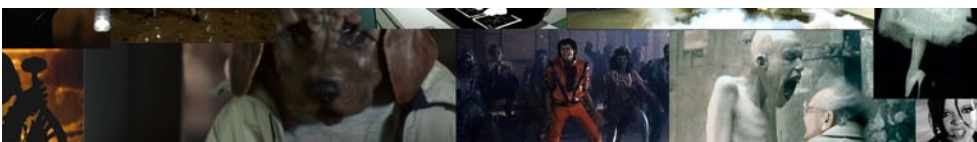




the music video - a medium between art and commerce



MASTER THESIS IN MEDIA PRODUCTION, OCTOBER 2008

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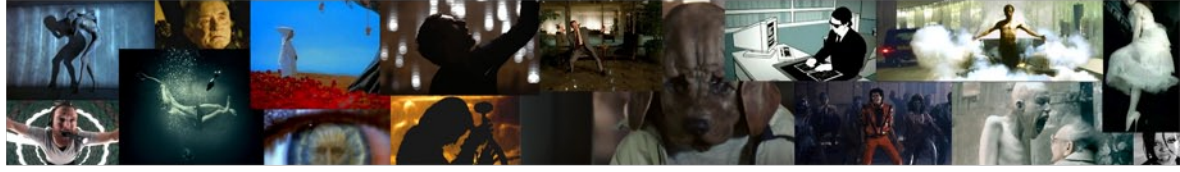
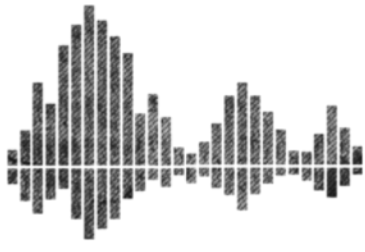
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introduction

Video can be translated as “I see”¹. Does music video then mean “I see music”? The close relationship of pictures and music has existed since the beginning of films with sound. Those days, the pictures dominated and organized the music, though. The latter was decorative padding, auditory enhancement and amplification of the mood within the film or seldom part of the storyline. The auditory and visual presentation of content in film has elated the human beings from time immemorial.

Music videos turn around the established role allocation yet: They use visuals to support the music, to create star images; they use the pictures as advertisement for the music and for themselves.

From the very beginning, this function to advertise an album or an artist caused a negative reputation for the music video as simple commerce to sell more and more records.

Nevertheless they have become a tremendous successful medium, which was not just advertisement but as well a product to be sold itself. In turn this can be ascribed to their source of inspiration - the film and video art, especially the Avantgarde. Video breached consciously with all the rules of traditional film making and became a medium of distinct youth cultures, which were looking for differentiation to the adult world by watching these small movies.

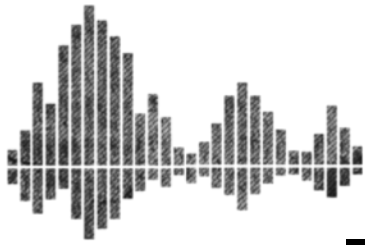
While the music video had his comet-like break through and climax with MTV on television, it is now mainly placed on the World Wide Web and therefore it is up-to-date as ever before.

But besides this success, the advertising image still adheres to the music video. This paper attends to the question if the music video can be designated as medial synthesis of the arts, which finally even influenced its former source of inspiration - the film - strongly.

Is it even possible to stringently categorize music video in art or commerce?

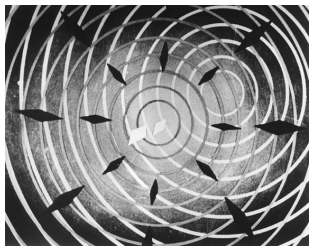
With the help of a historical abridgement of the development of music videos, three exemplary analyses and an examination of the perception of the short musical films, we want to approach the difficulty.

¹ cp. www.wikipedia.de



the history of music videos

The success story of the music video as we know it today has its very roots far back in the 1930s. The first fractions of the later modern version of music videos are to find in the work of Oskar Fischinger, an engineer and draftsman, born in 1900 in Germany. At the age of 22, he already owns an animation company in Munich. His work is often described as visual music: wired moving coloured paintings in astonishing union with music. He aimed for combining two of his great passions, music and graphic art, therefore the result of a lot of handmade experiments were seen as first steps on the long way to music video. Abstract forms moving, melting wax, swirling and curling liquids and later on as well photograph collages were put together in a psychedelic manner. Many of his handmade effects were precursors to later digitally generated special effects. One example is his work “Allegretto” from 1936, originally made as a film insert for a Paramount Picture production. The production company wanted to change it into black and white, so Fischinger refused and bought back the copyright. The short film mainly consists of moving concentric circles and bright colours. During his career Fischinger worked for MGM, Paramount Pictures, Orson Welles, Fritz Lang and other famous artists and production companies, but one of his most famous works was for the animated musical movie “Phantasia” for Disney Pictures¹.



„Allegretto“ of Fischinger



„Panoram“ (1941-1947)

Obviously even closer to the music videos nowadays were the so-called “soundies”, which were popular in the narrowed time period from 1941-1947. These about three minutes long films were presented in public spaces, such as bars, restaurants and clubs via a “Panoram”. The Panoram was a big machine, comparable to a juke box, but with a 20 inch screen². By inserting a coin, one of the movies was displayed via a background projection of the 16mm film material. The movies presented were not just musical pieces, as well animations and sketches were shown. But the main focus was on cut-outs of musicals or special produced musical movie clips with narrative elements. Those days they were far away from the fast and psychedelic montages of the later music videos. The mood was always positive and exhilarating and the movies appeared calm.

1 cp. www.brightlightsfilm.com

2 cp. Rötter, Günther. Videoclips und Visualisierung von E-Musik. In Kloppenburg, Josef. Musik multimedial.



The pieces were produced by Minoco and RCM Productions mainly and emerged to be the first platform for later stars as for example Doris Day and Louis Armstrong. During the six years, about 2000 of such clips were produced and published. The production of one clip happened within one day and started with the recording of the music piece. The second step was the mimic re-creation of the performance. It was not possible to combine these two steps, because the big microphones would have hidden the singer and musicians in the picture. Due to the technical progress, the amount of Panorams was reduced fast, as they appear bulky and unhandy³. Another aspect was the small screen, which was not attractive to look at for a longer time period. In addition, the television conquered the living-rooms and took over the function of visual and auditory entertainment.

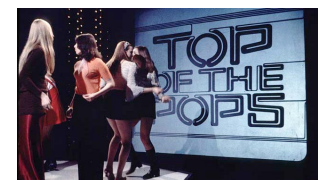
But one essential thing already happened in these early days of music video: the relation between music and picture changed. Before music was a supportive element for movies, a background decoration. But now already in the soundies pictures start to support music, so the relation between these two elements was inverted.

In the early 1960s there was a boom of music programmes on television in England, for example “Top of the Pops” and “Juke box jury”, which invented the playback performance on screen⁴. The artists just had to move their lips and act like playing their instruments while their record ran in the background. The new possibility of the playback was an important step in the clip production, as it now was possible to repeat certain parts over and over again with perfect synchronization in the end. The popularity of these programmes shows the demand for the visual presentation of the musician; fans want to see who the person behind the music is.

The soundie had a kind of revival at the beginning of that decade. The “Scopitone” was a machine comparable to the Panoram in the 1940s, but with a larger screen of about 24 inches in the diagonal alignment⁵. With the Scopitone it was possible to project 16mm movie material in Technicolor. As for the Panoram, short music clips were exclusively produced for the Scopitones just within a few hours and with a minimal budget.



2 Soundie examples



Top of the pops

3 cp. Rötter, Günther. Videoclips und Visualisierung von E-Musik. In Kloppenburg, Josef. Musik multimedial.

4 cp. Rötter, Günther

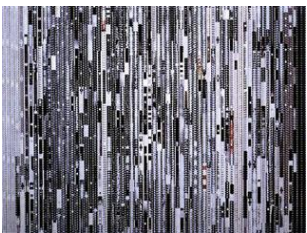
5 cp. Rötter, Günther

In the meantime The Beatles started to produce music films like “We can work it out” (1965) and “Paperback writer”⁶. Although they were not clips in today’s sense, they were promotion tools using a scenic display format. Another example is “Have you seen your mother baby, standing in the shadow?” (1966). This was one of the first montages of a performance (in this case of The Rolling Stones) and photo material. In 1967 The Beatles and Avantgarde film-maker Peter Goldmann created short films for “Penny lane” and “Strawberry fields forever”⁷. For the first time the lyrics were represented with surrealistic pictures, which seemed to lack a connection to the song. Additionally effects like over-lapping, blurring, special colorization and fast-forward and rewind effects were used. The pictures no longer simply showed what was said in the lyrics. They rather set the mood or expressed the emotional state of the song by getting away from conventional display forms. “The visionary music and the imaginative lyrics long for a presentation in pictures [...]”⁸ Matthias Michel states.



Still from the Beatles
„Strawberry fields
forever“

Actually, the art of the Avantgarde and experimental films is often considered as the ancestor of the music clip, so the cooperation of The Beatles and Peter Goldmann is not really surprising. The fast cuts, the unconventional montages of found-footage material and/or self-produced film material and the use of special effects - typical for the Avantgarde film - was taken over by music video directors and pushed further to a new standard of editing film material within several years. So as well Bruce Connor’s “Cosmic Ray” (1962)⁹ can be seen as one of the first music videos. Another Avantgarde filmmaker, Pat O’Neill, showed in “Coming down (United States of America)”¹⁰ the consumption of the technical developments of that time period and maximum manipulation of graphics.



„Cosmic Ray“ by
Bruce Connor

Resulting from the success of these little movies described above, at the beginning of the 1970s, a new medium was born: the promos¹¹. The promos were the first real music videos. They were named after their main function to promote music albums and artists. In first line the videos should resume the function of the live performances which formerly promoted an artist’s album. Due to the high costs of touring, it was not possible for a lot of bands to tour

6 cp. Rötter, Günther. Videoclips und Visualisierung von E-Musik. In Kloppenburg, Josef. Musik multimedial.

7 cp. Rötter, Günther

8 Michel, Matthias. In Hausheer, Cecilia. Visueller Sound. S. 77

9 cp. Moritz, William. In Hausheer, Cecilia. Visueller Sound. S. 34

10 cp. Moritz, William. In Hausheer, Cecilia. Visueller Sound. S. 34

11 cp. Rötter, Günther

globally, so their album sale range was limited to the area they could serve with concerts. The videos opened the sales market widely. But especially in the United States, the short clips mainly worked as demos used by the labels for internal use, for example, for conferences, if an artist might be interesting for their company and if he might have sales potential on the music market¹². Nowadays the EPK, the Electronic Press Kit, took over this function. In a five to fifteen-minutes long video, there is information about the band members, the music style and the band's history. Additionally interviews with friends of the band, the family members and of course, the band itself, as well as material like photography and art works are shown to get a picture of the band and its potential. Parallel to the up-coming promos, bands like Genesis or Pink Floyd started to visualize their music during their live shows with elaborated lightshows instead of investing in promos¹³. This was due to the fact, that music artists at first did not understand the power of the music clips and felt no need to shot some. But establishing lightshow on touring clearly showed the tendency to feel the need of visualizing music.

In this decade, the video technique now had its great break through and measured up to film¹⁴. It had several advantages to the film technique. The most important aspect was the direct control of the compositing of the pictures and the simplification of the camera handling. Both entailed a shorter production time and therefore a reduction of production costs. Additionally, the digital post production offered a wide range of editing possibilities and gave the video artists greater ways of expression. For example, effects like the chroma-key were invented. The musicians were filmed in front of a blue screen (today mainly green screen) and later on the blue could be replaced with other material, for example, photos of landscapes or computer generated abstract forms. William Moritz calls this "the emulation of the Avantgarde art"¹⁵ in a cheaper and faster way. Eventually, the development of the video art can be considered as interplay between technical improvements and the creativity of video and film artists¹⁶. But not only the video technique progress was important for the further development of the promos.



Green screen studio

12 cp. Rötter, Günther

13 cp. Rötter, Günther

14 cp. Rötter, Günther

15 Moritz, Williams. In Hausheer, Cecilia. *Visueller Sound*. S. 26

16 cp. Wirth, Axel. In Gehr, Herbert. *Musikvideo und Filmkunst*.

In the 1970s, the 45-rpm record was invented and therefore became a crucial factor in promoting the whole album of an artist¹⁷. From each album, one or two singles were released and these were then instituted by the clip. But anyway, the music video was not the only promotional tool for a single and an album; it was more the pivot of a promotion strategy.

Beside all these developments, the music video hype did not kick off until Queen's "Bohemian Rhapsody" in 1975¹⁸. Before the release of the music video for the song, its sale stagnated. With the video being aired several weeks after the song release, the song jumped to the number one in the British charts and stayed there for weeks. The video works with an optical multiple duplication of the band members - heroizing them - and different cutting sequences fitting the refrains and verses in the music. Therefore it was the first clip to include almost all music video-typical elements and deserves being named as the first music video.

With that success obviously linked to the visual presentation of the song, European labels became aware of the power of the music video and especially in Britain a new era started, which will be called "British invasion"¹⁹ later. Actually, the era had even started before 1975 with bands like The Kinks and their "Dead end street" and The Who with "Happy Jack", both released in 1966. As Britain is a comparatively small country, there is no cultural or sub cultural movement unnoticed by the whole population. In Britain you find a high visual consciousness and therefore the visual style of a product is crucial for its success and in the end, an album or a single is exactly that: a product to be sold on the market. Britain's charts have always been a constantly changing list, almost every day it was possible to have a new number one or a completely re-arranged top ten. There was no gap between art and life, so no wonder, that here the first rock videos were produced, which pushed the promos to the next level of awareness in the public²⁰.

While American labels still ignored the new movement in the mid 1970s, more and more videos were produced and with the beginning of the 1980s, almost all modern bars, clubs and restaurants installed screens on which music videos were



Still of Queen's
„Bohemian Rhapsody“



Still of
„Dead end street“
by the Kinks

17 cp. Straw, Will. In Frith, Goodwin, Lawrence, Grossberg. Sound and Vision - the music video reader.

18 cp. Michel, Matthias. In Hausheer Cecilia. Visueller Sound.

19 cp. Shore, Michael

20 cp. Shore, Michael

presented and helped the medium to break through²¹.

With this development, the world wide music industry became aware of the possibility to overcome the stagnation of record sales by promoting music artists via music videos, as the short movies draw a lot of public attention those days. Finally, the production of the music video became economically indispensable for the music industry, even if the technique for such productions already had been available since years²².

Thomas Mank called the following era an “alternation planned by the industry”²³. This had its kick off with “Video killed the radio star” by The Buggles on September, the first, 1981 on new born MTV (Music Television, showing videos around the clock).

Not that there had not been other music programmes up to that day presenting video clips, but they were limited to thirty minutes programming mainly. In 1979, for example, started one of MTV obvious predecessor, “Pop Clips” with VJ Charles Fleischer, a former comedian (well-known for being the voice of Roger Rabbit). Not to be mistaken, the occupational title VJ - pronounced “VeeJay” - did not exist those days. Fleischer was placed in a surreal, technical surrounding including a console with which he seems to handle the videos. After announcing the video clips, he started them “manually”. This programme was created as promo-tion platform for Time Warner’s record division and aired on Nickelodeon. Warner Cable wanted to buy the concept sort after and then came up with MTV, a twenty-four-seven music video channel, presenting nothing but music videos²⁴. It seemed to be a sensation, because of the constant picture flow and the impression of never seen technique and aesthetics. As mentioned beforehand, the presented clips were still mainly European productions in the first months of being on air and therefore the clips gave MTV an exclusive appearance, which was unique at that time. This phenomenon was then finally called the “British invasion”.

In Germany, a programme called „Formel Eins“ caused a furore (MTV was not available in Germany until 1987). It was aired on different channels under public law. The show was a mixture of band performances on a stage in the studio and the presentation of music videos, which was completely new to the audience.



MTV logo 1981

21 cp. Shore, Michael

22 cp. Shore, Michael

23 Mank, Thomas. In Hausheer, Cecilia. Visueller Sound.

24 cp. Shore, Michael

Soon the programme gained cult status and was part of the youth culture comparable to MTV in America.

In line with the kick off of MTV, the production volume of music videos increased rapidly due to several developments. On the one hand musicians became more aware of the power of the artist's image and therefore of the power of music videos, as they help establishing images of the stars. But not only for image reasons, more and more bands became interested in music videos. Bands like DEVO considered them as a new way of expressing their creativity together with their music and understood music videos as lone-standing art form. Some of DEVO's music videos they directed themselves or in close cooperation with the director²⁵. Even if they had started making music videos before the start of MTV, they helped other artists to understand the importance and strengths of the visual presentation and kept being innovative in the 1980s in their video art by creating parodies on Hollywood movies or The Rolling Stones-videos and repeated characters throughout the videos.

On the other hand the up-coming synthesized music based on complete new techniques in the music production area demanded a new form of presentation²⁶, as it still was not possible to bring synthesized music to live performances or just with reservations.

New in this music style was, that the image of the band or the artist was even more important than his musical talent. Before, music video show extendedly the rock star playing virtuously his guitar and hitting the drums hard, but with computer generated music, the artist was not a performer in the same sense as traditional musicians.

Video artists, as well from the Avantgarde again, more and more enter the medium music video to now make money from their art and to get acceptance in the public as they often stayed underground heroes before²⁷. Nevertheless the most names of directors of well-known music videos stayed unknown to the public, as they were not mentioned in the labels MTV put at the beginning and the end of a clip. MTV explained, that the videos should promote the song and the band, but not the director just like TV commercials do for everyday items²⁸.

Disregarding the missing esteem for their work, the music video artists build some

25 cp. Shore, Michael

26 cp. Rötter, Günther

27 cp. Mank, Thomas. In Hausheer, Cecilia. Visueller Sound.

28 cp. Shore, Michael



Still of
DEVO's „Whip it!“

kind of network, in which everyone knows everyone. Later MTV changed their attitude towards naming the directors in the labelling, which resulted finally in increasing quality of the music videos. The music video directors got more attention than ever before and with getting the name displayed, a lot of careers had a comet-like upswing, as the directors were offered more and more jobs²⁹. Some directors even made the desired jump to feature film as, for example, Spike Jonze or Michel Gondry.

With the boom of the music video thanks to MTV, the major labels started their own video departments to save costs³⁰. Depending on the band's sales potential a budget was fixed, and with the help of show reels of already made short movies and clips being sent to the labels, a director for the music video was chosen.

Videos were now simply created to be on MTV, so the question behind a high number of productions was now "What do we have to do to get it on MTV?" instead of "How could we create something fitting the music and artistically?". Some bands even produced two versions of their music video: One to be aired on MTV or other mainstream music programmes and another more controversial one for the club and bar screens, which were still popular and not censored as the MTV programme was. One example therefore is Duran Duran's "Girls on film" directed by Godley and Crème. The uncensored version showing a lot of naked women and obvious sexuality was just shown in clubs and bars, but never on MTV³¹.

"[...] The tragedy of this is, that people who do have something unique and stimulating to say will be the exceptions to the rule, they'll be underlings, the serfs of the new corporate-feudal state, struggling in the fringes while the mainstream of the music video just goes along being record company baby pictures and puzzling evidence and chimps on parade... the same old escapist nonsense"³² says Gerald Casale of DEVO. This is still valid for music video nowadays, as record companies - especially in Germany - still have the overall control of the artist's music videos from the treatment to the director to the post production to the end product. Exceptions are mainly forced by artists (in case they are already well-known), who come up with own ideas and wishes for certain directors to work with and sometimes even put their own money into the projects.



Stills of Duran Duran's „Girls on film“ (director's cut)

29 cp. Ratner, Bret in Schwartz, Lara M., „Making music videos“

30 cp. Shore, Michael

31 cp. Shore, Michael

32 Casale, Gerald, In Shore, Michael. The rolling stone book of rock video.



Still of
Michael Jackson's
„Thriller“

One famous example for such an arrangement in the 1980s was Michael Jackson's "Thriller" directed by John Landis. Jackson worked on the treatment together with the feature film director and had such a strong believe in the project to spend his own money on it and the result is history: "Thriller" is not just the one of the most expensive music videos but as well the longest and the most successful one of all time³³.

So today's gap between mass production and unique pieces of art already started growing in the first days of the medium and its boom. At the beginning of the 1980s about 20 videos were produced each month.

In 2000 the number already increased to worldwide 2000 videos each year³⁴ and today the numbers blur due to easy-to-handle technique usable for everybody and new platforms especially on the web. According to Hans-Otto Hgel less than 10% of the chart music pieces have NO video³⁵.

Already in the 80s, MTV had to make decisions, which videos to show and which not. The target group of MTV was young urban white males and therefore the daily rotation almost just consisted of pop rock videos of white musicians, so a long time MTV had to struggle racism accusations³⁶. As MTV then made special cooperation contracts with six major labels in the United States³⁷, this determines the videos shown as well. Even nowadays there are several obstacles to negotiate to get on heavy rotation: first you have to come from specific music genres as already mentioned (today's range is of course greater than in the 80s as MTV opened up for Hip Hop and other music genres). Then there is the censorship eliminating sexuality, violence and critics offending the MTV sponsors³⁸. The last obstacle are the exclusive contracts between MTV and the major labels, handling special conditions about licensing fees and exclusive rights to show certain clips. For example, for a special amount of money MTV is allowed to chose freely 30% of the produced videos to be shown in the programme flow and as trade-off the label gives 10% of its videos to MTV, which the channel then has to show³⁹.

Of course, it is possible to break through this system with an outstanding video as MTV still claims its position as cutting-edge programme and - besides some

33 cp. Shore, Michael

34 cp. Rtter, Gnther

35 cp. Hgel, Hans-Otto

36 cp. Hgel, hans-Otto

37 cp. Goodwin, Andrew. In Frith, Goodwin, Lawrence and Grossberg. Sound and Vision.

38 cp. Interview Markus Kavka (MTV host and music editorial journalist)

39 cp. Hgel, Hans-Otto

disputable actions behind the scenes - it really has been from its very beginning. MTV invented a completely new television experience with visual aesthetics taken over from the videos presented and from innovative sponsors like Levi Strauß and Coca Cola. With its meritorious campaigns against AIDS and global issues, MTV became an artwork itself. MTV does not just sell music, it sells a lifestyle⁴⁰.

This is a reason to take a closer look at the history of MTV, which can be subdivided into four phases:

From 1981 until 1983, MTV had an astonishing kick off presenting mainly European music videos, which gave MTV its edgy look. The next phase starting in 1983 and lasting just until 1985, the new pop music of the European artists ran out of fashion and MTV had to conquer new demographics by focusing now on rock music and heavy metal. MTV competitors were beaten with signing deals with six major labels and overcoming racism rumours.

In these years the first discrete programme slots were created.

These slots were pushed further in the third phase starting in 1986 by inventing a more traditional programming schedule. But even with opening up the music scope, MTV ran into a crisis with a loss of its popularity by almost 50%.

The Warner Amex Company sells MTV to VIACOM in 1985 and with a wider variety of rock and pop videos and as well rap and hip hop clips, the channel slowly healed. In 1987, MTV Europe started with Dire Straits' "Money for nothing".

In the current fourth phase beginning around 1993, the MTV network offers a more magazine style program with news about music, movies and celebrities to keep up to the demands of the current youth culture and their new desires⁴¹.

Especially nowadays, MTV seems to move away from its roots, the music videos, to an entertainment channel providing comedy and reality soaps, cartoons and news shows. What was spectacular before, is now ordinary, so the once attractive picture flow of the music videos is now replaced by the fascination for series and soaps at least if you talk about television.

The fascination for music videos has new platforms as YouTube and MySpace on the web or the iPod as a mobile device to consume clips. Additionally, cell phones are used to watch music visualizations, or the videos are used as ring tones.

40 cp. Rötter, Günther

41 cp. Goodwin, Andrew

Especially MySpace.com takes over the function MTV had in its early days. Even unknown artists can place a profile on the platform with information about the music style, the band history and the band members and add a player to their page. Interested users can listen to the music of the particular band here. As the MySpace pages can be customized, almost on all profiles you as well find music videos, of course of different qualities, depending on the status of a band and the money they spent on shooting one. Some are even just self-made cell phone-camera videos of live-performances. The advantage to programmes like MTV is, that the music fan is not limited to specific programme schedules for finding new songs and artists in his preferred genres. On MySpace, all bands are available around the clock and with all-in-one information about the band. Therefore the bands can draw attention without being on television and start selling records before they are really public well-known. For example, German hip hop legends like SIDO started with a small fan base in Berlin. It grew fast by releasing a first hip hop video on the web and the artist suddenly sold a lot of self-produced records before even being on a label⁴². And this is just one example of an artist made by music videos on the web.



Still of
„Straßenjunge“ by SIDO

A. Bonney compared the development with the one in other art fields: Photography did not replace the painting, video did not replace film, and neither internet will replace the video. It is more about assimilating old forms of art combined with new technology and this gives the artist new ways and channels to express himself. In the end, there are videos again displayed on the web, so with the internet a new and powerful platform was entered by the music videos⁴³. With the mass production once again increasing due to the internet, the budgets more and more shrink to a new low level. Today a standard music video costs about 10.000 € to 35.000 € and just a few exceptions cost up to 50.000 €⁴⁴. As well the creativity level seems to be falling ad infinitum. Most videos were shot in a single location, where the band is placed in a more or less spectacular backdrop. The only action is the performance of the band playing their instruments and singing, or the band dancing (in case of pop videos), with fractions of other material to interrupt the performance and give a slightly interesting component to the music video.

42 cp. Interview Che Andre Bergendahl (director)

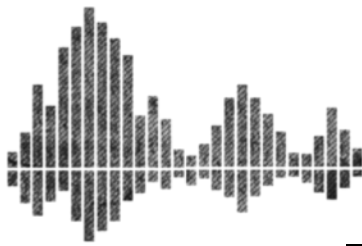
43 cp. Bonney, A. In M. Kwella. Is video dead?.

44 cp. Interview Che Andre Bergendahl (director)

What changed is the material used. From the cheaper video format, today a lot of productions switch back to 16mm film material to achieve a cinematic look⁴⁵.

Sometimes this is the only evident expense factor.

So it is really welcomed, that some artists and music video directors still use the music video to express creativity and give it sense to outstand of the mass productions and saving the medium's image. Otherwise the question, if a music video is art or just commerce, would be answered quite fast. But this will be discussed more detailed in a later chapter.



from the script to the screen

Beside the discussion if a video is art or commerce, it all starts with a song, maybe the first single of a newcomer band or a single release of an already established artist.

The song, the lyrics or even just the mood of the song are the basics for the first ideas how a video should look like. Often the artist and the label come up with first ideas before contacting music video directors or producers.

The person responsible for that is the A&R (“Artist and Repertoire”) - the person who takes care of a particular artist. He is - besides taking care of the video - in charge of the contact to music producers, the course of the music recordings, communication with art departments and of the bookings of the artist¹.

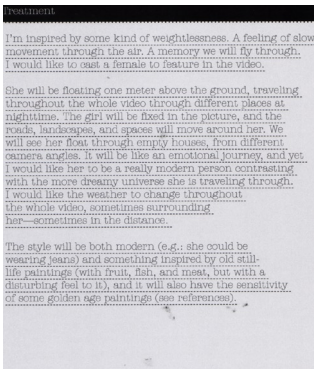
Because of the tendency to a certain look and the genre of the music (some directors are just working within one genre or closely related ones), sometimes particular directors and production companies are chosen to send the song to, sometimes labels even work closely together with two or three and give a lot of jobs to them². Often along with the single, the first ideas and expectations for the video are sent to the directors and producers as well as existing cover artwork or photos of the band. The latter is important as music videos sometimes are created specially to institute a certain image and this, of course, has a great influence on the idea brainstorming. For an artist of the black metal genre, you will have completely different pictures in mind as for a pop boygroup.

Additionally, in case of an already well-known band, it is interesting to push their images maybe to a new level, but seldom the image changes completely not to disappoint long term fans.

After the first brainstorming, the director comes up with several ideas, which are written down in a so-called treatment, comparable to the one for feature film³. The treatment gives a short overview of what the video is about, the look of the pictures and what happens within the pictures. It does not describe the video to the detail, but by reading the text, the label and the artists already can imagine, how the final product will look like.

After the agreement for a treatment on the side of the label, the negotiation for the budget starts⁴. Often even the label president is involved here, because the video is a part of an overall promotion campaign and the president overviews the whole

- 1 cp. Schwartz, Lara M. Making music videos.
- 2 cp. Interview Che Andre Bergendahl (director)
- 3 cp. Schwartz, Lara M. Making music videos.
- 4 cp. Reiss, Steven. Thirty frames per second.



example of a written treatment for Röyksopp's „What else is there?“



example of a graphic treatment for „Hysteria“ by Muse



process to assure a corporate output and adherence of the budget range⁵. The director or producer fixes a price for which he would do the music video. In his calculation, there is the renting of the necessary equipment and the location(s) together with the catering, the salaries of the crew working on the project and the costs for special backdrops and effects included. The gain, the directors or the producers make, equals the remains of the set budget after the deductions named above. Therefore it is essential to make a detailed calculation not to come out with zero benefit or even losings in the end. On the other hand - due to low budget ranges within the label politics - the calculation should not be too high. In this case the label will give the job to a cheaper production company. In the end, the trick is to get special conditions with film and video equipment rental companies and location owners. Music video workers and related companies therefore have a big network, where everyone knows everyone, so that they all help each other. Sometimes jobs are even passed on to colleagues in case a director is not interested, but knows someone who could be⁶.

After the budget is set and the treatment is approved, the label together with the management and the artist books the job.

Now the pre-production starts and the detailed planning kicks off.

It depends on the complexity of a production, if a script is written; sometimes not even storyboards were created, at least not in Germany. The way of work in the United States, for example, differs apparently from the one in Germany, as always storyboards are created to be able to give the video an adequate look as the whole team works with the storyboard. From the director of photography to the property master everyone knows exactly, how the video will look like and adds his accomplishment of his task to the project considering the overall intended look. Nevertheless, a shooting plan is prepared and based on that, a team is compiled. On the set you always need a director of photography and an assistant to the director of photography or a camera operator, a line producer, a UPM (Unit production manager), technicians for the lighting, property masters, wardrobe and make-up, catering as well as one to two set runners and, of course, the director. The next step is the booking of the location. Many shootings take place in studios as this solution has many advantages. Among other things, these are the independence from the weather, the easy availability of electricity and the variety



example images from the storyboard of Yalil/ Respire's „Mickey 3D“

5 cp. Schwartz, Lara M. Making music videos.
6 cp. Interview Che Andre Bergendahl (director)

of possibilities considering prop building and light adjustments. Another aspect is, that sanitarian facilities and dressing rooms for the artists are already available in professional studios and does not need to be arranged additionally⁷.

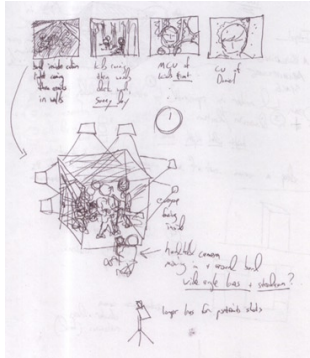
Of course, the booking of the location is mainly based on the idea of the script, so besides studios, locations like bars, hotels, clubs, rotten houses, modern or classical apartments, churches and so on are sift through to find a fitting surrounding for the shooting. In line with this, often special permissions are necessary, sometimes from the private owner of the location and sometimes even from public facilities as the fire workers in case of a shooting including fire or pyrotechnics, or the road traffic licence department in case of a shooting on public streets.

All this preparation (together with treatment and budget negotiations) does not take longer than 7 to 10 days as the music video industry is a really fast one.

The prepared shooting schedule does not allow more than two days for the shooting of a video nowadays. The usual shooting time is actually one day; two days are for videos with elaborate scripts or effects. This single day is stuffed with arranging and re-arranging the set (sometimes several times), shooting all members of the band from different angles and with moving or stable camera for all parts of the song, shooting supernumeraries (in case you need them) and shooting additional editing material. Such a working day starts early in the morning and ends with the last clapper board or better the dispelling of the set, sometimes late in the night.

As today a lot of music videos are shot again on film, mainly 16mm, the material is often digitalized overnight to save costs and to be able to quickly start the post production process⁸.

The post production often takes just two to three days and in exceptional cases five to eight days. Here a rough cut is created. This first version is given to the label. Together with the artist, possible and necessary changes will be discussed and imparted to the production company. After the fixing of the potential problems and adding special effects in some cases, a final version is given to the marketing department of the label, which then uses it for handing it in to music television channels as MTV, placing it on the web or other issues in conjunction



set notes for light and camera arrangement



set shots from Taking back sunday's „Twenty twenty surgery“ and Herbert Grönemeyer's „Mensch“

7 cp. Schwartz, Lara M. Making music videos.

8 cp. Reiss, Steven. Thirty frames per second.

with the marketing strategy for the particular artist⁹.

Of course, this is a really brief and general description of how music videos are made. The production time varies a little concerning the director's or even the artist's attitude towards the video and the creative standard the video shall achieve. So the description given is the one for an average production of a music video, but the several steps equal the high standard production and the mass production steps but with more time and more effort in the single parts of the production process. An example for that is the often skipped creation of a script and a storyboard in the pre-production as already mentioned above.

Also changes in the idea, maybe due to cost problems (for example, caused by high location fees), can re-arrange the whole scheduling as then new budgets have to be set or new locations have to be found and so on. Sometimes the whole idea of the music video is changed in case too many problems emerge.

As well directors can be an interesting factor in the production schedule.

For example, Chris Cunningham (well-known for Aphex Twin's "Come to daddy"-video) worked on the video for Madonna's "Frozen". Both, Madonna and Cunningham, are great artists and both are aware of their creative power, so already during the shooting several problems occurred, when both had different visions on a single shot. But even worse was the post production, when Cunningham seemed to be disappeared without a trace with the whole material to edit it in more than three weeks. Because of this unusual artistic ambition of Cunningham, Madonna's single release - including all promotional shows - had to be deferred. By the way, this is finally a fantastic video with a special and intense mood and artistic pictures, dark and melancholic and definitely emotional. Finally, the production time of a music video ranges between 10 to 14 days from the first idea to the finished version.

"Promo videos are part of the pop business, and as pop music itself, things happen very quick. You don't have time to drag on and on analyzing the damn thing over and over. You go with guts instincts"¹⁰, Kevin Godley from Godley and Creme commented the process.



wardrobe at video shot of „Re-offender“ by Travis



post-production process: editor working on material

9 cp. Schwartz, Lara M. Making music videos.

10 cp. Reiss, Steven. Thirty frames per second.



The third version of a performance video is one without any relation to reality, meaning that neither a stage nor other live performance equipment is present in the shown picture. The artist is performing in a monochrome surrounding, mainly black or white. The important part in this form of performance video is the performing itself, the singing or playing the instruments in a special virtuous way. It does not matter, if the instruments are plugged or not, because just the capability of performing that song is essential in this case.

b. concept video _____

Under the collective term concept video, there are as well three sub-categories to be described in detail now.

The first one comes from the music videos „big brother“, the film itself, and is called the narrative concept video. The video representing the song tells a story with a plot comparable to the plots that the viewer knows from cinema films. It follows the plot paradigm by having a leading-in and gradient action as well as certain plot points to give a frame work to the story told. An example for this category is “Seven days” by Craig David, directed by Max and Dania, who work in a directing partnership naming themselves “MAD”. In the video, the artist tells the story of a strange week to his hair dresser. Everyday seems to be Monday and all the things that happened on Monday repeat over and over again, so he is stuck in a time warp. But every time he improves a detail to work out better the next day, for example a beautiful young lady asked for the time, but he has no watch and she walks on, so the next day he brings one and gets her phone number. A fun element is that the real movie structure is once interrupted when the artist messes up the first romantic date with the girl. He “stops” the movie then, climbs out of the 16:9 letterboxes and rewinds the scene to re-elevate his mistake.



Still of
Craig David's
„Seven days“

Another version of a concept video is to create a situational visualisation. There are actions shown in the video but no real storyline is given, so the single elements stay unlinked. The scenes create an atmosphere supporting the one of the song. This version is as well called “episodical”. Schiller (together with Peter Heppner) produced such a video for the single “Dream of you”, directed by Marcus Sternberg, a German director. The pictures show two couples in different places enjoying togetherness and their love for each other. The mood created is a



Still of
Schiller's
„Dream of you“

romantic one, but it feels as well vulnerable and fragile, so it has a melancholic touch, too.

The third sub-category is called illustrative. The single pictures shown in the clip do not really correspond with each other, but have a relation to lyric elements or the image of the artist whose song is presented. This is done in an illustrative way; therefore there is no direct conversion into real film images. A lot of digital effects can be used here, for example, collages, paintings and animations as well as 3D constructions.

An example for this characteristic is the video to the track "Sixes last" by Alias, directed by Arvind Palep. This astounding video clip shows plants in their natural surrounding, but digitally distorted to make them appear unfamiliar on closer inspection. The 3D blossoms pulse and react to the minimalist sounds of the music and even small insect-like animals appear to the impulses of the sounds. Therefore a kind of alien nature is created; the focus of the video is to combine organic and artificial elements².



Still of
Alias' „Sixes last“

c. mixed forms

As said before, normally there is not just one category to find within one music video. Most music videos combine elements out of the presented ones to be able to create a special piece of art not to be stuck in given structures. Individualism is the keyword, if you talk about music videos as they are created to give the artist a specific image.

To be able to talk about mix form music videos, they are again categorized into four levels:

The first level is the pure performance video as described above. The second level is the concept-performance video which is subdivided again into concept-performance with reference to real life, concept-performance within a backdrop and concept-performance without reference to real life. In case of a concept-performance with reference to real life, the performance shown takes place in a real existing setting. The location has a close connection to the lyrics of the song or supports the intended image of the artist or perpetuates the actual one. In a concept-performance within a backdrop, the artificial surrounding has the

main focus and gives a certain atmosphere to the visual presentation, which then again goes in line with the intended image or perpetuating of the image of the artist.

The performance without reference to real life uses modern technical acquisitions to give the surrounding a complete fictional look to blur the limitations of reality. Mainly computer animated objects and colour changes were used, as well as graphical elements.

Considering the performance levels, it is obvious that the element space and location is the main focus as in case of the following concept levels the narrative is in the centre of attention. The third level then is the concept video with artist. The musician is integrated in the happenings of the story, so that there is still a close connection between the music and the video itself. Even if the artist is maybe acting, he is still perceived as musician and is visible for his fans (an important aspect considering the fact, that most consumers of music video give seeing the artist as the main reason for watching videos according to Altrogge)³.

This is different to the fourth and therefore last level, the concept without artist. The artist is completely absent within the whole video and is not involved in the narrative in any way. The pictures shown avoid any connection to the performing of music and rather lay claim to be a real short movie.

These four levels presented are the overall categorisations while the performance and the concept elements within these levels are to be analysed again as demonstrated in a) and b). Therefore all kinds of music videos are gathered, which makes it easier to talk about and discuss videos.

d. the artist and the style of music

The categories of music videos presented above often lack the consideration of the artist and the style of music⁴, therefore two completely different music videos were sometimes put in a pigeon-hole.

To give an adequate analysis and to describe the effects of a video on the audience, it is essential to know from which background the pictures come. Symbols used in several genres, hip hop and rock, for example, might be

3 cp. Altrogge, Michael/ Amann, Rolf

4 cp. Wulff, Hans J.

interpreted different as they have different meanings within the cultural surrounding of the genres.

So one important aspect of analysing a music video is the style of music. As nowadays the different genres seem to blur more and more, of course, it is sometimes difficult to distinguish a clear genre, but for example categories like blues, country, pop, electro, rock and hip hop are linked to different (youth-) subcultures with explicit symbols, attitudes and world-views as well as recognizable styles in clothes. This is generalizing in a way; not every rock fan has to wear leather clothes or similar. But there is a certain consensus of what is attractive to fans of a specific genre. Furthermore not just the genres blur but the subcultures do as well.

The artist himself is the second important aspect in analysing a music video. In first line, the artist represents a style of music, but this is pushed further by an individual attitude, a particular characteristic accentuated or even by giving new nuances to the genre⁵. The artist often creates an individual style, which might be absorbed by subcultures again and/or makes him outstanding within the genre and, of course, the mainstream.

2. SPECIFYING ANALYSING STRUCTURES

For a structural analysis of a music video it is important to contemplate both the auditory and the visual aspects and their interactions within a clip. There are obvious parallels between both elements, depending on each other.

First you take a look at the composition of a song and then separate it into verse, refrains and bridges. Analogies to these elements are to find in the visual representation, for example, on the level of expression (performance or concept video parts) or by using picture blocks (always same colours in the refrains or always animations in the verse, for example).

Another possibility is the adaptation of the music rhythm by equally cut visual material.

This way, you find out the superstructures of music videos⁶. The focus here is the construction of the music and the pictures.

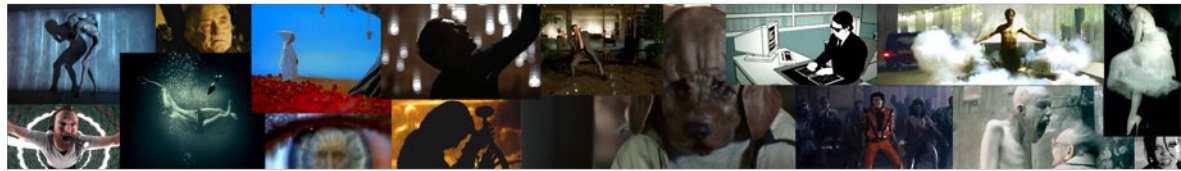
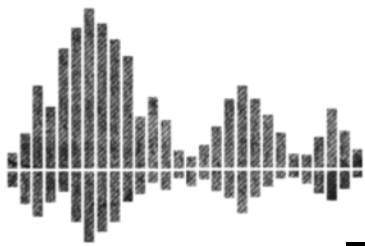
In case of the macrostructure analysis, the content is important⁷. Parallels between the lyrics and the pictures are analysed. The structure of the music video is based on the semantic coherences of song text and the visual representation.

Considering the microstructure of a video, the analysis focuses on parallels of lone-standing or seldom effects within the song or the lyrics and the pictures, for example a break in the melody is represented in the pictures by breaking with the colour scheme or similar⁸. Important in this case is, that this “break” is not alternating with the rest of the pictures or repeating itself several times. Often this feature within a song (and therefore within the video) goes in line with a synaesthesia effect.

6 cp. Altrogge, Michael/ Amann, Rolf

7 cp. Altrogge, Michael/ Amann, Rolf

8 cp. Altrogge, Michael/ Amann, Rolf



analysis of three example videos

In the following paragraph, we want to take a closer look on three music videos representing particular stages of development from the promo to the modern music video. As the music video ran through a lot of changes during its history as described above, as well on the level of composing there have been obvious advancements. This goes in line with more and more directors entering the medium for artistic freedom combined with the possibility of earning money and the fact that during time, they finally got recognition for their work.

Of course, the fact, that the technique has improved on both levels music and video production made a contribution to the improvements of the music video as well. Besides the upward tendency to Hollywood-film quality, there are still videos made without artistic ambition anyway, but this will be discussed more detailed in a later chapter. It is important to state here, that the trend goes to more elaborate scripts and an intelligent examination of the song, the lyrics and the band's attitude, away from simple performance clips and overburdening stagy picture flows.

There are many ways to analyse music videos. Some analyses take off by counting the number of cuts within a second of the video and summarizing duration times of formal segments in the editing, some are focused on the relation of the lyrics to the pictures. As a music video is a well-structured short film, both elements are important, as well as taking a look at the artist and the music style.

The analyses of the following videos will include an examination of the music considering rhythm, dynamic, form, instruments, etc. and the lyrics (analysis of the auditory level) and a close look at the picture content and film techniques used in the video (analysis of the visual level). The next step is the correlation of both levels considering the implementation of the musical and lyrical parameters within the picture and the conversion of the lyrics in pictures¹. The outcome of this will help to relate the video to a specific target group and the categorizations mentioned in chapter 3.

With the help of these detailed analyses, the development of the music video will be displayed and discussed. The videos chosen are Bob Dylan's "Subterranean Homesick Blues" promo directed by D. A. Pennebaker, Clive Richardson's video "Everything Counts" for Depeche Mode and Sigur Rós' "Vidrar vel til loftárása" made by a young directing team called „Celebrator“.



1. SUBTERRANEAN HOMESICK BLUES

Artist: Bob Dylan
Director: D. A. Pennebaker
Music genre: Blues, country elements
Date: 1965
Duration: 2:15 min
Number of cuts: none

Johnny's in the basement
Mixing up the medicine
I'm on the pavement
Thinking about the government
The man in the trench coat
Badge out, laid off
Says he's got a bad cough
Wants to get it paid off
Look out kid
It's somethin' you did
God knows when
But you're doin' it again
You better duck down the alley way
Lookin' for a new friend
The man in the coon-skin cap
In the big pen
Wants eleven dollar bills
You only got ten

Maggie comes fleet foot
Face full of black soot
Talkin' that the heat put
Plants in the bed but
The phone's tapped anyway
Maggie says that many say
They must bust in early May
Orders from the D. A.
Look out kid
Don't matter what you did
Walk on your tip toes
Don't try „No Doz“
Better stay away from those
That carry around a fire hose
Keep a clean nose
Watch the plain clothes
You don't need a weather man
To know which way the wind blows

Get sick, get well
Hang around a ink well
Ring bell, hard to tell
If anything is goin' to sell
Try hard, get barred
Get back, write braille
Get jailed, jump bail
Join the army, if you fail
Look out kid
You're gonna get hit
But losers, cheaters
Six-time users
Hang around the theatres
Girl by the whirlpool
Lookin' for a new fool
Don't follow leaders
Watch the parkin' meters

Ah get born, keep warm
Short pants, romance, learn to dance
Get dressed, get blessed
Try to be a success
Please her, please him, buy gifts
Don't steal, don't lift
Twenty years of schoolin'
And they put you on the day shift
Look out kid
They keep it all hid
Better jump down a manhole
Light yourself a candle
Don't wear sandals
Try to avoid the scandals
Don't wanna be a bum
You better chew gum
The pump don't work
Cause the vandals took the handles

a. the auditory level

The music genre the song of Bob Dylan belongs to is blues. „Subterranean Homesick Blues“ has as well little influences of country music by integrating a harmonica in the melody.

The song has got a mid tempo beat, catchy and simple. It is inviting to dance to it and tap your feet to the beat. The drums as well as the bass line are monotonous and without edges or extravagances. The dominating elements of the song are the guitar adding a special drive to the melody and the voice of Dylan as he sings the song in an emphatic monotonous manner. There are not so many changes in the notes, so it is hard to distinguish verse and chorus structures within the song. It more appears as a constant word flow instead of the typical verse chorus verse chorus frame of standard songs.

This is stressed by the lyrics as sentences are linked back-to-back without having a relation to each other at first sight.

The lyrics give impressions, they don't tell a story. The text describes fractions out of the daily life considering drugs and drug abuse (“Johnny’s in the basement, mixing up the medicine” and “keep a clean nose”), political topics (“I’m on the pavement, thinking about the government” and “don’t follow leaders”) and social grievances (“twenty years of schoolin’ and they put you on the day shift”)². The rebellious content of the text enfolds all things that matter to young adults, who are struggling with the social structures of the society in the mid 1960s.

This constant flow of words was inspired by the beat movement in the literature, especially by the work of Allen Ginsberg³. The most important aspect in the beat literature was an unlimited freedom in the writing process considering the content as well as the formal rules. Spontaneous, emotional and controversial writing was celebrated and lead to gritty word experiments and experiences⁴.

This imitation of the beat literature style underlines as well the insurgency expressed in the lyrics.

Striking is the antagonism between the content of the song and the way it is performed. Dylan seems to be bored more than mutinous, but it can be interpreted as resignation in the face of the social situation, too.

2 cp. www.netlog.com

3 cp. www.songfacts.com

4 cp. www.literaturkritik.de

b. the visual level

The video to the song „Subterranean Homesick Blues“ shows Bob Dylan in an alley on the side of the Savoy Hotel in London⁵. During the whole video, he simply stands there and holds up cue cards dropping one by one. On these cards, there are parts of the lyrics written down; speculations say, that he had done that himself.

In the very left side of the picture, you see Allen Ginsberg doing a cameo⁶. This again links the song to the beat movement.

In the course of the video, neither instruments are played nor does Dylan perform the song.

The singer seems to be bored by dropping the cards in the right moment, sometimes he is too fast and has to check where to continue.

The video is a one shoot video; this means, that there is no cut throughout the duration of the video. Besides a small backward movement at the beginning of the song, the camera position is stable. The camera shot is an American camera perspective.

No effects or picture manipulations were applied besides the fact, that the video is shot in black and white.



Still of
„Subterranean Homesick
Blues“ by Bob Dylan

c. the relation between the auditory and visual level

Due to the fact that there are no cuts, it is not possible to make a statement about the congruency of the music and the video considering the aspect of equal structures on both sides.

But there is an obvious congruency between the lyrics and the video, in the so-called macro structure analysis as described before. Bob Dylan shows and drops the lettered cue cards fitting to the lyrics of the song, even if he is too fast sometimes. Interesting in the relation between the cue cards and the lyrics is the fact, that there are differences in the words. Intentionally Dylan integrates misspellings and puns compared to the original lyrics to underline his rebellion in a humorous way. For example, he sings about an eleven dollar bill, but the card shows twenty dollar bill instead. Other examples are “pig pen” instead of “big pen”, “pawking metaws” instead of “parkin’ meters” and “suckcess” instead of “success”.

5 cp. www.wikipedia.org

6 cp. www.wikipedia.org

In addition to that, he holds up cards with words not even to find in the lyrics. They give a kind of comment on the particular sentence in the lyrics or do fit considering the content of the text.

An example for that is the card “Here they come!”, when the lyrics say “You’re gonna get hit” or the card stating “Dig yourself!” advice-like to the line “Look out kid”.

A direct transformation of the lyrics in pictures is not to find in this video.

d. classification of the video

The video was the opening sequence of the documentary film “Don’t look back”, directed by D. A. Pennebaker. This was shot during the first tour through England in 1965. To promote the song - by the way Bob Dylan’s first TOP 40 hit in the Billboard charts and even TOP 10 hit in the UK charts - this scene was separated from the movie⁷.

The song and therefore the video was made for a target group of young and independent adults, challenging them to think for themselves instead of simply following the word of others and especially the word of authorities.

The video is a conceptual one with artist, even if Dylan is not integrated in a story. It is an illustrative concept as it shows a clear connection to the song lyric without telling a story on its own. The cards visualize the words in the song.

Considering Bob Dylan’s attitude as an artist and the style of his music, the video is an anti-authority one, fighting against average presentation forms as well as against affixed thinking.

2. EVERYTHING COUNTS

Artist: Depeche Mode
Director: Clive Richardson
Music genre: Synthesizer Pop
Date: 1983
Duration: 3:59 min
Number of cuts: about 37

The handshake
Seals the contract
From the contract
There's no turning back
The turning point
Of a career
In Korea, being insincere
The holiday
Was fun packed
The contract
Still intact

The grabbing hands
Grab all they can
All for themselves
After all

It's a competitive world
Everything counts in large amounts

The graph
On the wall
Tells the story of it all
Picture it now
See just how
The lies and deceit
Gained a little more power
Confidence
Taken in
By a suntan
And a grin

The grabbing hands
Grab all they can
All for themselves
After all

It's a competitive world
Everything counts in large amounts

a. the auditory level

The song „Everything Counts“ by Depeche mode is a synthesizer pop song in a mid tempo. The mood of it is - besides elatedly elements in the melody - a serious and accusing one, influenced by the deep voice of Dave Gahan, the lead singer of the band. As well the kind of exotic xylophone, shawm and melodica sounds give a special tension to the song. This is because of, for example, the xylophone just plays a few tones repeatedly, almost threatening. The synthetically generated sound elements dominate the melody instead of average instruments. Another speciality of the song is, that not Gahan but Martin Gore sings the chorus and the high pitch of his voice stands in contrast to the dark one of Gahan.

The structure of the song is a traditional one starting with a short intro followed by the first verse. After that, you find the refrain, again a verse, then a refrain again followed by a small bridge element and a terminal refrain.

The lyrics talk about situations and fractions of social life, for example making disputable contracts, confidence and consume.

Songwriter Martin Gore criticises the behaviour of the human race to always want more than we already have and for our longing for status symbols (“everything counts in large amounts” and “confidence taken in by a suntan and a grin”). As well the song criticizes upper class managers and exploiters for their greedy scheming (“the grabbing hands grab all they can”).

After travelling through Asian countries Gore, was shocked by the poverty there, what influenced him for almost all lyrics on the album „Construction Time Again“ from which the song „Everything Counts“ was the first single release⁸.

b. the visual level

The video starts with short cut sequences of people in their everyday life. Two times the scenery is blurred, what gives the impression of hurry.

With the start of the beat and the instruments, a striking effect is applied: the use of transparent layers. On one layer you see Dave Gahan dancing and singing to the song, while on the other pictures of a major city suburb or industrial area (in this case Berlin) are shown. The layers elapse into each other, so it is hard to tell, where cuts are made and transitions are applied. This causes a psychedelic impression on the viewer stressed by the dancing movements of the singer and the speed of the trucking shot.

The next picture layers show Alan Wilder playing a xylophone and Martin Gore playing a shawm in the background. This sequence is followed by the layers of the singer and the urban surrounding again.

Next, the band members - except for Dave Gahan - are shown against an almost black background layer, where two persons juggle with clubs. The camera moves towards their faces and changes from a medium shot to close-ups. This movement of the camera is interrupted by showing the singer dancing again, now as well with an almost black background layer with advertising neon lights.

In the following sequence, the director returns to the layers of Dave Gahan dancing and urban areas. While in the first part there was just one street, here you find different shots of different locations at day- and night time. Shortly the video switches to black and white before returning to colour video again. The pictures here show the Berlin Wall, so an intension for the special colorization could be the expression of a critic on the regime in those days by showing the Berlin Wall as a dismal symbol for the suffering of the people of the former GDR.

Around 3:10, the concept established up to now is broken up and returns to normal shots without the layering effect comparable to the pictures at the very beginning of the video.

A well-attended beach area is shown, where not just tourists are, as well the band members were shown posing in front of a statute showing a hand grabbing for the cube under it and sitting in beach chairs. Additionally pictures like a man eating, another one counting his money or a woman blowing up a huge beach ball in a store are cut back to back.

Striking in this video is the huge amount of camera movements and layers, as well as doubling effects. There is not one second to chill the eyes due to fast cuts or



Stills of
Depeche Mode's
„Everything counts“

overstuffed sequences. Another important aspect is the worm's eye view, which dominates throughout the video and gives the impression of oversized buildings and power, so that the pictures appear depressing to the viewer.

c. the relation between the auditory and visual level

The different video elements described above follow the structure of the song in most cases. There is a strong congruence between the auditory and the visual level considering the superstructure analysis.

The intro, which consists more of sound effects than real music, shows single layer pictures of people in their everyday life cut back to back in fast manner. In the verses you find the layers of the lead singer and the city areas as well as the layers of other band members playing two unusual instruments.

In contrast to this, there is the chorus, showing the band members in front of an almost black background.

In the small bridge, a new visual element is invented: the camera seems to lie on the ground looking up a ladder which is doubled in the picture. In line with the bridge, there is a break in the visualization of the chorus, which is repeated two times until the end of the song. The director jumps back to the look of the intro, cutting single layer images back to back, but with a slightly different content.

The band is now shown in a real surrounding, a beach area.

In the macrostructures, you also find distinct coherences between the lyrics and the content of the images.

The images shown in the background layers and in the beginning and the end of the video stand symbolically for the consume behaviour of the society and for people always wanting more. This fits the critic content of the lyrics, dealing exactly with these problems as described above. Another example is the ladder metaphor, which stands for people reaching for the stars instead of being satisfied with what they have. Additionally, in the first verse Gahan sings about a turning point, when in this second the camera turns around and Gahan's position changes from the right side to the left to name another example. The most obvious congruence is to find, when the harmonica, the xylophone and/or the shawm are playing. Even if the sounds are actually computer generated, they were visualized

as really being performed by the musicians.

As conclusion you can say, that the music video underlines the critic expressed in the lyrics by demonstrating the grievances in subliminal manner. Everyone can identify with the persons in the pictures and should therefore think about his own behaviour.

d. classification of the video _____

The kind of melancholic and critical music of Depeche mode fits best the target group of young adults and middle-age people.

Those groups are open to grapple themselves with the music and the music videos they consume. As the band members do not act like being the centre of attention, they give room for a critical examination of the intention of the video.

„Everything counts“ is a concept-performance video with reference to real life. Nevertheless the performance does not really take place in a real existing or well-defined surrounding, the connection to the real life is made by the layers showing social life.

3. VIÐRAR VEL TIL LOFTÁRÁSA (GOOD WEATHER FOR AIR STRIKES)

Artist: Sigur Rós
Director: Celebrator
Music genre: Alternative/ slow rock
Date: 2001
Duration: 7:00 min
Number of cuts: 114

ég læt mig líða áfram
í gegnum hausinn
hugsa hálfu leið
afturábak
sé sjálfan mig syngja fagnaðarerindið
sem við sömdu saman
við áttum okkur draum
áttum allt
við riðum heimsendi
við riðum leitandi

klifruðum skýjakljúfa
sem síðar sprangu upp
friðurinn úti
ég lek jafnvægi
dett niður
alger þögn
ekkert svar
en það besta sem guð hefur skapað
er nýr dagur

I slide forward
through my head
I think half way
backwards
see myself sing
the anthem we wrote together
we had a dream
we had everything
we rode to the end of the world
we rode searching

climbed skyscrapers
which later exploded
the peace was gone
balance leaks out
I fall down
slide forward
through my head
I always return to the same place
total silence
no answer
(but) the best thing God has created
is a new day

The language of the original lyrics is a mixture between Icelandic and “Hopelandic”; the latter is a fantasy language created by the band for rehearsing songs in case the lyrics were not finished but the melody. In many cases, the band later hold on to the fantasy language for unknown reason⁹.

⁹ cp. www.sigur-ros.co.uk.

a. the auditory level _____

The music starts with scary and vexing noises inspired by the industrial music genre. Those vanish into a slow and tender piano play with a melancholic mood. Canny used dissonances give the song intensity and touch the listener. The drums almost seem absent, but their power increases throughout the song. This is valid as well for the strings, which end up in a virtuous manner; it seems as they are messing up the melody intended.

Another interesting aspect of the music of Sigur Ròs is the voice of the singer Jón Þór Birgisson. It sounds like coming from far away, peculiar hollow but nevertheless (or even therefore) intense. With his individual intonation, he expresses the emotions described in the lyrics, not to say, he strengthens the depressed impression of the song.

The words deal with the breaking up of a relationship. This is derived from the use of the personal pronoun “we” in combination with past tense. The lyrics do not tell a story, they more use a poetic flow of sentences. Embedded in the memories of the relationship, there is a hint to the 11th September 2001, when two airplanes hit the twin towers of the World Trade Center in New York and the political crisis, which followed the first shock (“climbed skyscrapers which later exploded, the peace was gone, balance leaks out”, disregarding the fact, that the last sentences leave open, if he is talking about the relationship again or still about the situation in the USA).

The song altogether creates a dismal atmosphere on both levels - the musical and the textual one.

b. the visual level _____

The video tells a story in real pictures. The content of the story is one about a deep friendship between two young boys around the age of 12 or 13. The friendship tends to become more as the two kiss and according to their association with each other. But the father of one of them can not accept his son being homosexual maybe and tries to subjugate the growing relationship. The story line begins with the two boys sitting on the two opposing balustrades on a jetty, one of them staring at two dolls. His father works somewhere not far away, when suddenly he recognizes his son with the girly toys. He starts running over, pulls him down aggressively and troughs the dolls into the dark water.



Still of Sigur Ròs‘
„Viðrar Vel Til Loftárása“

The other boy watches the happenings with obvious lack of understanding and pity. In the following picture, you see a hand trying to grab the drowning doll, not knowing whose hand this is.

The next scenery is a football game which the boys attend. The one gives a present to the formerly attack one; the dolls, so it seems as he was the one to get them out of the water. Instead of words both exchange intense looks.

During the football game, the world appears harmonious; the father now supports his son by cheering on the side of the field.

But the freedom is of short duration as the boy then really shoots a goal and in the rapture, he kisses his friend intensively as they lie on the ground. His father is furious about that, rushes the field to brutally dismember the boys. This action is interrupted by pictures showing fragments of the time the boys spent together enjoying themselves including affectionate touches and kissing each other.

The video ends where it had started. The unfortunate boy is looking up as the dolls fly through the air. This ending leaves the viewer wondering about the chronology of the real happenings. The making of the present could as well have taken place before the jetty-scene, this would anyway explain, why the boy had the dolls; the fragments described above are completely detached of time. Therefore the non-linear storytelling implies, that the viewer is vigilant throughout the music video to understand to overall context.

From the technical point of view, it is striking, that the whole video is shot in slow motion, with long and smooth camera movements. This gives the video the impression of floating, but in a negative way; stodgy and depressing.

Additionally, a lot of close ups show the intense emotions of the protagonists.

This makes the viewer suffer with the boys. Furthermore, the experimental camera work (cutting away half of the face, for example) strengthens the viewer's disgust about the father's behaviour.



Stills of Sigur Rós'

„Viðrar Vel Til Loftárása“

c. the relation between the auditory and visual level _____

As in the first music video example, „Viðrar Vel Til Loftárása“ does not have a traditional musical structure with verse and chorus. Nevertheless, there is evidence for a close connection between the music and the visual.

When the singer starts to sing, for example, you see the boy scream for his dolls. You might expect an aggressive voice, but it is rather the opposite. The calm and discreet intonation of the lead singer stands in contrast to the content of the pictures.

Around 5:08, the music seems to pause for a moment as only the piano keeps playing (this is as well the end of the lyrics). The story has a plot point here: the shooting of the goal and the kiss on the field in front of the whole audience, which seems to be shocked and perturbed.

With the song rushing again, the happenings in the story intensify, and both the climax of the story and the one of the music are to find at the end.

Considering the content of the lyrics in comparison to the plot of the video, you can distinguish, that both are dealing with love and relationship. But the story of the video seems to be independent from the lyrics, as there is no obvious congruence. Only the mood of the song is transformed into a fitting visualization.

As conclusion you can say, the music and the video work on their own. But in the combination, they intensify their emotional force.

d. classification of the video _____

The video does not just sale a song or an album. It is part of Sigur Ròs as synthesis of the arts. The band's main approach is not to sell as much albums as possible by doing whatever, they want to create something artistically, that captures peoples' attention. The music the band makes does not enthuse great masses of music consumers, but the audience which is as well interested in artworks and design in combination with experimental music. As well the choice of the content of the video is an indicator for none-commercial intentions in the first instance. Homosexuality is still a controversial topic in these modern times and in addition to that, the band chose for boys, who are supposed to be too young for knowing their sexual affectations. Some people even condemn the video for its content; others blame the singer for obvious exposure of his own experiences in

his childhood as he is homosexual.

By the way, one of the two boys was played by a girl to avoid that the twelve year-old children feel uncomfortable with the situation¹⁰.

The video is a concept music video without the appearance of the artists. Even if the story line is told non-linear, you can consider the video as narrative as it tells a story with explicit characters and an elaborate content.

Of course, these videos are taken out off thousands of music videos belonging to the particular decade and there are always outstanding productions besides the chosen ones, as well as there are a lot of junk productions. Nevertheless, these clips represent their decades regarding the technical and conceptual levels.

„Subterranean Homesick Blues“ was made before even the term “music video” was invented. Its only function was to illustrate the music somehow; the video was not made to tell a story. This is valid for most productions of this decade. As mentioned before, the music video has its roots in Britain and its artistic approaches in the 1960s. The intention was not to tell stories in a standardized way. It was more about expressing mood and inventing new expressive ways of visualization instead of using cinematographic story paradigms. The music video should present the star in the first instance and the picture of the video should support the image and the song in an interesting way. As the production of such videos was the exception from the rules, they were often produced with a lot of effort and creative demand to test out the new possibilities.

This is pushed further in „Everything counts“, representing the next level and the establishment of the new medium. According to the visual effects boom in the early 1980s, it was easy to copy and re-invent the Avantgarde art in videos, as well for small budget productions. In this decade, you often find an overflow of pictures and effects of all kinds mixed up in a three-minutes clip, disregarding that a lot of videos look quite cheap today as the technique was still in its fledgling stages. But the most important factor for the quality was the mass production. There are hundreds and thousands of videos simply showing the band or singer performing on stage or undefined surrounding to save both time and money.

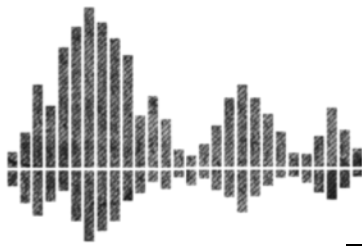
The Depeche mode video finally has a concept integrated, which increases the quality and separates it from simply commercial productions. But the overall motto often seemed to be minimum investment for maximum gain.

Of course, this is still valid nowadays as for almost every song a video is produced, but there are obvious new tendencies within the industry.

In the beginning of the music video, the goal was to be different from the cinema art. In line with breaking the traditional rules in the feature films (which has mainly its roots in music video directors making the jump to cinema), the music video seems to approach cinema quality again in the present. Finally both media have influenced each other throughout the last decades. An indicator for this development is, for example, the re-invention of the 16mm film material for music videos. Even if it is more expensive, it gives the music video a cinematic look.

The Sigur Rós video is a movie on its own; you could as well see the music as the score of the short film instead of the video as visualization for the music.

Therefore the music video for „Viðrar Vel Til Loftárása“ is a piece of art itself and appears to be a short feature film, which could be shown in cinema as supporting movie.



art or commerce?

What is the music video now? Is it art? Is it commerce? The following paragraph will approach this problem by taking two different starting points to estimate music videos: from the medium itself and from the point of view from the consumer.

1. COMMERCIAL USE AND CREATIVE EXPRESSION

The discussion if music videos are nothing but commerce or an art form already arose in the very beginning of the medium and is at its new climax today.

Already in the 1980s with the boom of the music video thanks to MTV, there were many critical voices. Some bands even deliberately decided against joining the mass movement to stay out of the commercial stream.

No doubt, a music video is an advertisement for an artist, his album and the particular song. At its very beginning, it was even named promo after its function to promote, so of course the movie clip has a commercial background.

With the help of the music video, the artists suddenly reached a major audience and entered new target groups within the population. This was due to the fact, that almost every household had a television available and could afford consuming music videos, what was not the case for often expensive concert tickets.

The obvious congruence between the amount of people watching MTV and the increasing of the sales numbers in the music industry underlines the appraisal.

As soon as the labels had recognised this correlation, they started to use the up-coming medium for their purpose to gain money and overcome the stagnation of the record sales¹. In line with this, they took over the control of the music video productions, instituting video departments in their companies² and decided on treatments and budgets. With the mass production, a lot of commercial directors started to make music videos as they were familiar with this short video form of advertisement and additionally they could earn a lot of money³.

The tip of the iceberg was reached by making special contracts with MTV or as well other video programmes to make sure that their videos will be aired and pushed into the charts.

1 cp. Mank, Thomas. In Hausheer, Cecilia. Visueller Sound.

2 cp. Shore, Michael

3 cp. Kaplan, E. Ann



Up to this stage, there is no hint for art, so it seems. But where did it all start? The very first music videos were made because of a high interest of the band in presenting their music in a visual format. They could not even foresee the power of the music video as it was completely new. In the first instance, the videos should show the artist to fans, who could not attend the concerts or who was simply interested in a visual presentation of the star. These videos stayed almost unpopular until the Avantgarde art inspired videos took over. Unknown bands like DEVO, with a high artistically and controversial demand, were overwhelmed by the rush of possibilities coming in with technical developments like the video technique and used these for an individual creative expression of their music and themselves.

The eye catching special effects and the overloaded picture flow now dominating the videos cause video boom and these elements go back on the Avantgarde art form. So without the art entering the medium, it might have remained a parenthetically medium, it might have stayed a simple promo within the music companies. The novelty of the visual experience of music made the medium interesting for a majority of the teen and young adult population and this is the point, where the labels come into play again.

Music videos were produced suddenly as stimulation for the youth, which was longing for entertainment and supposed to buy records. They became a capitalistic artwork to appeal the aspired target group by using the surprising and admiring effect.

This lead into the mass production of the music video for sales market purposes and resulted in the decreasing quality of most of the clips. "One uses the fact, that the music links even the biggest inconsistency and gilds the crummiest editing. If you turn of the sound, you will see, what is left – often just senseless fidgeting around"⁴ C. Perincioli states. But as well it is important to look at the presentation level. Ann Kaplan explains in „Rocking around the Clock“, that the artistic ambition and an aesthetic approach in the production of a music video is finally irrelevant as soon as the video is accepted and aired by MTV in heavy rotation. It becomes a commodity rather than a piece of art, circulating in the schedule as long as it is considered as latest fashion. This procedure and therefore the understanding of a once aimed intention or the artistic approach are completely out of the hands of both producer and artist. The audience decides on a video being art or just another video.

4 Perincioli, C. In Kloppenburg, Josef. Musik multimedial.

This leads to another aspect: the censorship. The decision for videos for the heavy rotation is mainly based on commercial activities, for example via contracts with labels as already mentioned. You have to produce an outstanding music video to break through on MTV or similar, as long as you are not supported by a label. According to this, the labels and the channels make a kind of pre-selection, so some real artistic videos might never make it on television. Nowadays, people put their video on the web and sometimes get a lot of attention, so that for example MTV finally has to put it on the rotation as the people demand for it⁵. Labels more and more learn that an aesthetic and creative approach in music videos has a positive influence on the recognition of the video and in line with this on the recognition of the music as well.

Finally, the music clips develop from products, which were advertising for something, to products with an own value to products, which can as well be sold⁶. They were available on video, later then on DVD and now you can download them in many internet portals for consume on the computer or even on cell phones and other mobile devices.

Besides the fact, that this gains money again, music videos seem to break free from the simple commercial image. This works thanks to some well-know directors like Spike Jonze or Jonathan Glazer, who among other directors released a DVD series called "The Work of Director" to present their works without censorship and without connection to any labels. The unexpected success of these DVDs proved the directors right, that people are fed up with mass productions and long for creative diversification. Additionally, the fact that some music video directors made the jump to feature film shows, that there has to be an artistic part in the music videos beside the commercial one.

Theo Eshtu stated: "Video clips with a certain degree of expressive freedom when being booked and which reflect the spirit of the musician, these are the most popular and influential visual forms of expression available nowadays. Most of the clips have the unavoidable function not to be more than cliché advertising spots for a piece of music."⁷ The problem always is money. As already mentioned, elsewhere, the labels try to gain maximum output by minimum input. So the budgets stay low, even if the labels know about the possible outcome of an elaborate video production.

5 cp. Interview Che Andre Bergendahl (director)/ Markus Kavka (MTV)

6 cp. Busse, Tanja

7 Eshetu, Theo. In Hausheer, Cecilia. Visueller Sound.

Just already established stars get expensive videos, as they often get involved in the production planning and as the potential sales are secure. Labels do not risk a lot of money in this case; the video will be cost-effective anyway⁸.

Considering music genres and artists, it is noticeable, that the artistic approach and creativity depends on the target group. Alternative bands like Sigur Ròs, Polarkreis 18 or Snow Patrol do not address the fast music consumer, so a video, that will be forgotten tomorrow, is not adequate to promote the album, as it would gain no result. The music video here has to stand a higher standard, the target group is an exalted one compared to people listening to pop songs with a limited endurance. In this case, the video becomes a diverting product.

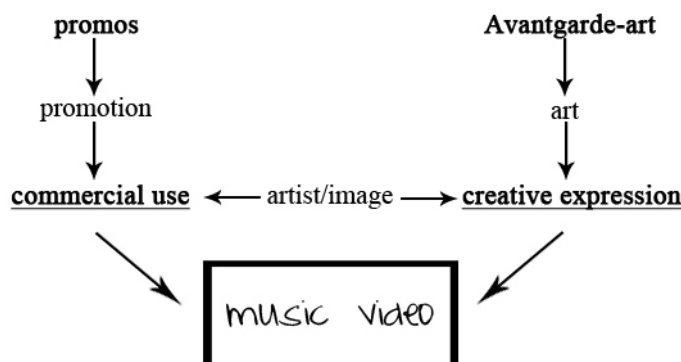
Finally, there would be no music videos without commerce or without art. The question simply is to which side the video tends more to; does the art side dominate or are the commercial factors more important within one video?

To separate both constituents is not possible, for as well real artistic videos gain profit in a way and are created to get attention.

What a lot of discussions lack to mention is, that to have creative and artistic freedom, you need money, otherwise you have to give up ideas due to missing funds, which would be a limitation to the creation process. So without an economic interests and a careful budgeting, the art of a video can not unfurl. This does not predicate, that you have to have money to create art, but it surely helps being creative and gain an unique product in the end⁹.

So to rate videos considering their commercial function, you should take a look at each single video and evaluate it in its overall content.

The following graphic will sum up the coherences.



8 cp. Shore, Michael

9 cp. Busse, Tanja

2. THE RECEPTION OF MUSIC VIDEOS

The way, how music videos are watched, varies considering many factors, which can be psychological or situational.

Starting point of course is watching a music video. During the video the viewer finds himself in an aura of reception, meaning that the viewer is in a special surrounding (at home, in public areas, alone or with family or friends) and he certainly has a mental state which might influence his evaluation of the seen video.

The video now effectuates, that the viewer develops a correlation to the pictures he has seen and estimates the content and the look of the video according to the reception aura and his personal correlation positively or negatively.

The rules of this estimation are mutative according to the aura of perception, the content of the music video and what is considered as in vogue.

This evaluation is essential for being able to decode special symbols and signs within the music video, which are used to address particular target groups.

By constituting and naming the symbols, the viewer gets the impression of proficient the shown trend and relates these to his own horizon of experience¹⁰.

In other words, the estimation of a video depends on the viewer's knowledge of the culture or the genre of the music in the video¹¹. This is just possible in case the recipient has come across the symbols and the social patterns shown in the video beforehand. For example, a fan of R'n'B music can just classify a rock video in case he has seen some rock musicians and their fans before and therefore has knowledge of the sub cultural aspects considering the rock genre. Otherwise there might be misinterpretations leading to refusal of the video.

Generally, there are two categories of music video consumers¹², the one watching videos along his everyday life - without exclusive concentration on the content - and the one paying fully attention to the music videos on the screen. The latter is often considered to look intentionally for stimuli and impulsions and as day-dreamer tending to a high pictorial imagination. He feels his own emotions displayed or is longing for having a feeling for the emotions of other people. Therefore most of the videos utilize topics, which already proved their value in ancient myths and throughout the last centuries, like, for example, emotions (love, pain, desire, hate, etc.), violence, death and heroes.

10 cp. Busse, Tanja

11 cp. Altrogge, Michael/ Amann, Rolf

12 cp. Busse, Tanja

While the first group of recipients is more focused to get a diverting convenience, the other group more wants an enrichment of their everyday life¹³.

Surveys clearly showed a great tendency to simply use music videos as casually medium in the sense of the first group. Watching music video here is more about experiencing a particular lifestyle established in the short movies instead of longing for correspondence to reality¹⁴.

The reasons for watching music videos instead of just listening to the music are mainly the audiovisual perception of the star, the hope for a better text understanding (which leads to the peril of misinterpretations due to the fact, that the visualization often does not display the lyrics one-to-one) and for orientation in the latest fashion (dance style, style of clothes, etc.)¹⁵.

Music videos though are not perceived independently from the music they are presenting. The framework of the meaning of the pictures is just recognized in connection with the music, so there is an exploitation of a semantic content by the consideration of the structure, the mood and the lyrics of the song. But videos are often described as more “individual” as the song itself¹⁶. Due to the fact, that the viewer often gains more comprehension of the song with the pictures, they are estimated positively. So in the perception of music videos, there seems to be a kind of tug-of-war, if the visual helps interpreting the music or vice versa.

Eventually, both can not be separated from each other without losing meaning. Additionally, the popularity of the music genre in the video is an important factor in the evaluation of the visual component. With a low acceptance of the music, the estimation of the pictures is basically more positive, even if on a lower level as in case of liking the music¹⁷. The pictures become the focus of attention, as the music is not interesting to the recipient.

Even if labels and artists try to catch the interest of as many potential record buyers as possible, this mainly works within a music genre or subculture and not overlapped with others. This is due to the fact, that videos represent just one certain (youth) culture and the symbols within are not appealing to viewers from another sub culture. The music is the “access modality” for the perception and acceptance of most of the music videos¹⁸. The reason, why mainly youth cultures are addressed and expressed, goes back on the fact, that music videos were a

13 cp. Busse, Tanja

14 cp. Rötter, Günther. In Kloppenburg, Josef. Musik multimedial.

15 cp. Altrogge, Michael/ Amann, Rolf

16 cp. Rötter, Günther. In Kloppenburg, Josef. Musik multimedial.

17 cp. Altrogge, Michael/ Amann, Rolf

18 cp. Altrogge, Michael/ Amann, Rolf

differentiation factor to the straight and traditional adult world in the first days of airing, to make the video appear more attractive for young people. That should lead to a higher sales potential of the music again. Indeed, the use of symbols, slang, gestures and mimics as universal language of a sub culture is not an invention of the music video. Already in the convention of the narrative feature film, there is such an universal language for displaying social structures¹⁹.

Furthermore there are gender and educational level specific differences in the estimation of music videos. Female recipients often state in tests, that the pictures disturb the enjoyment of the music, while male ones never mentioned this aspect²⁰ and female viewers censure the often reduced role of women to a sexual and decorative element within a video, while males are attracted to this presentment. Considering the educational level, it is detected, that higher educated young adults tend to an elaborate interpretation of the music video compared to middle and low educated ones. But the latter are more attracted by the visual as their colleagues, which are consequently more interested in the music part. This leads to the fact, that the video has to stand a higher demand for high educated people. The result is, that those tend to estimate the song quality even lower after seeing the video, especially in case they do not like the music anyway. For lower educated young adults, it is the other way around: they evaluate the song better after the perception of the video in case they do not like the music²¹.

An interesting example including both gender and educational aspects is to find in a study of Ute Bechdorf, dealing with the gender specific perception of music television²²:

For her study, she worked with twenty-two female and male subjects, making interviews and evaluating them under consideration of gender specific peculiarities in consuming and estimating music and music videos.

An outstanding female subject was the nineteen year-old Julia, attendant of the 13th grade of a grammar school.

Within the interview, she repeatedly created comparisons for different aspects considering music videos. The most striking one was the division of music and music videos in two sections: “attraction” and “quality”.

To replenish these sections, she has several topics, for example, the genre, the

19 cp. Hausheer, Cecilia. S. 24

20 cp. Springsklee, Holger. In Behne, Klaus-Ernst. Film-Musik-Video.

21 cp. Springsklee, Holger. In Behne, Klaus-Ernst. Film-Musik-Video.

22 cp. Bechdorf, Ute. In Rösing, Helmut. A step across the border.

function and the entertainment factor.

According to Julia, the section “attraction” enfolds pop songs and mainly female artist-music (she named it “Whitney Houston-style”). Their only function is to be enjoyed for fun; they create harmony and are used to deflect. The videos are often not very entertaining due to the fact, that they are all more or less equal to each other. This kind of music and music videos are more consumed by females in her opinion.

The “quality” section there are rock music and heavy metal, which she considers as intelligent and rich in content and which she connects to the male consumers, even if she herself listens to these genres. Here the function is to filter sense and meaning from the song and the video. It is important to understand, what the music and the videos are about. The entertaining factor is quite low, as you have to concentrate on the content and take care of understanding. In this section, Julia acts like a critical expert, while she appears like an enthusiastic music and music video consumer for the “attraction” section.

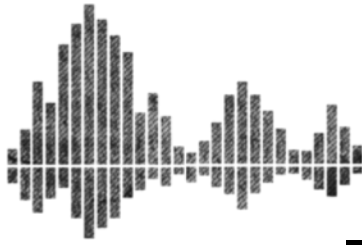
This case study is interesting as it shows an unusual examination with the topic, ending up agitating the oppositions, which is typical for higher educated young adults. The separation in “female and male-music” shows as well, that she came across differences in the perception of music and music videos within her social environment and reflects those regarding her own perception and how she wants to be noticed. Neither she wants to be seen just on the attractive/ female side (lack of sense) nor completely on the male side (lack of fun).

The example of Julia shows, that young adult nowadays mainly are aware of quality differences in the productions of music videos. The trend goes to a more conscious consume of videos especially on the web, depending on the reason and situation of watching them.

An important factor in this development is the fact, that music videos are not automatically perceived as commercials for a song or an artist²³; they were consumed for entertaining purposes of any kind. Music videos do not leave the viewer with the clear feeling of “you have to buy that to feel better” as, for example, a car commercial. They rather keep the viewer on a level of expectation from video to video to strengthen the wish to keep watching. If they would be seen like commercials, why then buy the videos to possess it and watch it over and over again?

No one would buy car or detergent commercials for entertainment purposes. That the music video is finally a product on its own goes in line with the fact, that it is an “[...] advertising medium as well as an aesthetic object at the same time.”²⁴

As a result of these approaches you can say, that it is important to evaluate every music video on its own by using the former introduced analyses or comparable ones. With the help of these, you can figure out creativity and artistic intentions on the production side and distinguish between quality and mass production videos. Additionally, the viewer is an important part in the evaluation, if a video is art or not, depending on his social background and his enthusiasm for music and music video. If you do not pay attention to the concept, that might stand behind the visual part of the video, you might not be able to recognize real creativity and art.



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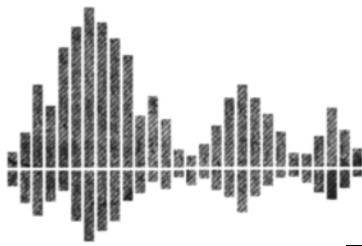
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6. RECOMMENDED WEBLINKS

http://www.directorslabel.com	Official homepage of the director's label (DVD series "The work of director")
http://www.mvdbase.com	Database for music video information
http://www.tape.tv	Internet platform for watching music videos
http://www.videoville.org	Information website about directors, videos and artists



Annex - selected directors

- Jonas Akerlund

Formerly, he was a drummer of a death metal band, than he switched to music videos. In the first days, he worked mainly for Swedish bands, now most requests come from Hollywood.

Roxette "june afternoon", The Prodigy "smack my bitch up", Wilmer X "destination", Smashing Pumpkins "try, try, try", Jane's Addiction "true nature", Madonna "ray of light"

- Steve Barron

Michael Jackson "Billie Jean", A-ha "take on me", David Bowie "as the world falls", Dire Straits "money for nothing" (first video on European MTV), Supertramp "canon ball", Toto "Rosanna"

- Samuel Bayer

Nirvana "smells like teen spirit", the Cranberries "zombie", Sheryl Crow "my favorite mistake", Metallica "until it sleeps", The Rolling Stones "anybody seen my baby", Justin Timberlake "what goes around"

- BIG TV! (Andy Delaney and Monty Whitebloom)

Paula Abdul "will you marry me", Beloved "sweet harmony", New Order "state of the union", Soul II Soul "I can see", Spice girls "2 become 1", 10.000 Maniacs "there are the days"

- Gavin Bowden

Butthole Surfers "pepper", Fun lovin' Criminals "scooby snacks", Matchbox 20 "3 A.M.", Rage against the machine "no shelter", Red Hot Chili Peppers "aeroplane", Silverchair "anthem for the year 2000"

- Brand new school

Muse "hysteria", Polyphonic Spree "light and day", Jewel "stand", Dashboard Confessional "hands down"



- Anton Corbijn

Anton Corbijn is most famous for his photography, which he sees as his main profession, even if he directed lots of music videos. In 2007, he made the jump to feature film with “Control”, a biography of Ian Curtis, the singer of Joy Division.

Bryan Adams “have you ever really loved a women?”, Depeche Mode “enjoy the silence”, Art of Noise “beatbox”, Herbert Grönemeyer “Marie”, Joy Division “atmosphere”, U2 “one”

- Godley and Creme (Kevin Godley and Lol Creme)

The directing team Godley and Creme started as singing duo, before they started to make music videos in 1982.

Herbie Hancock “rock it!”, Tina Turner “simply the best”, the Beatles “real love”, Phil Collins “dance into the light”, U2 “the sweetest thing”, H.I.M “pretending”

- Chris Cunningham

Chris Cunningham had his first experience in filmmaking due to his father, who worked amongst others together with the artist Giger on the set of the feature film „Alien“. As a young man, he started to work for feature films as well, designing robots and other creatures. Considering his art and especially his music videos, he is famous for disturbing and shocking dark images.

Autechre “second bad vilbel”, Aphex Twin “come to daddy”, Björk “all is full of love”, Portishead “only You”, Squarepusher “come on my selector”, Madonna “frozen”

- Ben Danks

Nick Cave and the Bad Seeds “breathless”, Jimmy Edgar “is this a real city?”, Bloc Party “little thoughts”, Bogdan Raczynski “RPMDAP Track 6”, Coldcut “man in a garage”

- Nigel Dick

Ace of Base “cruel summer”, Cher “believe”, Guns’n’Roses “welcome to the jungle”, Enrique Iglesias “bailamos”, Oasis “wonderwall”, Britney Spears “baby one more time”

- David Fincher

David Fincher was addicted to film making already as a child. In his youth, he started working for several production companies, before he made his first music video in 1985. Nowadays, he is a respected feature film director (“Seven” and “Fight Club”), even if his debut “Alien 3” was a flop. Nevertheless, he did not give up making music videos.

Paula Abdul “straight up”, Aerosmith “Janie’s got a gun”, Madonna “vogue”, the Rolling Stones “love is strong”, Foreigner “say you will”, Nine Inch Nails “only”

- Jonathan Glazer

Jonathan Glazer studied theater design and worked as a theater director, before he started working for TV and film (producing trailers). Besides his award-winning music videos, he as well is well-known for his commercials for Wrangler and Volkswagen, for example. However, his three feature films were no economic success.

Radiohead “karma police”, Blur “the universal”, Jamiroquai “virtual insanity”, U.N.K.L.E. “rabbit in your headlights”, Richard Ashcroft “song for lovers”, Massive Attack “live with me”

- Michel Gondry

Michel Gondry is well-known for his great imagery with kind of child-like visions. He works in all media fields besides music videos (feature film, commercials, shorts and graphic design), mainly dealing with topics like nature, the human mind and society.

Björk “Bachelorette”, The Chemical Brothers “let forever be”, Daft Punk “around the world”, The Foo Fighters “everlong”, Oasis “stand by me”, Stardust “the music sounds better with you”

- Howard Greenhalgh

Enigma "rivers of believe", Genesis "congo", Placebo "bruise pristine", Suede "wild ones", Sting "if I ever lose my faith in you", Soundgarden "black hole sun"

- Michael Hausman

Joe Cocker "night calls", Madonna "take a bow", Kanye West "Jesus walks", Shakira "la tortura", Britney Spears "someday (I will understand)", Justin Timberlake "sexy back"

- Paul Hunter

Aaliyah "got to give it up", Faith Evans "all night long", Lenny Kravitz "fly away", Warren G. "I shot the sheriff", Marilyn Manson "dope show", Will Smith "wild wild west"

- Spike Jonze

Spike Jonze is one of the directors, who made the jump to the feature film due to their innovative music videos. Besides making music clips, he invented the MTV series "Jackass" (a group of people doing reckless stunts filming each other in home video look) together with Johnny Knoxville, a skateboard colleague.

Beastie Boys "sabotage", Björk "it's oh so quiet", Daft Punk "da funk", Weezer "Buddy Holly", Fatboy Slim „weapon of choice“, Fatlip "what's up, fatlip?"

- Dean Karr

Danzig "I don't mind the pain", Soul Assassins "puppetmaster", Dave Matthews Band "don't drink the water", Godsmack "voodoo", The Deftones "my own summer", Marilyn Manson "sweet dreams (are made of this)"

- Kevin Kerlake

Bush "glycerine", Faith No More "midlife crisis", k.d. Lang "if I were you", Iggy Pop "high on you", Sonic Youth "sometime to return", Nirvana "come as you are"

- Adam Levite (Associates in science)

Interpol "N.Y.C.", Burning Brides "arctic snow", Elefant "misfit", Beck "black tambourine", The National "Abel", Queens Of The Stone Age "in my head"

- Matt Mahurin

Alice In Chains "no excuses", Queensryche "empire", Peter Gabriel "mercy street", Hole "gold dust woman", Blind Melon "dear ol' dad", Therapy? "die laughing"

- David Mallet

Blondie "die young, stay pretty", David Bowie "ashes to ashes", Roxy Music "the same old scene", Iron Maiden "run to the hills", Billy Idol "white wedding", Rod Stewart "blue skies"

- John Magburg

Marc Almond "waifs and strays", Sinead O'Connor "nothing compares to you", The Smiths "there is a light that never goes out", Cindy Lauper "world is stone", Neneh Cherry "Buffalo stance", Erasure "star"

- Jean-Baptiste Mondino

David Bowie "never let me down", Björk "violently happy", Tom Wits "downtown train", Madonna "justify my love", Sting "Russians", Boy George "to be reborn"

- Russell Mulcahy

The Buggles "video killed the radio star" (first video on MTV), Elton John "heels of the wind", Duran Duran "planet earth", Ultravox "the voice", Fleetwood Mac "gypsy", Falco "Jeanny"

- Sophie Muller

Blur "Song II", Eurythmics "Chill", Annie Lennox "Love song for a vampire", No Doubt "Don't speak", Weezer "Say it ain't so", Hole "Miss world"

- Marcus Nispel

Wet Wet Wet "love is all around", En Vogue "give it up", The Fugees "ready or not", Lil' Kim "no time", Right Said Fred "bumped", Scorpions "you and I"

- Jonas Odell

Tahiti 80 "changes", Mad Action "smile", Franz Ferdinand "take me out", Goldfrapp "strict machine", Audiolibullys "shot you down", Feeder "feeling a moment"

- Tim Pope

The Cure "lovecats", Men Without Hats "safety dance", Brian Ferry "legend", Soft Cell "tainted love", Neil Young "weight of the world", Ministry "revenge"

- Ramon and Pedro

The Offspring "can't repeat", Feist "inside and out", Grand National "drink to moving on", DJ Dangerous and Jay-Z "the grey video", Sage Francis "escape artist"

- Mark Romanek

Mark Romanek was fortunate to attend a progressive public highschool in Chicago, which conveyed young people in their first film production experiences with elaborate professors. So Romanek's early passion for film making was supported from the very beginning. Nowadays, he can look back on a great number of high quality music videos and commercials and a successful feature film ("One hour photo" with Robin Williams).

David Bowie "jump, they say", Macy Gray "do something", Michael and Janet Jackson "scream" (the most expensive music video of all time), Linkin Park "faint", R.E.M. "strange currencies", Jay-Z "99 problems"

- Zbigniew Rybczynski

Simple Minds "alive and kicking", Accept "midnight mover", Art Of Noise "close to the edit", Alan Parson's Project "stereotomy", Supertramp "I'm begging you", The Jets "you better dance"

- Jake Scott

R.E.M. "everybody hurts", Radiohead "fake plastic trees", U2 "staring at the sun", Goldfrapp "human", U.N.K.L.E. "be there", P!nk "God is a DJ"

- Stephane Sednaoui

Like Anton Corbijn, Stephane Sednaoui started his career as photographer, before he entered the music video business. His high aesthetic approaches are as well demanded in commercials, for example, for „Victoria's Secret“ (Lingerie for women).

Garbage “milk”, Neneh Cherry and Yousou N'dour “seven seconds away”, Alanis Morissette “ironic”, Massive Attack “sly”, Smashing Pumpkins “today”, Red Hot Chili Peppers “scar tissue”

- Walter Stern

INXS “elegantly wasted”, Madonna “substitute for love”, Massive Attack “teardrop”, The Verve “bittersweet symphony”, The Prodigy “firestarter”, Moby “hymn”

- Julien Temple

David Bowie “blue Jean”, Judas Priest “hot rockin' ”, Depeche Mode “see you”, The Kinks “state of confusion”, Janet Jackson “alright”, Scissor Sisters “Mary”

- Hype (Harold) Williams

Brandy “sitting in my room”, Dr. Dre feat. Tupac “california love”, R. Kelly “I believe I can fly”, Busta Rhymes “gimme some mo' ”, Usher “nice and slow”, Nas “street dreams”

- WIZ

The Black Crowes “a conspiracy”, Suede “moving”, Marilyn Manson “man that you fear”, Arctic Monkeys “the view from the afternoon”, Clinic “tomorrow”, Kaiser Chiefs “angry mob”

