objective. Fans and industry experts observed the link with the band’s existing EP illustrations covers. The imagery used in the piece, communicates a clear link with the story of the song. Furthermore the visual look of the piece accomplishes the communication of the tone and mood of the song. The message of loss was

represented in the setting of the video, the telescope lens and the searching light of the lighthouse. The timeless element of the message was successfully communicated through the use of textures. The worn and grungy textures throughout the piece added an aged look to the piece.

This dissertation aimed to explore ways in which In Their Thousands could interact more with their fans on social media, by exploring the theory of digital technology and social media and its effects in the music industry. A better understanding was provided on the options currently available to an independent group like the band. The development and implementation of the fan participation competition allowed for this aim to be explored further and to observe how a relationship between the band and fans can become closer. Through this competition the band and fans were able to connect on a new level but due to time constraints was not as successful as it should have been.

5.3 Key Findings

Through this project I was able to see how the development of digital technologies affected the music industry and its impact in particular on the music video. Through the development of social media, bands and artists now have the ability to connect with fans on a twenty-four hour basis, building a more successful and closer relationship. This was proven in the fan participation element of the project. When the competition was released it was liked and commented on over sixty times within the first twenty-four hours. This was initially a successful result for an independent music group, who only currently has a small online presence. However due to bad production management this competition did not successfully show how effective this method of promotion can be. For this to be successful the band would need more time to promote it to fans, with the intended goal of creating a buzz that results in the fans promoting the competition themselves.

This project showed how important effective time management is in the successful production of the project. I struggled with it throughout the project and it had an affect in a number of areas. This prevented the artifact from being successful and reaching it highest potential. Also throughout this process the importance of having a clear concept was identified. As the concept is the basis for the story in the music video to

work from, without it the content would not be as effective in communicating a visually engaging video.

The role of the music video has also changed dramatically with the development of digital culture. This project has proved how motion graphics are being used more and more in the creation of music videos, as previously discussed in the research section. The development of digital technology has made the production process of motion graphic music video a lot quicker and easier.

5.4 Value to the Motion Graphics Community

In terms of being inspiring to the motion graphics community, this dissertation explores the role motion graphics plays within the area of the music video. The dissertation also shows how fans, can have an impact on the production content of a motion graphics piece. At the same time building a stronger relationship with artists/client. It also shows prospective motion graphic students the positives and negatives in using a real client in the project.

The visual style of this project shows how effectively the mood and tone can be communicated. This dissertation also provides relevant information in relation to the use of motion graphics within the music industry. Therefore giving future motion graphic designers interested in the music industry a basis to work from.

5.5 Development potential of the project

As discussed in chapter three, digital technologies has given the music video a new purpose with the decline of MTV. It provides creative opportunities for bands like In Their Thousands that previously did not exist before. As explained by the Massachusetts Institute of Technology (2011),

“We are living in an age when changes in communications, storytelling and information technologies are reshaping almost every aspect of contemporary life - including how we create, consume, learn, and interact with each other. A whole range of new technologies enable consumers to archive, annotate, appropriate, and recirculate media content and in the process, these technologies have altered the ways that consumers interact with core institutions of government, education, and commerce.” (Massachusetts Institute of Technology, 2011)

Social media has become an effective promotional tool for bands so the next stage of the project would involve the digital release of the music video to fans via the bands social media pages. As stated previously in chapter four plans for the videos release are on going. Social media allows artists the ability to make an impact with fans on a deeper level and audiences today have greater access to a variety of imagery in their everyday lives from a variety of digital platforms. Artists are using this as a means of engaging audiences. Fans are able to view content on a twenty-four hour basis.

Moreover the development of digital technologies has made the production of motion graphics easier and quicker to do. Due to this the potential development options for the videos imagery is vast. But in relation to this project and the client, the use of motion graphics in the area of live performances is relevant. As mentioned in chapter three, live performances are getting increasingly popular among fans as it gives them the opportunity to be a part of an original experience, this then has the effect of building a closer relationship with the artist (Collins 2008).

The potential use of motion graphics within the area of the music industry is vast, due to the continued development of digital technologies. In relation to In Their Thousands, a very important part of their work is their live performances. The use of motion graphics in this area is developing constantly due to technology. The traditional role of live performance is no longer to support and promote sales of recorded music i.e. CDs, but can be a significant source of income (Collins 2008). Live performances are in more demand from fans, as they want to be a part of an original live music experience. Each live performance is unique in its own right whether artists are playing to sell out crowds of thousands in venues like the O2, or to a more intimate crowd at smaller venues, each performance is different. Audiences of live performances feel closer to performers as they are both part of a unique experience.

I have experimented with this potential area of development on a small scale. For the bands third EP launch, a forty second clip was made from the music video. It showed the visuals added to the experience of the show as they complimented the mood and message of the song and the imagery captured the fans interest. As the sequence being so short it did not have the ability to engage the audience fully. However, it

gave an insight into the workability of the music video graphics in live projections in the future.



(Figure 28 On stage graphics at EP launch)

5.6 Final Word

Feedback in response to the project proves its success in fulfilling the project's key aim of producing a music video that communicates the mood and tone of the song as well as being recognizable as a product of In Their Thousands. Digital technologies have had a huge impact within the music industry. Providing a new platform for the music video to be experienced. Without digital technologies the music video would not be as successful as it is today, as it has become a lot easier and faster to produce music videos. Motion graphics provides new creative opportunities in the production of music videos, due to the diverse range of techniques it offers.

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Appendix 1

Personal Correspondents

Digital Correspondents

Lisa Kelly 11/12/12

1. Email

Hey Lisa,

Thanks for getting back, feedback is really useful and will help in the finalising of the project.

On another matter, I was wondering if you would be open in giving me feedback on my thesis artifact as it involves live projection. The area of my project involves the music industry and the artifact has two areas, a music video and live projections for the song. What I am aiming to do is use the graphics and visuals from the music video and edit/manipulate them to work for the projections. My client is a real band from Donegal, In Their Thousands, and the projections would be used in their live performances which are in a variety of different venues, the theater, pubs, hotels, Whellans (Dublin).

I was wondering if you would be open to giving your thoughts (things I should be considering, technical issues) in this area and feedback on the artifact, as long as it doesn't inconvenience you.

Thanks again for your feedback on the HP project, it will be put to good use.

Regards,
Annette.

2. Email

Glad the feedback will come to good use.

Your project sounds good - My project was live swell - its the best way to learn, because you have a client.

In Your Thousands are a great band - My friends band Heads of State have supported them a few times.

Thats no problem, I can give you Feedback on the projections - Just drop me any questions you have.

If you read my thesis - hopefully it should give you an idea of the technical and design problems I had and how I worked around them.

The music video - would have to be changed slightly to work on projections - Graphics are best when they are of high contract, keep them clear and simple at times.

In my thesis, I talked about the graphics used in Roger Waters the Wall - if you look at them, they are a good example of how the graphics work on stage.

For Stage graphics - its thinking what works on the stage with the band - also you

don't want to take away from the bands performance either - its making them work in sync.

Another good example is The Gorillaz, they put the screen above the band.

The Led Zeppelin gig - 5 years ago - also had great graphics - the graphics were quiet abstract.

This is something to think about - if the graphics are coming from the music video - then they probably have a narrative -

so do you keep that narrative running through the show - or do you go abstract with that imagery.

If You are only concentrating on the backdrop for one song - then maybe look at tying the graphics to the lyrics, tempos changes etc. Are you aiming to match graphics to sound??

If you planning on graphics for a full set - you might not have time to look at each individual song - and design for them - so then look at an overall design thats suits the whole album.

Hope that helps

Any questions just fire them through, and look through my thesis - that should help.

Good luck with it.

Ruairi Friel 14/11/12

Facebook Message 1

Hey just wondering if you could describe what type of music In Their Thousands does, what music genre you think it is and any other musicians/bands you think are similar to In Their Thousands. I am going to message the other guys also to see if you all similar.

Facebook Message 2

Ok, you could get 4 different answers! I call it alternative folk rock. Alternative because it is not mainstream and the sound changes from song to song. Folk because we sing in harmony and because a lot of the lyrics are about things related to the land and our surroundings, Rock because we play electric guitars, bass and drums - a standard 4 piece rock band setup.

I think these bands really influence what we do:

Fleet Foxes, Bon Iver, Band of Horses, Ryan Adams & The Cardinals, Kings of Leon, CSNY, The Band.

That's what I like to think anyway!

Liam Kelly 20/11/12

1. Facebook Message

Hey just wondering if you could describe what type of music In Their Thousands does, what music genre you think it is and any other musicians/bands you think are similar to In Their Thousands. I am going to message the other guys also to see if you all similar.

2. Facebook Message

Yes Annette, How are ya?.I'm thinking we sound Indi,Folk, Rock.. like each of these.. Bon Iver, Fleet Foxes, Foy Vance, Smashing Pumpkins, Jeff Buckley!

Eimear Fox 12/03/13 - 17/03/13

1. Facebook Message

Hi Eimear,

Anna Wright gave me your contact, she said you are relevant to a project I am doing in my Masters in Motion Graphics (LYIT), the project involves music promotion in particular the use of the web and social media as promotional devices to connect with fans, and live performances.

I was wondering if you would be open to giving your thoughts in these areas, from your experience in promoting your band and engaging fans, as long as it doesn't inconvenience you. It would be great if you could as you are very relevant to the band my project is for.

Regards,
Annette

2. Facebook Message

Hi Annette,

No problem at all, would you want to meet up or could we do it be email?

Kind Regards,
Eimear
0861757636

3. Facebook Message

Hey Eimear,

That's great, thank you. Doing it by email would probably be easiest.

Thanks again,
Annette
0861571259

4. Email

Hey Eimear,

Here are a few questions, some of the questions are a bit broad and may overlap if you don't understand anything please let me know.

I also just wanted to give you a bit more insight into what I am doing. The project involves looking into changing patterns in music promotion due to the development of digital media and looking at fan participation and interaction. I am producing a music video and projections for live performances for a local band, the projections involving fan participation.

Q1. What types of music promotion do you use? Is it effective? Why?

Q2. What effect do you think the development of social media sites has on the methods of promotion in the music industry?

Q3. Are fans important to you? Why?

Q4. How do you interact with your fans?

Q5. Do you believe engaging fans is important?

Q6. Have you any knowledge of creative strategies aimed at engaging fans?

Q7. Live performances are a big part of music. Why do you think live music has become so popular?

Q8. Have you any experience with on-stage graphics in live performances? Would you use them? Why?

Q9. Have you done any music videos?

Q10. What do you believe the purpose of the music video is? (What are they used for?)

Was also wondering if you know of any other artists or people who are of relevance and would be open to answering a few questions or giving feedback.

Regards,

Annette

MA Motion Graphics

LYIT

5. Email

Hi Annette,

Please find answers below. I am sorry I am so short on time, perhaps if this isn't enough info you could call me on 0861757636 to discuss them further,

Kind Regards,
Eimear

Q1. What types of music promotion do you use? Is it effective? Why?

We mainly use facebook for music promotion as it is the most popular, most central and most accessible. We have tried to invest money into various things such as PR, marketing, advertisements, but these don't seem to be worthwhile at the level we are at within the music industry. Facebook is extremely accessible to everyone. We also use twitter (through facebook) and a website - although we rely on facebook for the most of our promotion. We do have plans to use things like posters, stickers and other merch, but for the minute we concentrate on social media.

Q2. What effect do you think the development of social media sites has on the methods of promotion in the music industry?

This is a difficult question as obviously everyone has now got access to self promotion and use of online media, but not everyone (including us) know how to use it to its full advantages so how well you can use it depends on how much research and time you put in to it. Regardless of how much it can help musicians, people with contacts are always going to be able to do more.

Q3. Are fans important to you? Why?

Absolutely - without them we have nothing, they come to gigs, they support us, they listen to our music - without them there would be no point.

Q4. How do you interact with your fans?

Again, through facebook,.

Q5. Do you believe engaging fans is important?

Yes, we try to keep them as involved as possible by running competitions, thanking them for their support, acknowledging them, getting them involved with projects - a recent example is our fundit campaign. The video for this was made by fans and the campaign was so well supported by fans that it reached its target of 3500 in 18 days!

Q6. Have you any knowledge of creative strategies aimed at engaging fans?

I am aware of facebook advertising but I haven't gone down that road as yet

Q7. Live performances are a big part of music. Why do you think live music has become so popular?

I think live music has always been popular and always will be - it is real, it is alive, it is vibrant, it is an experience, an experience that you cant get anywhere else!

Q8. Have you any experience with on-stage graphics in live performances? Would you use them? Why?

No... I am not sure what this is but I am sure I would do it!

Q9. Have you done any music videos?

Not really, we have had footage taken but no music videos as such

Q10. What do you believe the purpose of the music video is? (What are they used for?)

To tell the story, to paint a picture, to compliment the music, to engage the listener..

I hope that helps....

Eimear

Daniel Gillen 13/02/13 -22/02/13

1. Facebook Message

Hi

I am a Masters in Motion Graphics student from Letterkenny Institute of Technology and was wondering if you would be open to answering a few questions related to my project.

The project involves music promotion in particular the use of the web and social media, connecting with fans, and live performances I was hoping for you to give your thoughts in these areas, from your experience in the industry, as long as it doesn't inconvenience you. It would be great if you could as you are very relevant to the project, all information or answers will only be used in relation to this.

Regards, Annette Gallagher

MA Motion Graphics LYIT Letterkenny Ireland

2. Facebook Message

Hi Annette,

Ya that sounds like fun. My email is danielj.gillen@gmail.com

I'll send the answers back Thursday.

☺

3. Email

Hi Daniel,

Thanks so much for giving your time. If you have any questions on anything please let me know. Feel free to go into as much detail as you can with the questions.

Promotion and social media (online)-

Q1 What experience do you have in music promotion? *Please give details if possible.*

Q2. Can you identify specific promotional campaigns that you believe effectively engaged fans or were built on a high level of fan engagement?

Q4. What do you think about social media and the web's impact on the connection between the audience and bands/artists?

Q5. How do you believe social media and the web has influenced promotion within the music industry?

Q6. What do you believe to be the most important promotional tools bands/artists now have?

Q7. Can you cite any examples of where social media was used as an effective promotional tool in the music industry?

Q8. Do you think the role(s) of the music videos has changed? If so, why?

Live performances-

Q9. Live performances are more in demand and popular? Can you offer any professional insight as to why this may be the case?

Q10. How important do you feel is the role of on-stage graphics in live performances?

Q11. Can you cite any examples of where you have experienced particularly engaging and effective on-stage graphics?

Fan engagement-

Q12. What role do you think fans now play in the music industry?

Q13. How significant do you believe fan engagement is to the artist individually and the music industry in general?

Q14. Have you personally experienced any strategies that were particularly effective in engaging fans?

Just to give you a bit more details on the project, for my dissertation I am working with a local band and am creating a music video using a narrative storyline using

illustration and animation. A second part of the project involves on-stage graphics for their live performances, this part of the project involves fan engagement and interaction. So I was also wondering if you know anyone else who would be relevant for me to talk to/look into.

Thanks again,

Annette

MA Motion Graphics

LYIT

4. Email

Hi Annette

I hope you might be able to use some of this.

Promotion and social media (online)-

Q1. Music promotion hasn't really been my area of expertise but the basic radio interviews, posters, internet coverage etc would be the norm I suppose.

Q2. Can you identify specific promotional campaigns that you believe effectively engaged fans or were built on a high level of fan engagement?

Q4. What do you think about social media and the web's impact on the connection between the audience and bands/artists?

Q5. How do you believe social media and the web has influenced promotion within the music industry?

Q6. What do you believe to be the most important promotional tools bands/artists now have?

Q7. Can you cite any examples of where social media was used as an effective promotional tool in the music industry?

Q8. With the change in formatting from MTV the music video is less effective now. People must search online for the videos by the artist they like. While at first this might seem awkward we have found that it actually makes the fan feel closer to the artist by the feeling of exclusivity created by having to look for the video. It's like it's just you and the artist. Hard to explain. Hope you get that.

Live performances-

Q9. I think live performances are more in demand from the view of the artist whose main revenue is now from live performances. With sale of CD's at almost zero and downloading the norm artists on the way up are finding it harder and harder to make money from music. People now unfortunately associate music with FREE. Papers give away free Cd's, radio's play music for the listen for free. When people download and album now do they feel like a thief? No. But it doesn't just hurt the big bands and artists it hurts the lighting guy in your local music venue. People say they want more original live music in their local live music venue yet when some is provided

attendance is limited. In 50 years' time will bands be a thing of the past? God I hope not.

Q10. Very. It adds to the overall look and professionalism allowing the people attending the gig to enjoy it fully and completely let go. It's hard to do that if it's just four guys/girls on a stage with lighting.

Q11. Savage garden. I worked with them briefly when they were in Dublin in 2001 and they really had their lighting design together.

Fan engagement-

Q12. Support, word of mouth (like a bird with seeds spreading reviews of bands etc.) and of course paying to go and see their favourite band live.

Q13. It's the most important aspect of the music industry and is ignored at one's pearl. Without the fan there'd be no music.

Q14. We did a few competitions when we were starting off. The person would buy a raffle ticket for £1 back in the day and the winner would get the first CD off the press from that band. While this might sound childish that was £1000 for our first CD. Take it to a bigger market and all of a sudden you have £100,000 for the next album. J

Hope that's ok. I know it's a bit rushed.

What's the name of the band you're working with? Are they any good?

All the best!

Daniel J. Gillen

J

5. Email

Hi Daniel,

Thanks. The band I am doing this with is "In Their Thousands", they are local band but getting more and more national. Wondering if you would be open to giving feedback on the actual artifact (music video and projections) this won't be for a couple of months and it would be just looking at videos I post on Vimeo and giving feedback.

Thanks again for your help,
Annette

Alan McLaughlin 26/04/13 - 05/05/13

1. Facebook Message

Hey Alan

I am doing my masters in motion graphics in LYIT and I am basing my dissertation and major design project around music, in particular live music on stage projections

and social media promotion. Was hoping to get your insight into the area and give me feedback on the music video I am producing?

Annette

2. Facebook Message

Hey Annette

Yeah that's no problem at all, happy to help.

3. Facebook

Hey! Here is a link to the initial opening scene for the music video (<https://vimeo.com/64731687>) and link to a very rough, motion rough (<https://vimeo.com/64913567>). Let me know what you think the more critical the better. Things that you could discuss, What are your first thoughts? What mood or tone does it communicate? Your likes/dislikes? Review of visual style? Does it suit the song/the band? What are your thoughts on the narrative/story of the piece?

The more feedback you give the better..... Thanks!

4. Facebook

You asked the right man for this..I'm from Greencastle the port where the boat was fishing from at the time, still remember this very sad, Declan told me he wrote this and the first time i heard it, well you can guess...when this song is released the fishing community down home will be checking this out one way or another it will make an impact in Inishowen.

now to the job in hand... intro blurred text, in photography i always think in focus to out just to grab peoples eye (the eye moves from infocus to out of focus then to text) but the length of the shot is spot on with the vocal. I find myself trying to read the titles of the papers possibly slow it down ...13sec in - the article Carrickatine might want to feature it a bit more,.but not to much as it still is a hard subject for some,."Surfers take beach litter.."- the vocal "on a picture perfect sandy shore" the image conflicts with the vocal, might be what your looking for but a point im sure someone will bring up..again the timing of the shot is spot on to the flow of the song...40sec in the transition is great and not expected works very well with your theme for the Ep's and a great style for the band..the grass/seaweed needs to last a touch longer maybe to 49 seconds were Declan holds the long note, possibly involve the Grass/seaweed into the time or rhythm of the music ...when the scene moves to the open water it looks great, i know you said the motion is rough but you have something there, framed well nice colour and a rustic feel spot on. the bouy (bobbing light) looks great and as it moves to the foreground its in the right position in the frame, i know the motion is rough but getting that to the rythm will nail the look..the transition to under the sea - the timing is right with the music...But the chours of this song is so strong for me in it's imigary and i can remember at the time looking to sea constantly waiting for the boats return, the whole coats was..might be an oppertunity to run with the lyrics at this point.

All in all the concept looks great .. and Yellow Submarine springs to mind and Monty Python which is great(,) hope this all helps, i find it hard to review peoples work and hope i didnt poke it with a sick to much,

i wanted to give you a good bit of feedback for all the stuff you did for me, so if you need anymore help would be only to happy to help, might send you a few links that will help in the back story of the Carrickatine

thanks very much for all the work and i cant wait to see the full video Alan (Goofs Gaff)

5. Facebook

Thanks Alan, thats great. If I have any more questions etc i'll send them on and send on the links about Carrickatine will be appreciated.

6. Facebook

<http://www.trawlerphotos.co.uk/gallery/showphoto.php?photo=52675>

<http://www.poemhunter.com/poem/the-carrickatine/>

there was a lovely drawing i sent to declan of the ship but the link might have been pulled down ..theres not much there but i hope it helps best of luck and thanks very much again

Fan focus group (Facebook) 29/04/13 - 14/05/13

Me-

Here is a link to the initial opening scene for the music video (<https://vimeo.com/64731687>) and link to a very rough, motion rough (<https://vimeo.com/64913567>). Let me know what you think the more critical the better. Things that you could discuss, What are your first thoughts? What mood or tone does it communicate? Your likes/dislikes? Review of visual style? Does it suit the song/the band? What are your thoughts on the narrative/story of the piece?

The more feedback you give the better.....☺ Thanks!

Fan 1-

First of all, It looks great and I love the idea Well done!
Anyway, here's what I thought

For the opening scene

I was kind of confused about what the theme was. At first I thought it was about pollution but then when the vector video began I wasn't so sure.

At 00.37 on the newspaper there is a black dot on the page, maybe you could use it's circular shape to bring us into the grassy scene at 00.39.

Oh, and the fish from the opening scene seem to be different from the main scenes fish.

Fan 2-

In the first sequence I've noticed that the fish were a bit jittery? As in their motion wasn't smooth so maybe look at that? I actually to be honest, liked the fish from the rough more rather than the screen test. The swimming silhouettes gave that extra mysterious feel and even though they had still rough motion, it actually suited them? Also again it's probably only because of the mockup

But some transitions could be improved in my opinion, for example when you have the sequence with the floating light thingy and it changes to the chain you could perhaps do some panning or experiment with the transitions instead of just doing blacking out?

I think that's all that I've noticed but overall I like the art style and i think the mood matches the song. Another suggestion would be maybe add some more elements? this sort of style of music videos look nice when they have few things moving on the screen

But yeah sorry if I'm being confusing lol

Fan 3 -

Thought - at the start the out of focus newspaper clips doesn't work, it works well when there's something in focus but hurts the brain a bit when there's nothing in focus. In places zooming in too much making the illustration too pixelated and kinda cheap looking. Related to this - zoom ins could be lingering a little too much.

does that help, feel free to ignore all that though

Me-

What sort of mood did you get from it?

Fan 4-

Relaxed and chilled mood, fits the tempo of the music too

Fan 2-

The mood, what I got from the videos, bot of them, is a nostalgic feel as if someone was longing after something? Remembering?

Fan 1-

My first thoughts were pollution of the sea side, sadness about it?, then a happier feeling with the vector style.

The mood and tone was relaxing, happy ,easy and carefree (especially when the vector type video came on) I got the feeling it was more solemn and serious at the

newspaper scenes, perhaps because of the black and white and the page headings.

Me-

Also what about the look/visual style? Is it relevant to the ITT?

Fan 3 -

I think it is, can see a link with the CD covers (then noted by fan 4)

Fan 4-

Quite liked the reeds and the waves/ocean, I wasn't mad about the fish at the end
(backed then by fan 1 and 3)

Would like to see more.

Fan 1-

I like:

How the video comes to life at 00.38 with the vector style.

I like how the guitar in the music strums as the sea waves roll, they harmonise really well together.

I like the idea at the end of the video of zooming out from the lighthouse vector to the photograph.

I like the quirkiness of the coin going into the telescope. But at first I was unsure what it was doing in the video, maybe that's just me being dopey. (You should show it gliding into the slot or something maybe)

At 00.56 do the sea and grass look too different to the main style?

My thoughts on the narrative of the story are

Exploring and enjoying the sea through a telescope, feeling at ease yet alive looking at it.

I have more technical looking feedback but I know it's only a rough at the mo, and you probably know the things to be tweaked

I hope I was some help to ya

Fan 2-

I think the style itself fits the song, I like the rough thick strokes in the illustrations

I'm not 100% sure about the concept though as in in the rough, certain elements I didn't understand them but it's probably because it was just as a mockup

Me -

Ok that was helpful...the theme's I am going for is loss (erriness) and and old (timelessness).

Fan 3 -

There is a real errieness in places but prob in the old clippings the oldy bits.
Watching again, errie humm, not so much, the bit with the waves feels kinda empty!
would like to see more in order to get a clearer picture

Appendix 2

(Figure 1 The Jazz Singer)



(Figure 2 John Mellencamp – Check It Out music video)



(Figure 3 Ellie Goulding – Explosions music video)



(Figure 4 MIKA – Happy Ending music video)



(Figure 5 The film A Hard Day's Night – Can't Buy Me Love scene)



(Figure 6 The Beatles – Penny Lane music video)



(Figure 7 The Beatles – Strawberry Fields Forever music video)



(Figure 8 Queens – Bohemian Rhapsody music video)



(Figure 9 Michael Jackson – Thriller music video)



(Figure 10 Peter Gabriel – Sledgehammer music video)



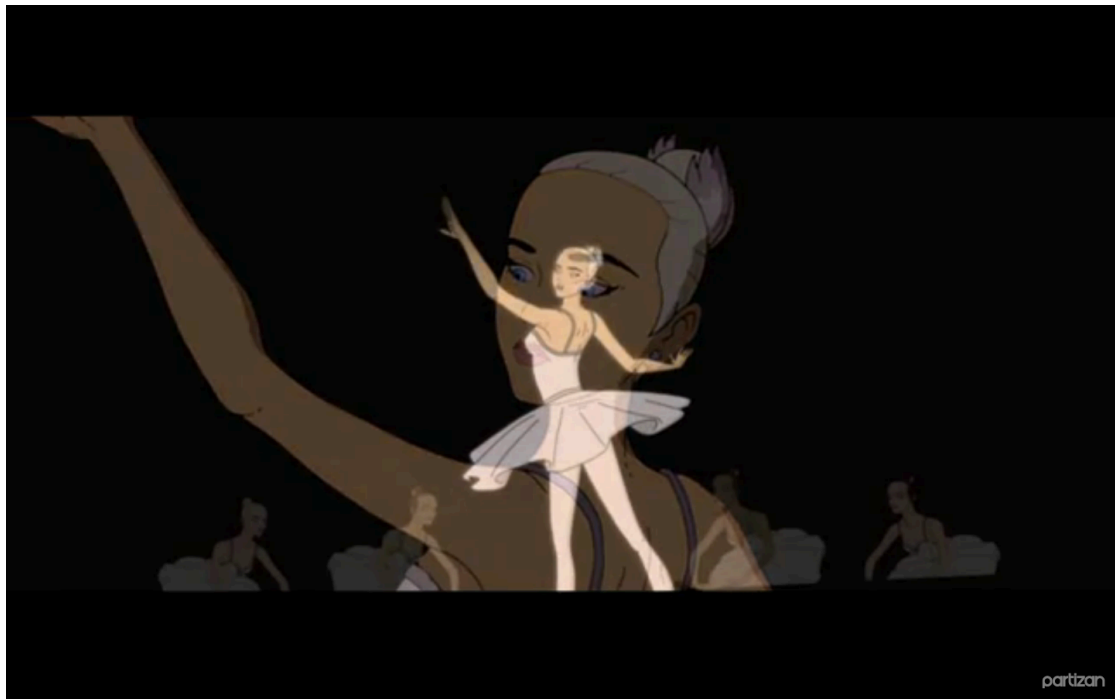
(Figure 11 The Low Anthems – Oh My God Charlie Darwin music video)



(Figure 12 A Ha's – Take On Me music video)



(Figure 13 The Killers – Miss Atomic Bomb music video)



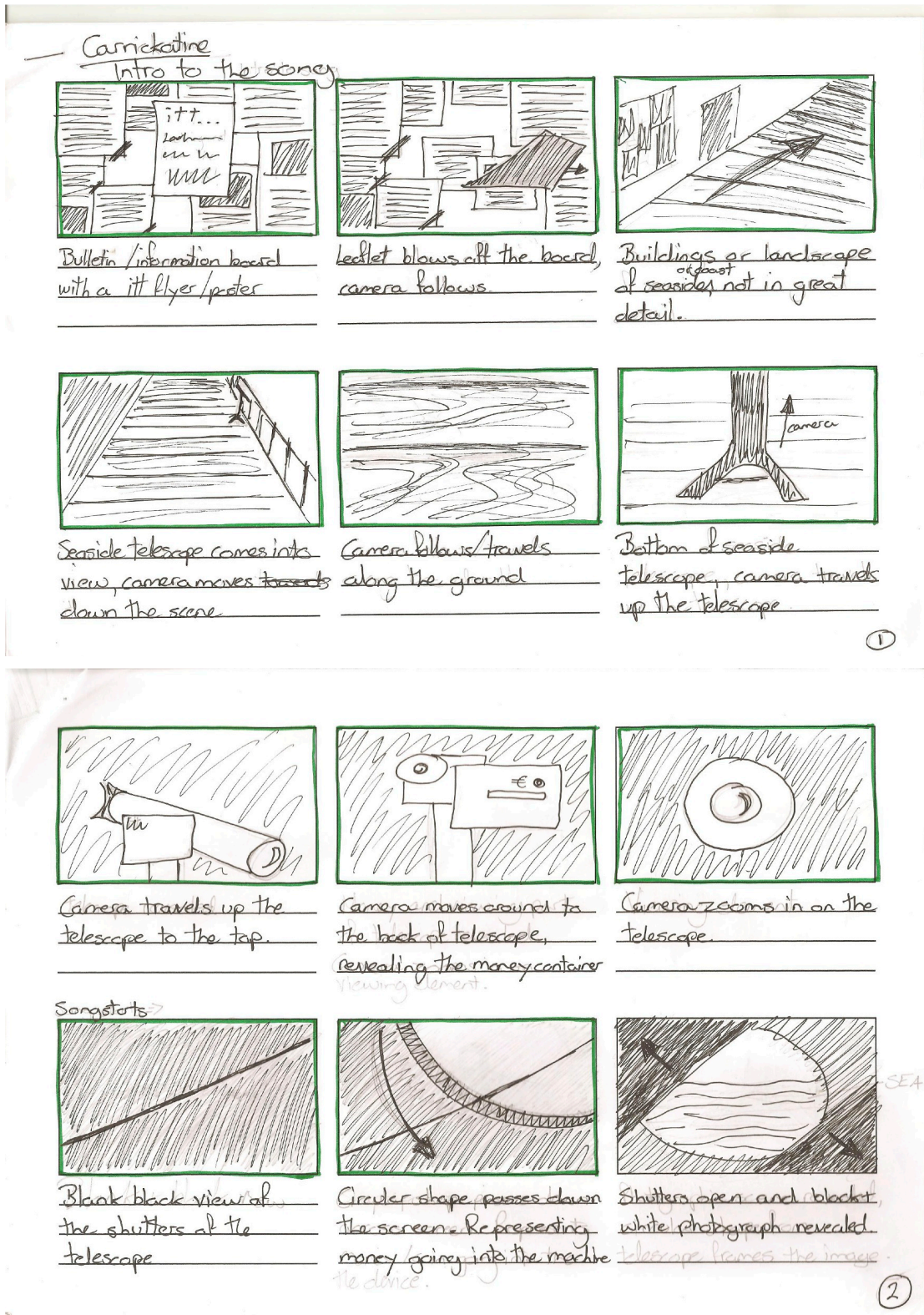
(Figure 14 Steve Wilson – *The Raven That Refused to Sing* music video)

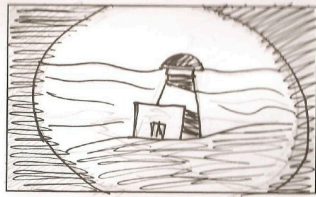


(Figure 15 Two Against One music video)

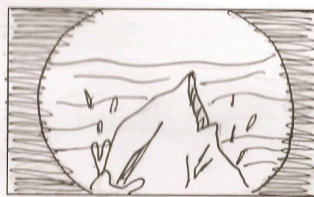


(Figure 16 Storyboard)

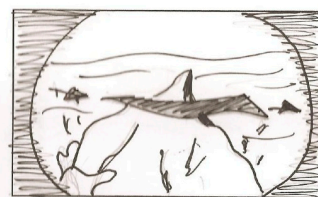




Lighthouse image captured in the distance



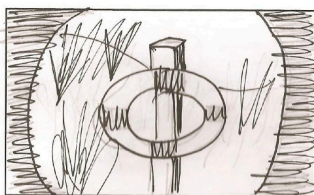
Crashing waves on rocks



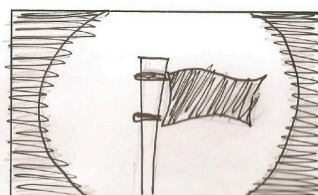
Seagull from billboard Phys by, camera follows



Beach scene, camera zooms in towards beach

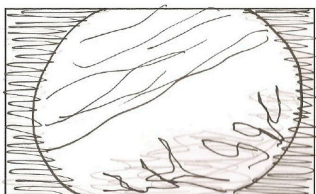


Life rings/Photoboothing rig device

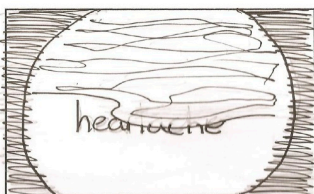


Warning: Swimming flag

3



Seaweed and debris washed up on beach



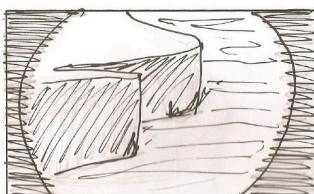
Word "heartache" gets washed away by the tide (footage)



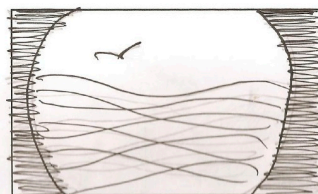
Seagull blows past, camera follows it



Waves crashing on rocks



Cliffs



Rough open sea, sea gull trying to fly gull caught in the wind

4

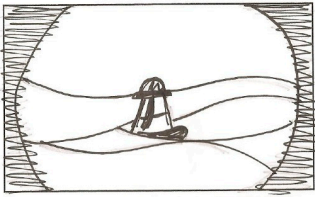
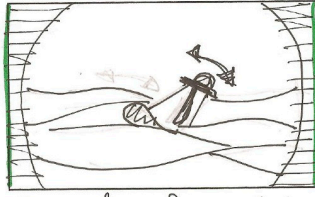
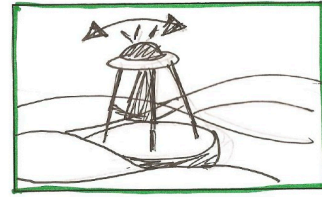


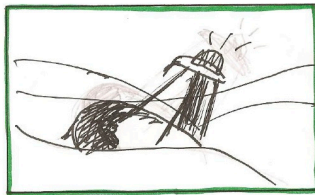
Image of a water buoy
weather / tsunami buoy



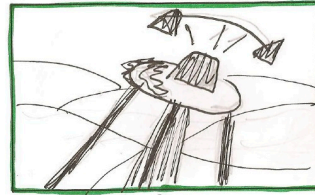
Telescope frame buoys illustration
finishes off a scene
animates with the seas



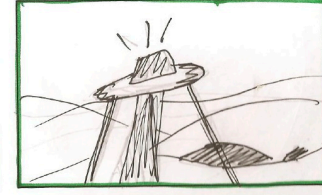
Buoy comes to live
bobbing about in the
rough seas



Buoy goes over, showing
a danger in the sea

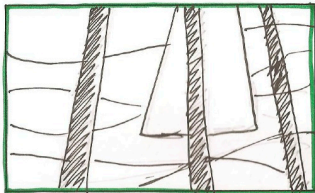


Close up of buoy and
flashing light.

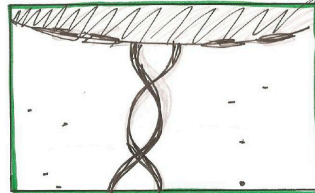


Dark shape appears in
the open water and disappears
underneath surface again

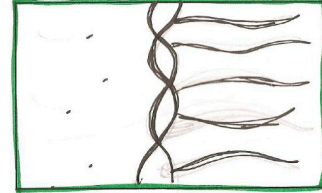
5



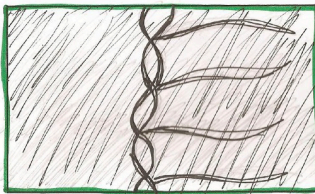
Camera travels down
the buoy



Camera moves under
the water, follows the
buoy anchor chain



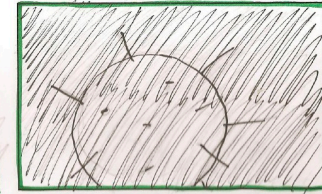
Camera follows the chain
with seaweed growing
off it



Scene gets darker as
we travel further
underneath the water

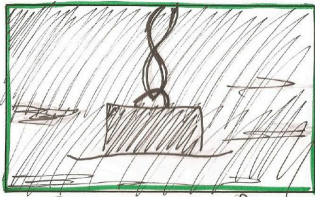


Camera zooms out and
school of fish pass
through the scene

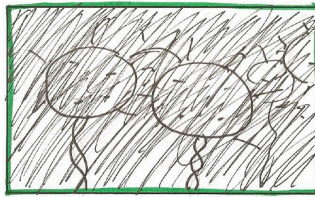


Seamire, blurry and
obscured

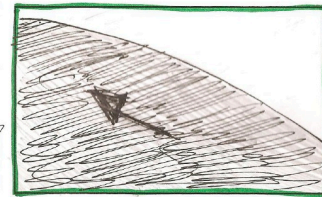
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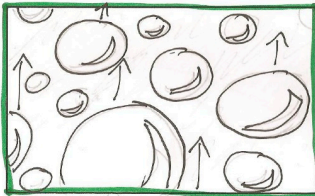
Seafloor, anchored
the busy debris.



Group of seamounts
and chains



Dark shape passes across
scene, unobscured and
obscure. Represents the
submarine myth.

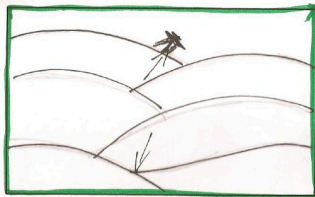


Burst of air bubbles
brings the scene and
camera up

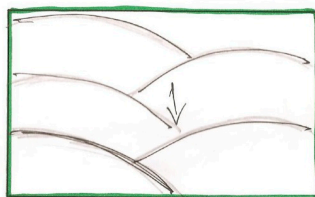


Bubbles float back
up to the surface

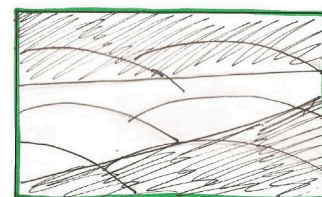
7



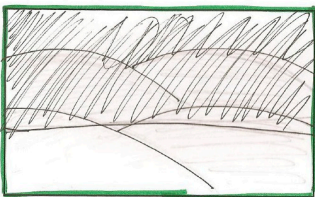
Camera gets carried away
from the busy



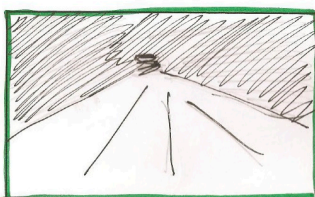
Big waves move towards
camera



Searching light appears
across screen



Light passes again



Source of light
(lighthouse), light
does a circular movement

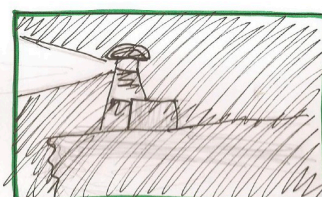
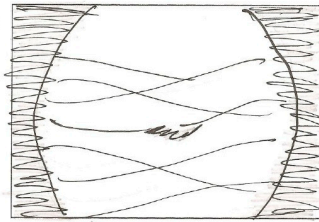


Illustration changes to
a photograph

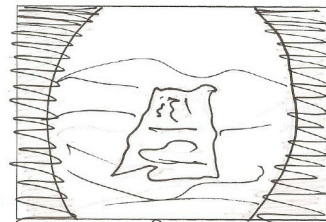
8



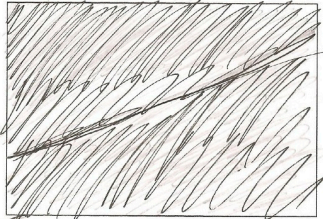
Telescope frame loads in, leaflet flies by down towards sea



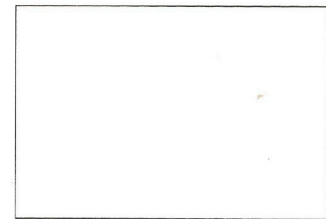
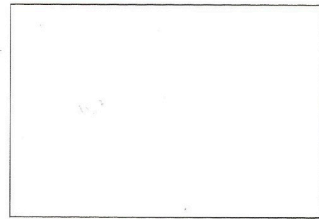
Leaflet lands in the water



Close up of the destroyed leaflet, word/letter blur



telescope shutter close

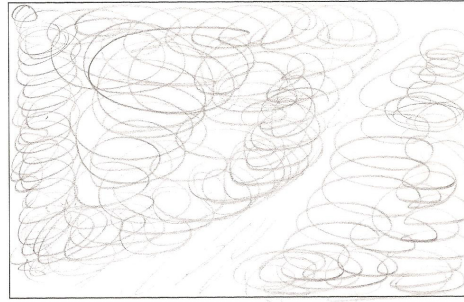


9

(Figure 17 Storyboard used in animatic)



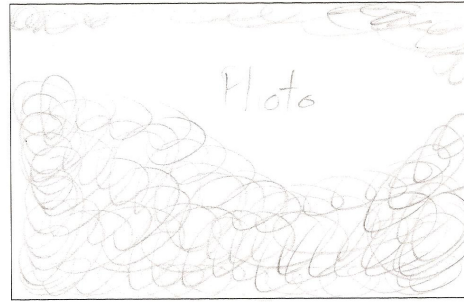
Cloudy open scene



Cloudy opening scene

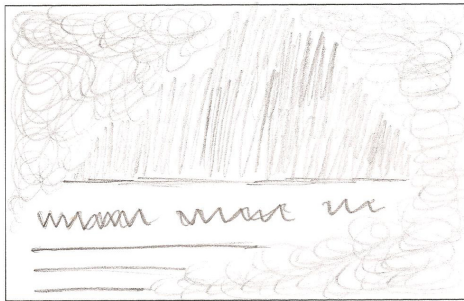


Cloudy open continues but a series of strips of photographs / footage appear

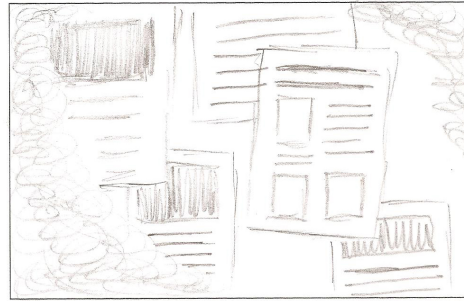


Continues...

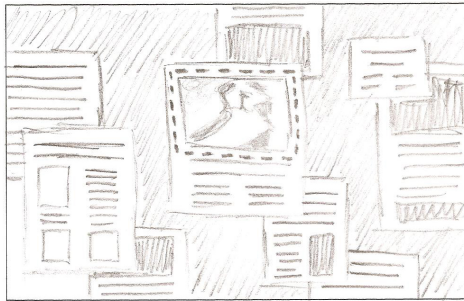
①



Newspaper/text, linking with bulletin board.



Bulletin board appears as camera zooms out

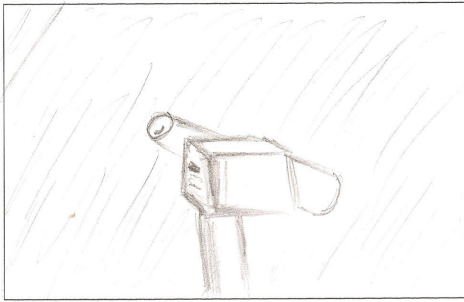


Camera zooms in on center image

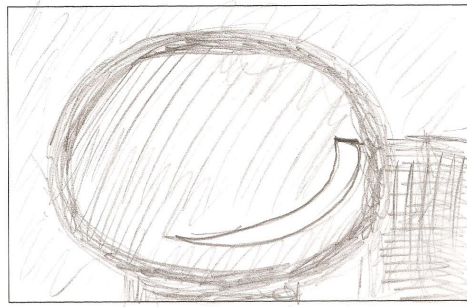


Camera zooms in on seaside telescope photo changes to illustration. Illustration grows

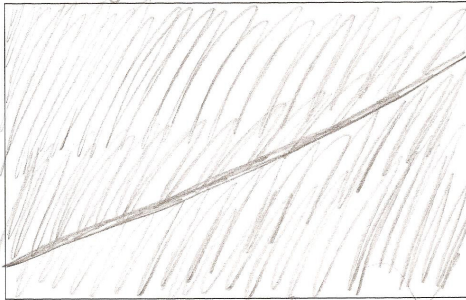
②



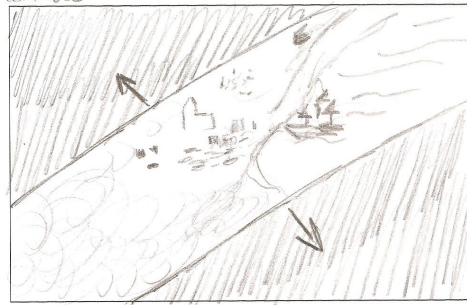
Camera zooms in on telescope, illustration continues to grow



Camera moves into eye piece, illustration continues

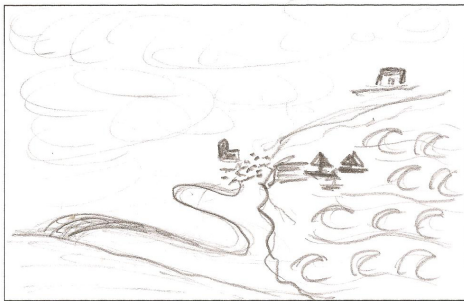


Shutters closed, illustration finishes

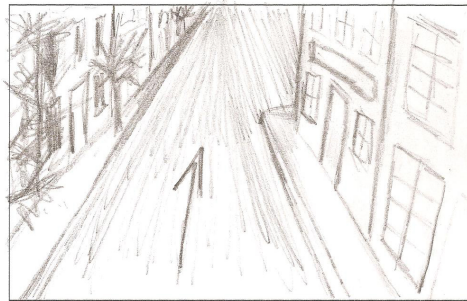


Shutters reveal illustration of seaside village.

3



Camera looking down on the village.



Camera moves down the street.

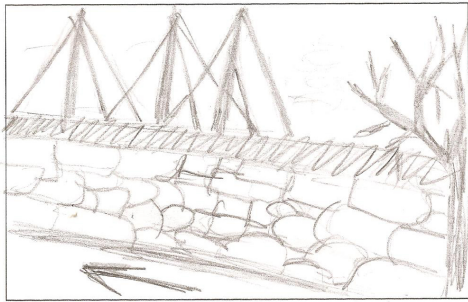


Shop

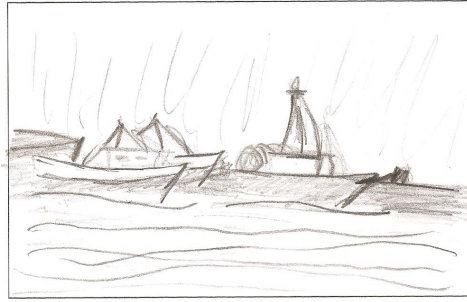


Shop Bar / Pub

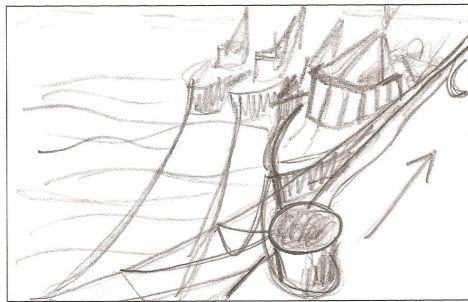
4



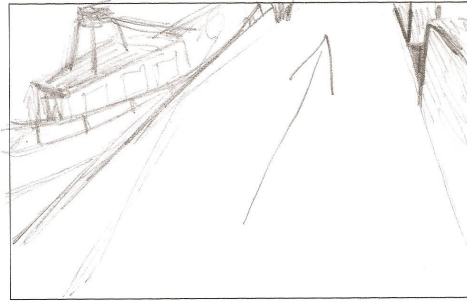
Boats begin to be revealed



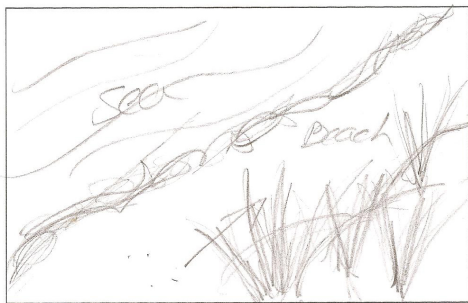
Boats in a harbor



Angled shot of boats in harbor
camera travels down past boats



5



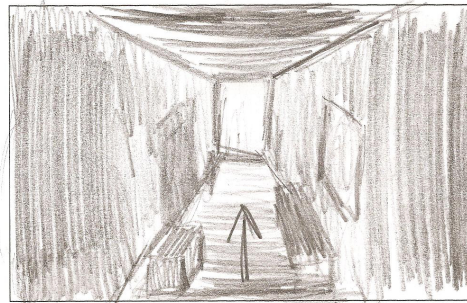
New camera location fades in



Dunes

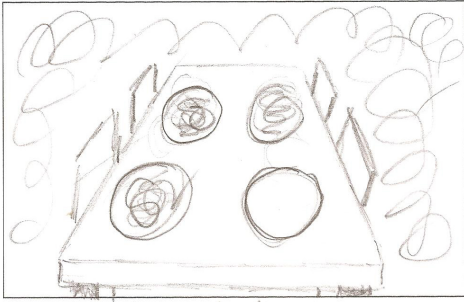


Lone house

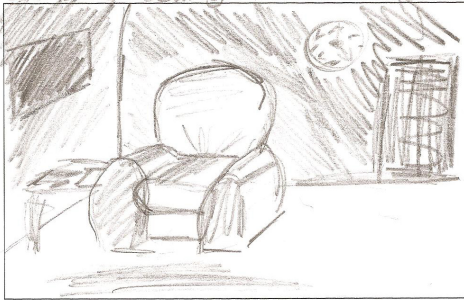


travel down dark corridor towards
a lite room

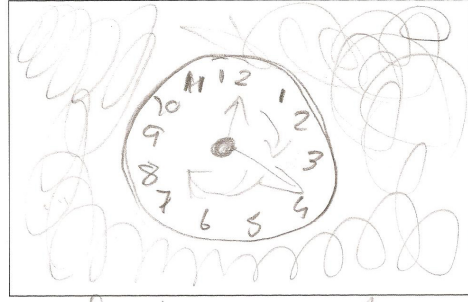
6



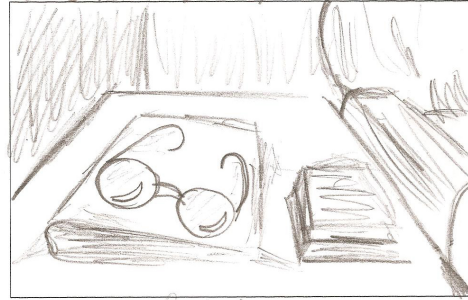
Unsettled place at dinner, camera zooms in on setting



Camera zooms out from clock hands still spinning. Zooms in them on table.

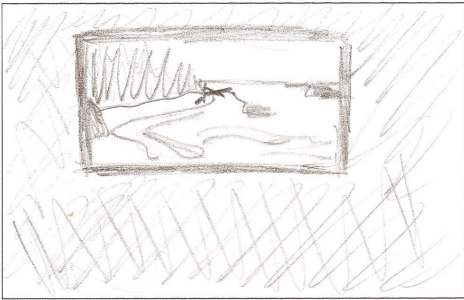


Clock hands in on circular shape. hands rotate quickly.

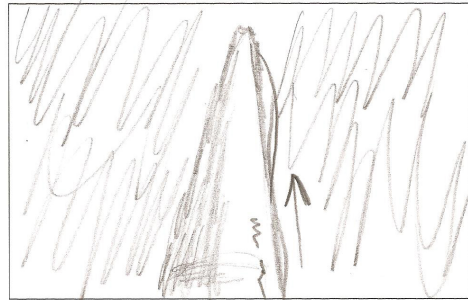
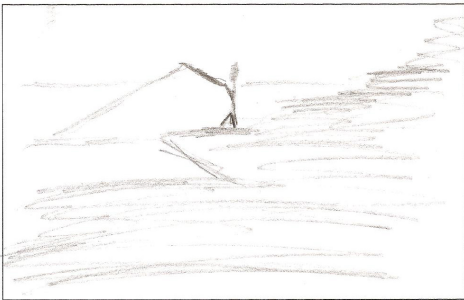


Close up of table. camera travels up.

7

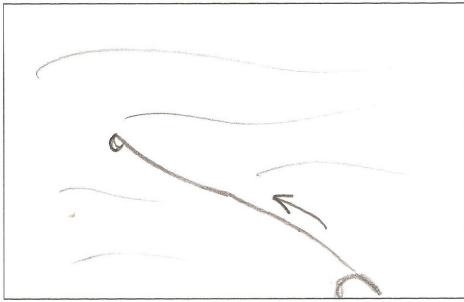


Camera travels up + into picture

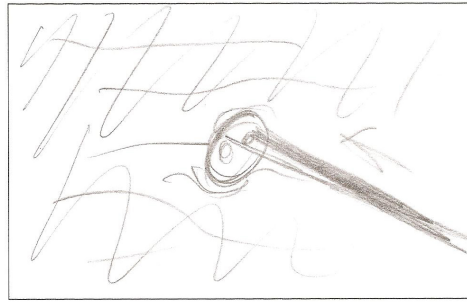
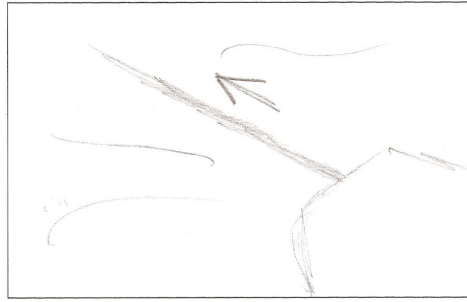


Camera travels up the road.

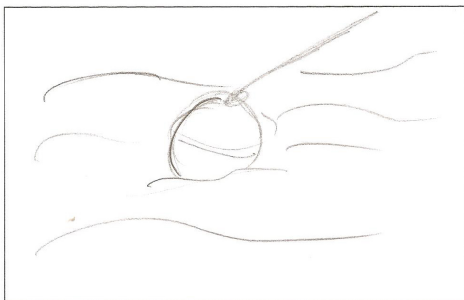
8



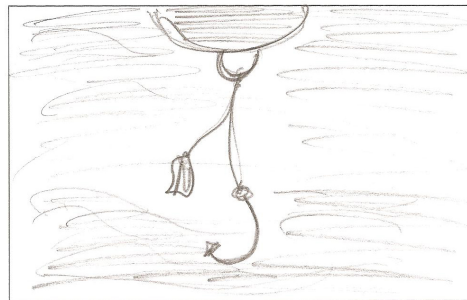
Camera travels down the



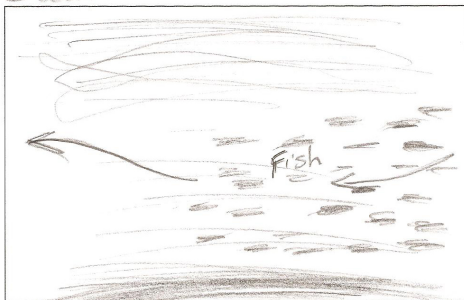
9



First in water camera seems to
↓ down



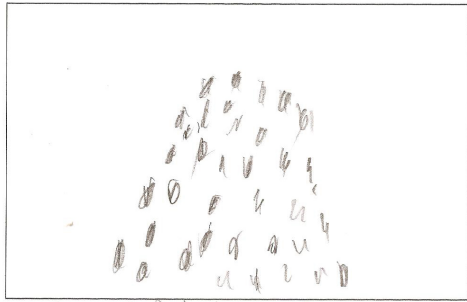
Camera travels underneath water



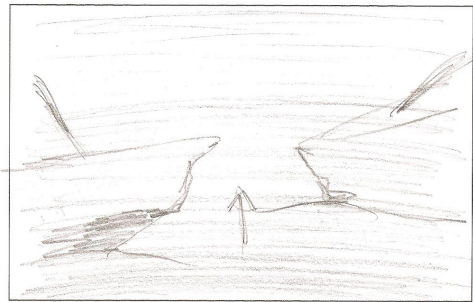
School of fish goes by camera
movement changes direction



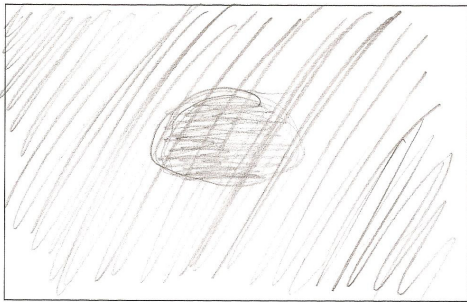
10



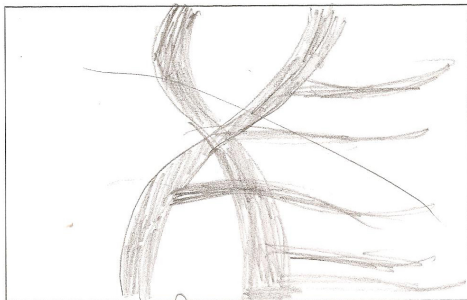
School of fish take out.



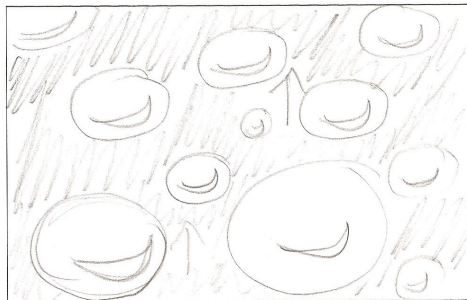
Sea floor shipwrecks.



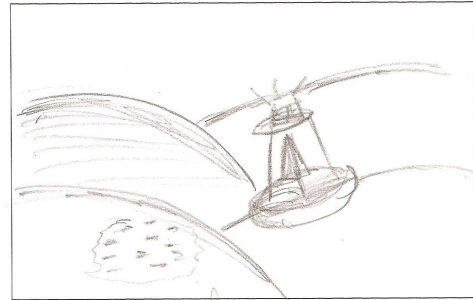
11



Chain, crap for traveling up.

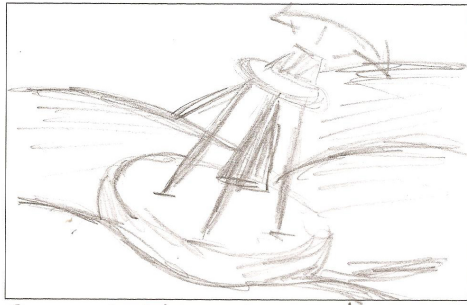


Bubbles for traveling up

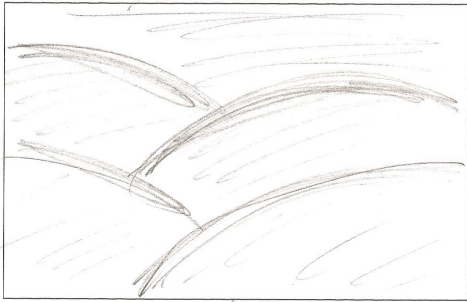
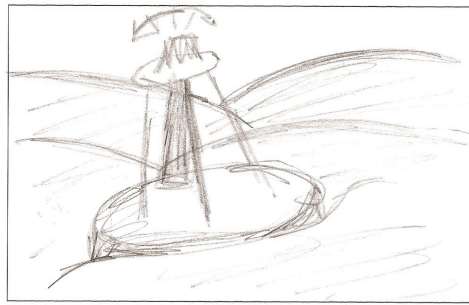


Bubbles on surface camera zooms out revealing buoy

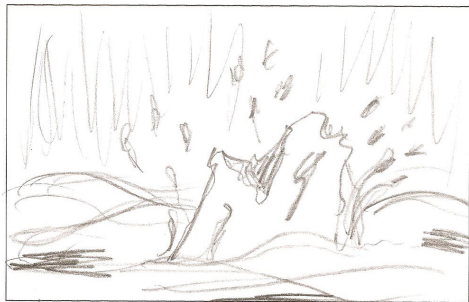
12



Bury bobbing in water

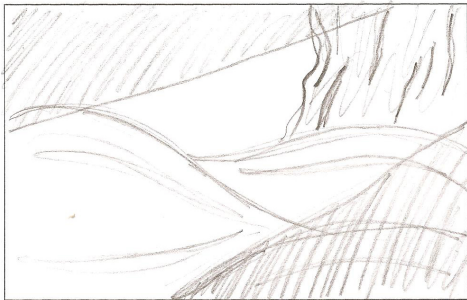


Waves coming towards camera

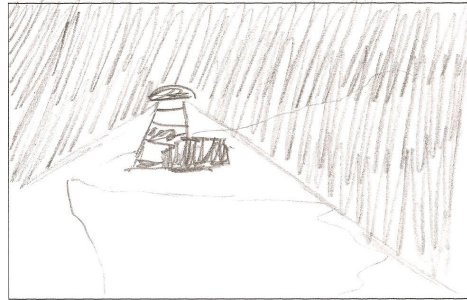
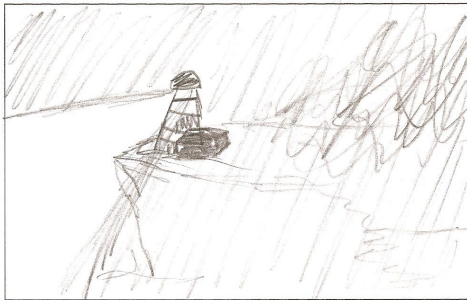
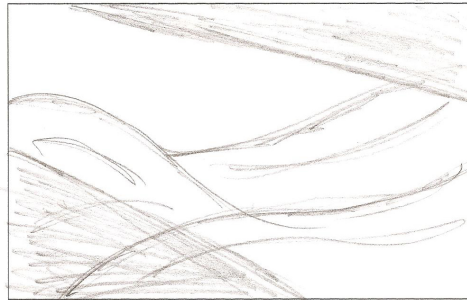


Waves on rocks

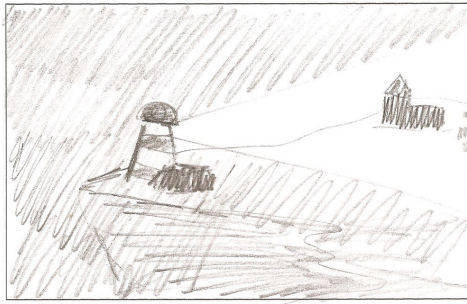
13



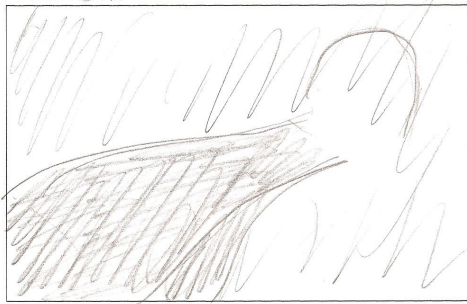
Beam of light



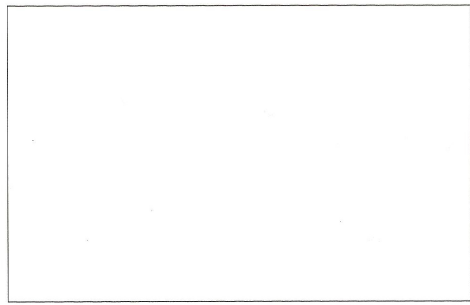
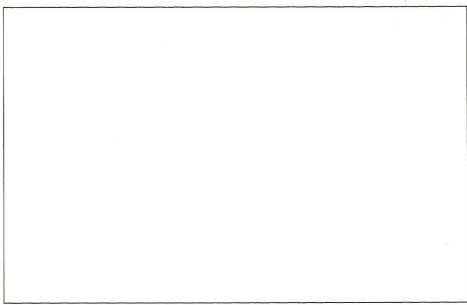
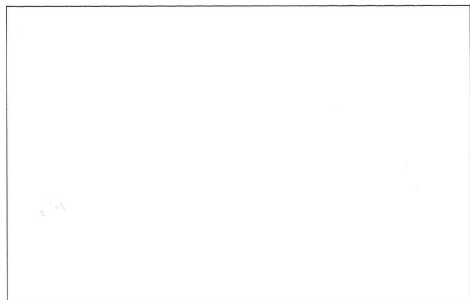
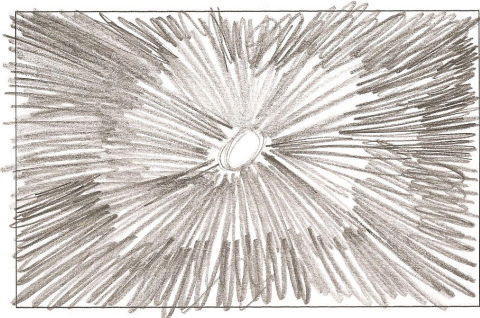
14



Light illuminates a church, camera
zooms in



15



16

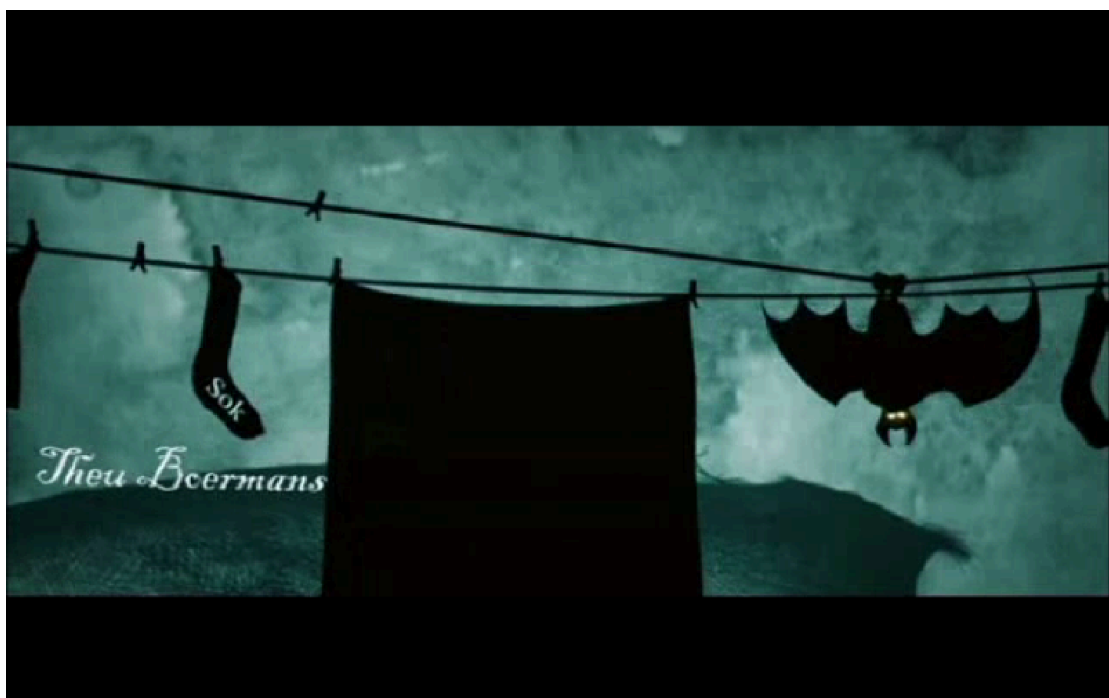
(Figure 18 Danny Yount – Sherlock Holmes end credits)



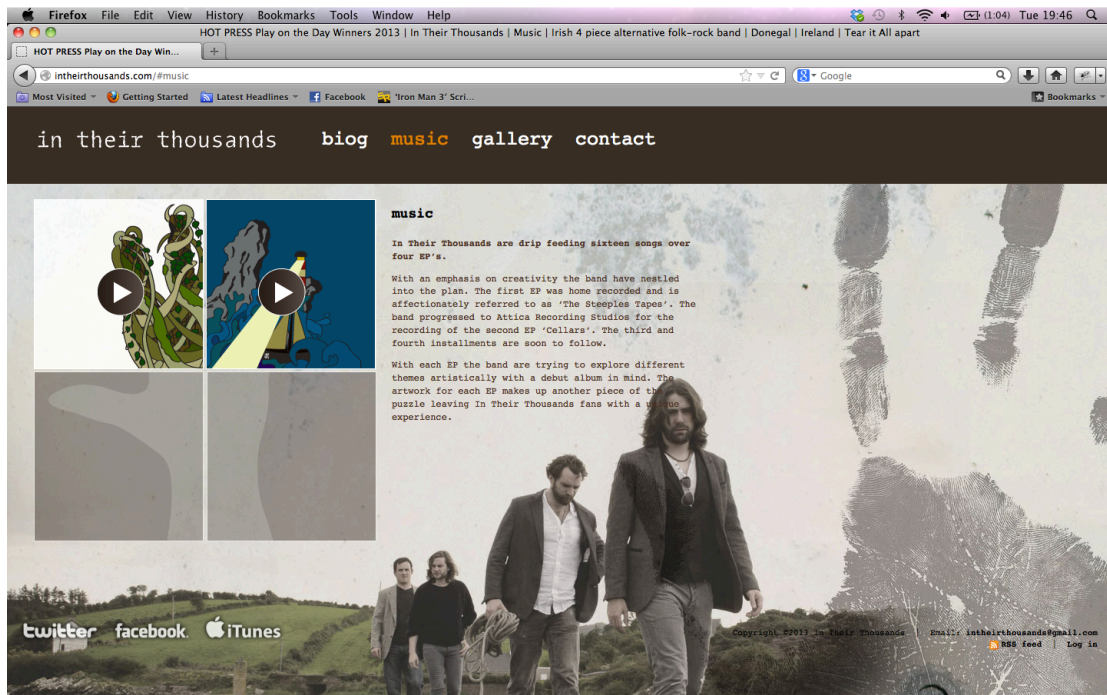
(Figure 19 Artwork by Daniel Danger)



(Figure 20 Gruesome School Trip title sequence)



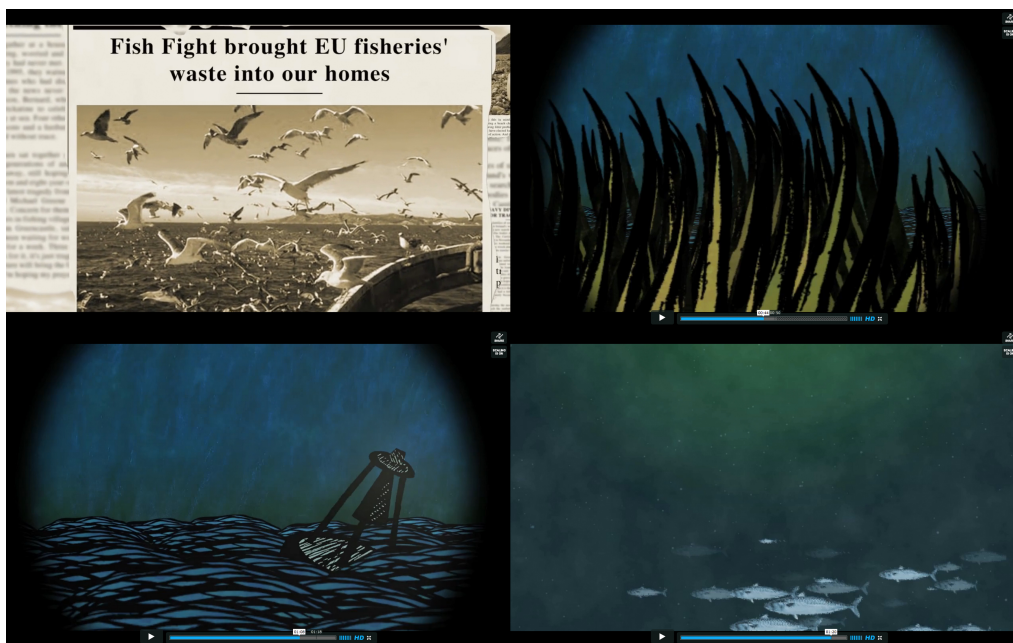
(Figure 21 In Their Thousands visual style)



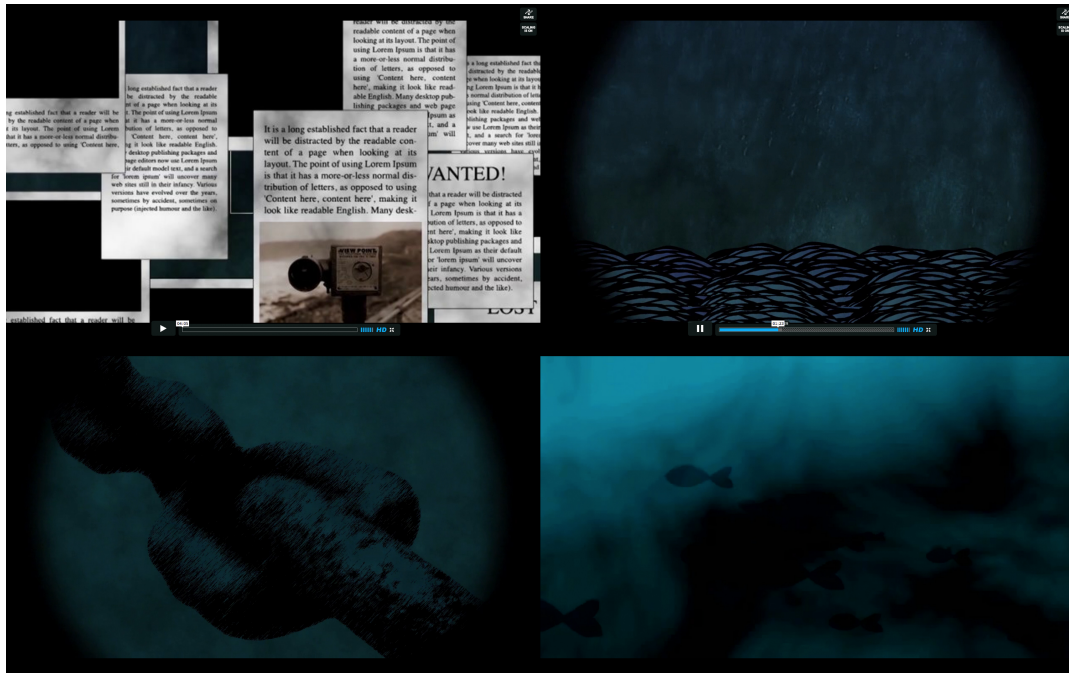
(Figure 22 Illustration style)



(Figure 23 Screen test visuals)



(Figure 24 Motion rough stills)



(Figure 25 Facebook competition)



In Their Thousands.
23 hours ago near Letterkenny

Calling all artists. We'd love you to participate...
A music video for the song "Carrickatine" is currently under development and the challenge is for you to create original material that will become a part of the music video itself. This material could be anything from drawings, artwork, videos, photographs, stories, poems that represent to you the song "Carrickatine". The song is based around the Carrickatine fishing trawler that sank in 1995 off the Donegal and the darker side of the sea. The job for you is to create a piece/s of work that represents the Carrickatine song through the following themes of loss, sea and Donegal.
Deadline:
Entries for this must be submitted by Tuesday the 7th of May 2013. Submissions to be sent to carrickatineproject@gmail.com
A demo recording of the song will be uploaded to Soundcloud in the coming days to help you with your ideas!
Happy creating guys! ITT

Unlike · Comment · Share 15

 You and 61 others like this.

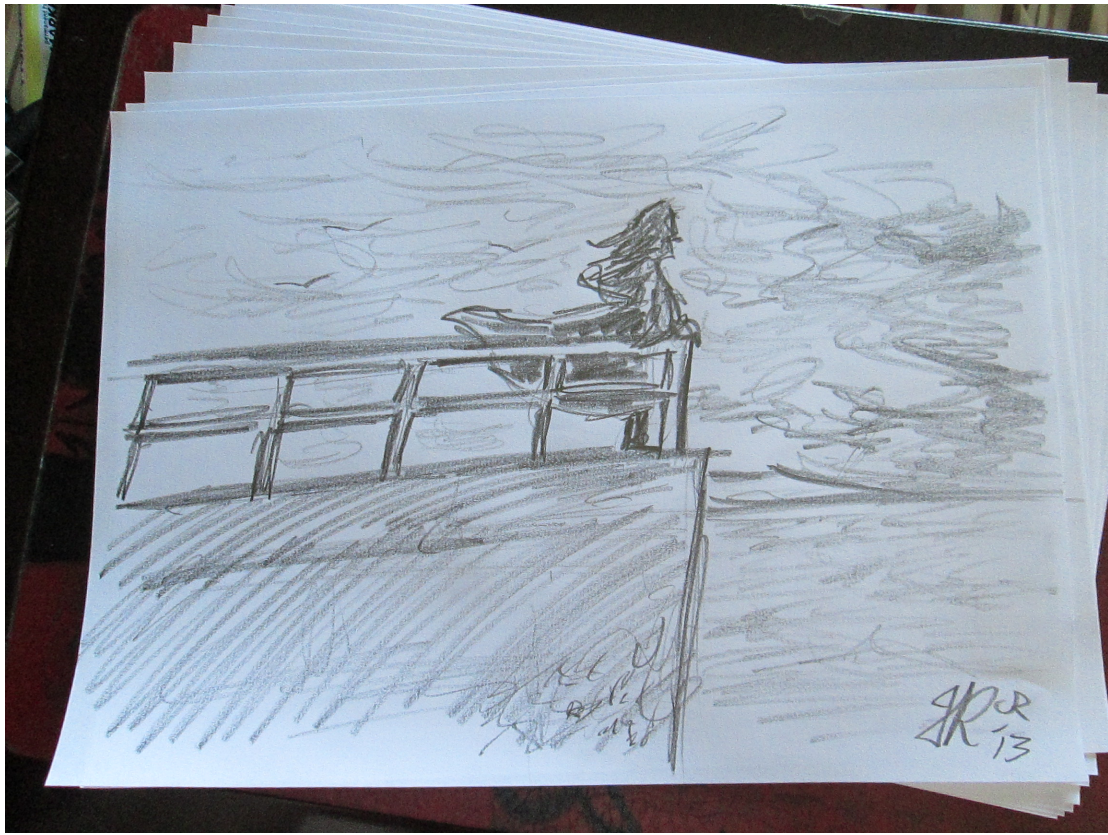
 View 6 more comments

 **Oisín Furlong** Dudes
Like · Reply ·  1 · 19 hours ago via mobile

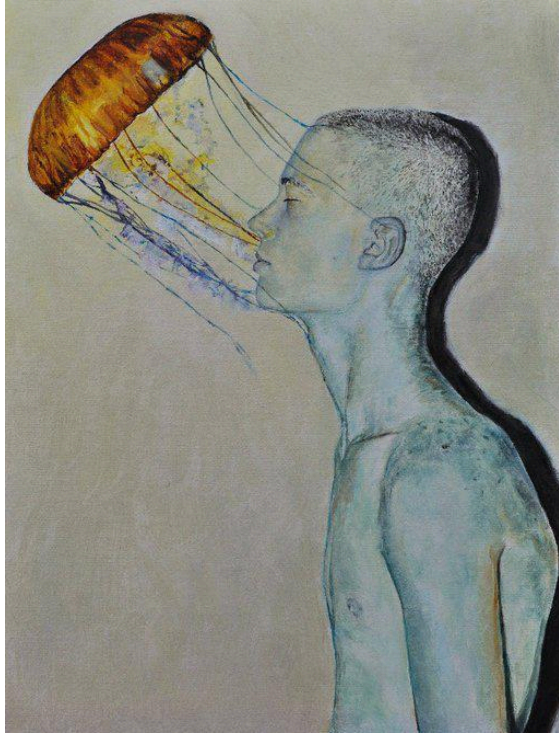
 **Laura O'Donnell** I'm sorry but the first thing that came into my head was 'shiver me timbers'. Sarcastically a horrible thing to say considering the circumstances in which the seven men lost their lives that night. But the possibility of the timbers splintering while c... [See More](#)
Like · Reply · 15 hours ago

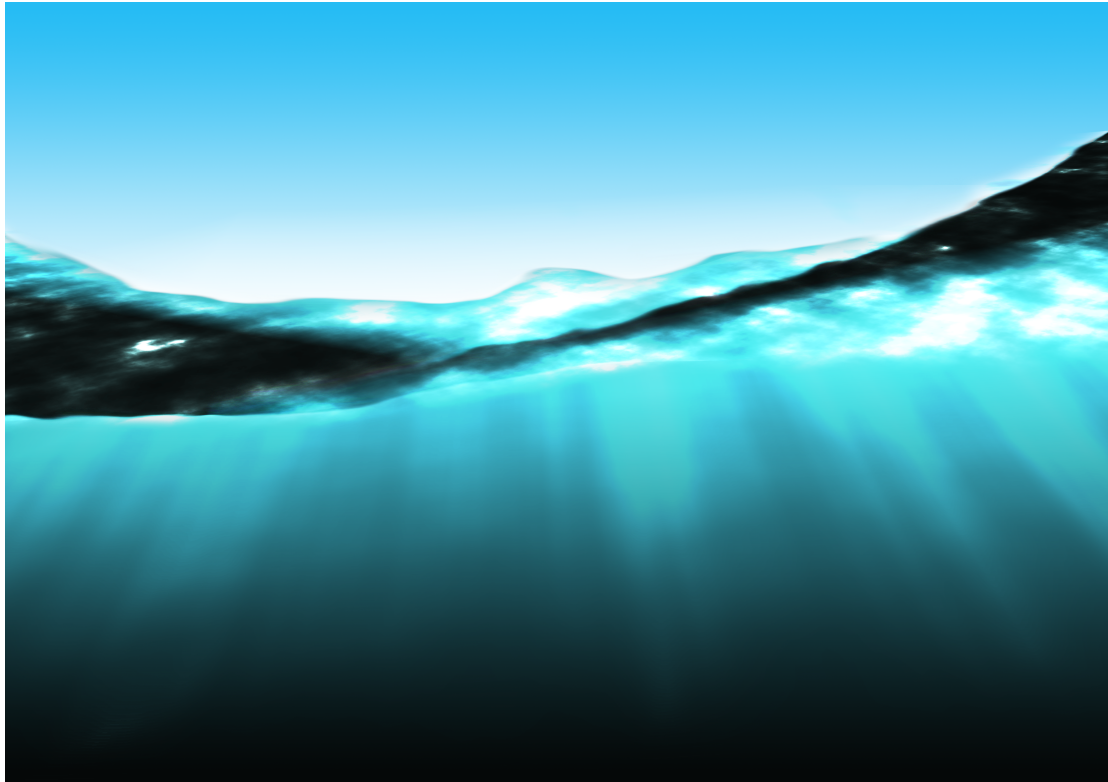
 Write a comment...

(Figure 26 Fan submissions)









(Figure 27 Final design)

Newspaper scene-



the two-hour
last landings.
est give four
d.

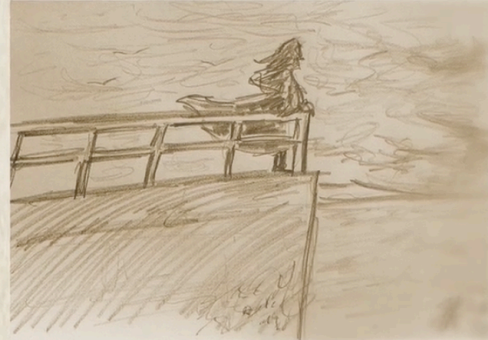
from shore. On Thursday night, shortly after the alarm had been raised about the south-east's second sinking, another Irish vessel working on the Porcupine Bank was refused permission to take shelter in the west because he hadn't given his requisite notice.

of the agonising wait for news of the Carrickatine. "It's very hard to accept what has happened when you do not have a body to bury. Terry was a very quiet fellow. He could be in the house for a week and you would not know he was there.

Imagery by John Ruddy

FOR MISSING FISHERMEN

the fishing trawler, the Carrickatine, which sank almost 10 miles from shore. It was formally buried at sea after the search for the 75 ft vessel was abandoned. Arrangements are made for a private ceremony. Since the vessel sank last November, the wreck has not been located despite a search for fish boxes from the ill fated trawler came ashore on Tory Island.



The Rescue Services confirmed yesterday that the search, involving a service vessel and many small boats, covered 51,000 square miles from Co Donegal to Co Clare. An underwater search covered

A STORY BY EVELYN MURRAY

The crew that never came home

Jeremy McKinney (27) is acknowledged to have been a skilled and competent skipper of the Carrickatine. He had tried various jobs "on land" but eventually decided to be a fisherman. He completed the skippers course at the National Fishery Training Centre, in Newcastle, about four years ago. Jeremy, from a nearby Merville, had taken over as skipper of the Carrickatine about six months ago. One of a family of five, he and his brother, Conal, had been interested in buying a fishing trawler.



Conal McKinney (29), the brother of the skipper, had worked in computers in the UK and had decided to return home and become a fisherman. The Merville man was known as a very good musician who played the guitar. He was the only married man in the

By John

Stephen Kelly (16) had just begun his career as a fisherman. He

... have been urged to
 a care as up to 40mm
 rain is forecast in some
 the country. Flash flooding
 sed in north and east
 as well as most of Ulster,
 navy rain. Met Éireann has
 weather warning to the
 public, as well as a small
 rning to fishermen as
 ach force six or higher
 ut the day.

... also expected to reach
 e tonight on coasts from
 ed to Malin Head to
 head. It will remain dry in
 of the country, but heavy
 continue overnight in the
 st. Showers will continue
 and on Wednesday with

vessel delayed



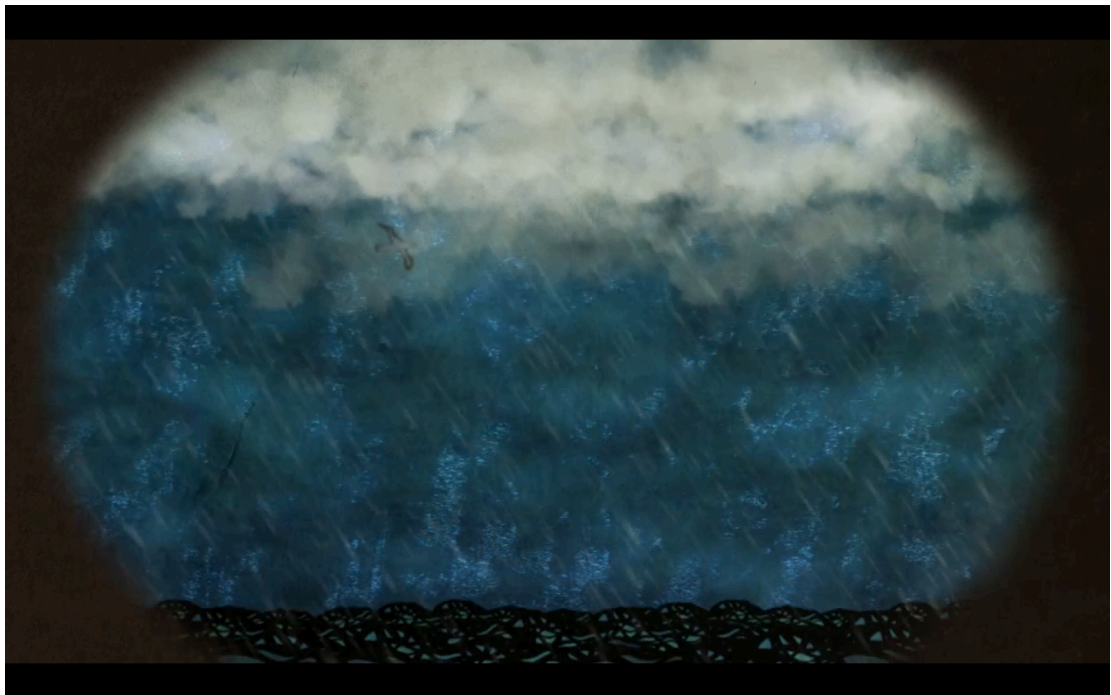
continuing lack of
 acknowledged that of
 use of local fishing ves
 to an earlier recovery. I
 investigation required
 raised with as litt
 possible, he said.

Mr Power said
 communication with
 the Marine was still ver
 looking for a tonne of
 would have been raised
 24 days since the acci
 there is some possibl
 been raised weeks ag
 since the accident beg
 some possibility that
 be on board. Perhaps
 straws, but it is all we
 week the Department

RELATIVES of the fishermen lost in the
 Dunmore East fishing vessel Jenalisa were said
 to be "very angry" this week at the latest setback
 in attempts to salvage the wreck off the
 Waterford coast. "We don't know who to
 believe, where to turn to now," a Fianna Fail
 councillor and uncle of one of the victims, Mr
 Geoff Power, told The Irish Times. "Anxiety has

Open ocean scene-







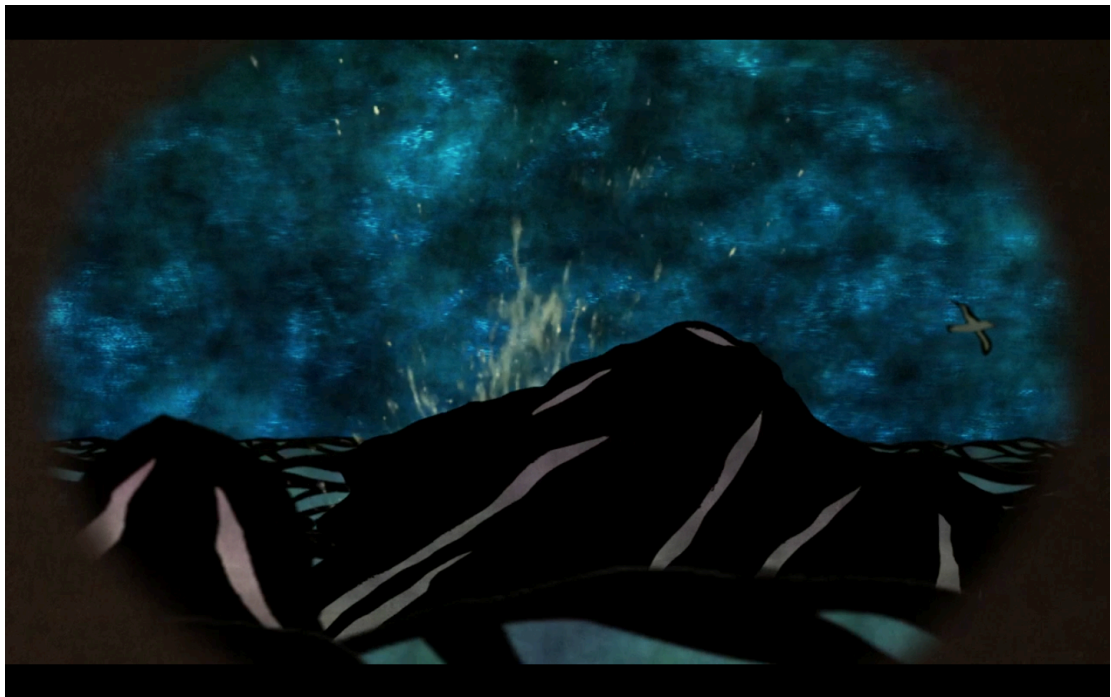
Underwater scene-

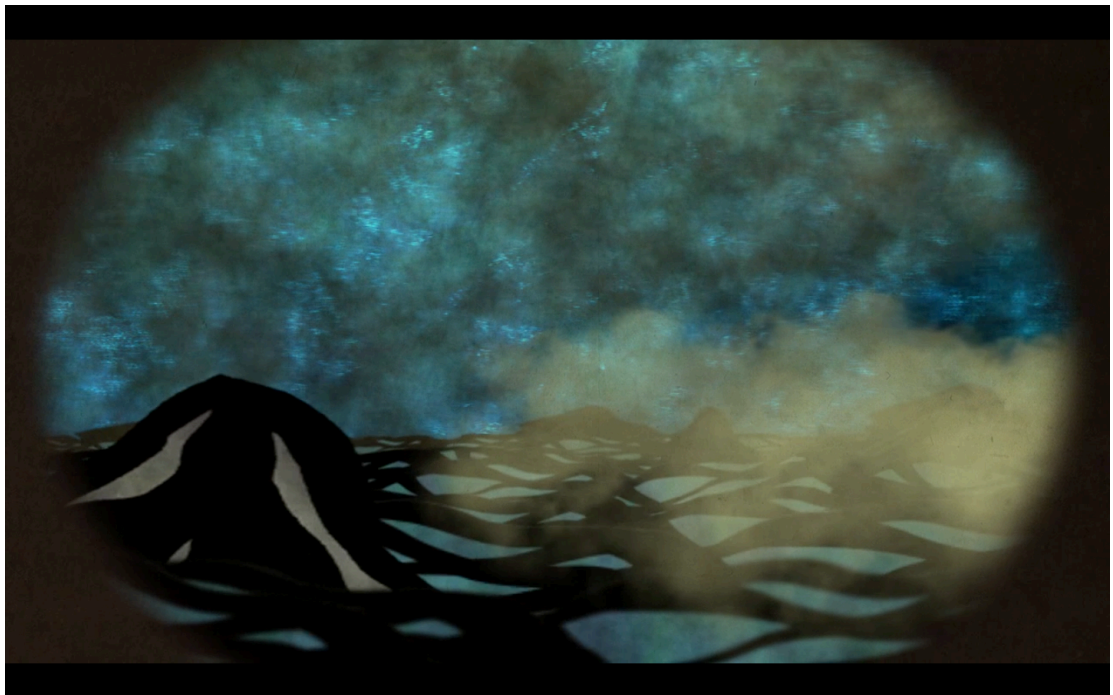
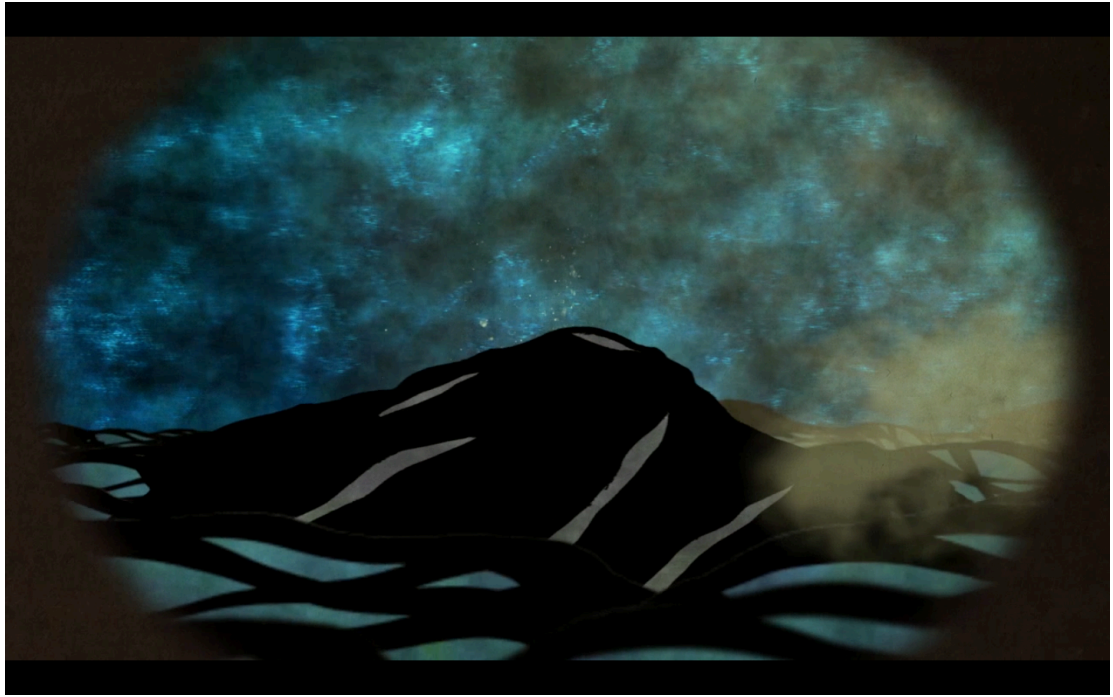


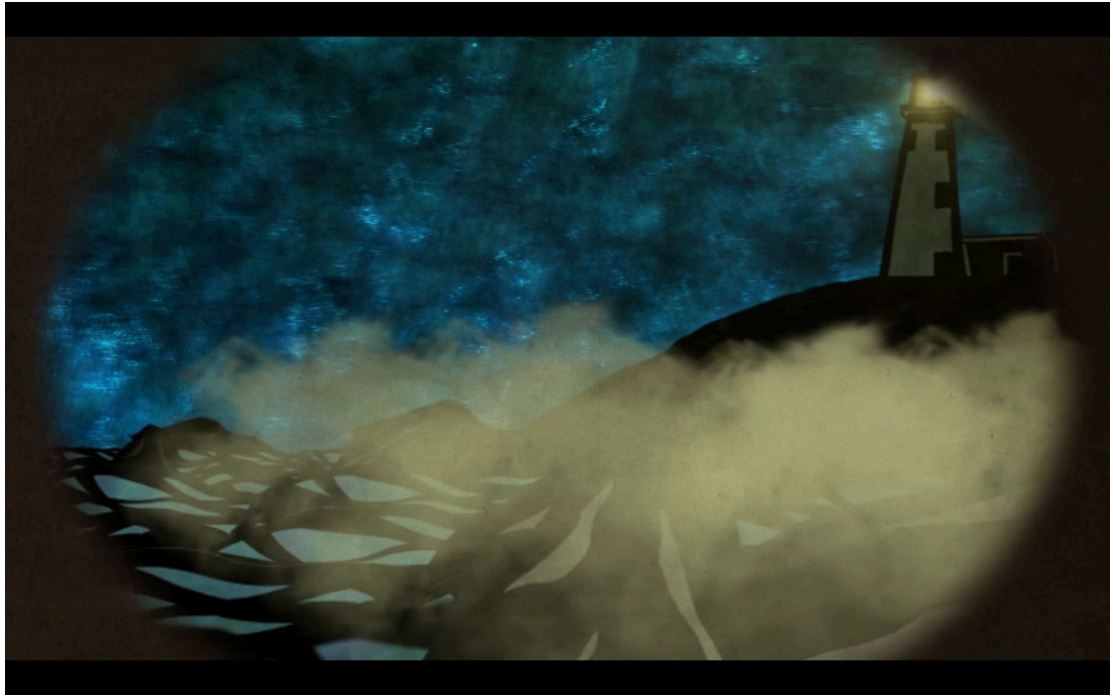




Lighthouse scene-







(Figure 28 On stage graphics at EP launch)

