MUSIC VIDEO
IN EDUCATION AND PROMOTION
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Tesi di Laurea di
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Relatore
MATTEO ASTI

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I consider myself lucky to be a high school teacher, and ten years of teaching in high school motivated me to find my unique teaching style. From this reason I wanted to enrich my experience of teacher with new skills so I started the Academy of Fine Arts “Santa Giulia” in Brescia. During my companionship with young people I realized how music matters to them, and it is hard to understand them without a serious understanding of music impact on their life. With the adoption of new skills in media and graphic design I decided to make one final project that will help me understand the role of music in education even more.

My project is designed for “Paola Di Rosa”, a state-recognized private Catholic boarding house for girls in Croatia, led by female religious congregation Servants of Charity. Introducing into boarding house a new activity of filmmaking I wanted to experiment with positive impact on behavior, motivation, and relationships between pupils and staff. From that reason the making of one music video remake it seemed to me the right choice in work with teenagers.

In this paper I want to describe all steps that led me to conclusion that one music video could be useful in education and promotion.

Music has always been a huge part of human culture. It has changed and evolved over the years, and today it is hard to find a current top music hit without being accompanied by the music video. How did we get to this point, where it is almost necessary to have a music video along with the songs, we can read in first chapter. The most significant event in the evolution of the music video was the invention of MTV that opened possibilities for any further digital format. Search for music over
the Internet suddenly increased, and the new home for music video now is the World Wide Web.

This paper is about music video. So what is a music video? The writing on music video has had two distinctive moments in its brief history. One wave of writing came from those people who were interested in theoretical reading of television as a cultural form, and the other from those who were primarily interested in the relationship between sound and image and popular culture itself. Therefore, the second chapter points out the two representative theories. One is postmodern theory that tries to define music video as an original genre, and other that disagreed with this postmodern interpretation trying to locate music video within its contexts of production and consumption.

Today’s parents face new challenges in education, because their children are immersed in media. The average adolescent has more than six hours of daily media use. The growing phenomenon of “media multitasking” - using several media concurrently - multiplies that figure to eight and a half hours of daily media exposure. Moreover, parents are concerned about the messages young people get from music videos in popular culture. What parents and educators should do, and why the digital literacy is so important we can read in third chapter.

Finally the fourth chapter describes the main project of music video and experience that came out from learning while we were remaking Pharrell Williams’ ‘Happy’.
Chapter One

1.1. The Music Video: a Historical Perspective

Music has always made a huge part of human culture. It has changed and evolved over the years, and today it is hard to find a current top music hit without being accompanied by a music video. How did we get to this point, where it is almost necessary to have a music video to go along with the songs of our favorite artists?

The Cambridge Dictionary defines Music Video as a “short film made to advertise a popular song.” Today, with the spread of viral videos, everyone on the Internet has the possibility to be seen. Even a non-celebrity can tweet a picture of his cat and trust that his 5000 Twitter followers will faithfully click.

With this in mind, it is easy to understand how some videos have become an overnight sensation. Going back to our definition from the Cambridge Dictionary we could ask ourselves: Are all Music Videos made to advertise a song?

Certainly, all viral music videos do not necessarily sell records, and the music video is much more than just an advertisement for a popular song. Before we try to redefine the term of music video we should discuss the history and development of music video through the filter of media concepts.

Music has always made a huge part of human culture. It has changed and evolved over the years, and today it is hard to find a current top music hit without being accompanied by the music video. How did we get to this point, where it is almost necessary to have a music video to go along with the songs of our favorite artists?

DID THE VIDEO KILL THE RADIO STAR?

The first song broadcast on MTV: Buggles - Video Killed The Radio Star.
Thirty years ago today, the television network MTV launched, marking the dawn of what many consider the music video today. Although, the genre itself has a much longer timeline that stretches as far back as the late 19th century.

Late 19th century. The first proto-music video was likely created in early 1890’s when George Thomas was hired to promote sales of song of Edward B. Marks and Joe Stern. He combined music and images on glass slides. That was the earliest recorded instance where a song has been performed with a set of pictures for the ear. It is much closer to what we do with movies and sound today. The rival sound system, called Vitaphone (sound-on-disc) used by Warner Brothers, coordinated filmed images with sound recorded on large phonograph disks. Vitaphone’s strength was an amplified speaker system that could fill large theatres with relatively clear sound. This new technology allowed films to have more than simple piano accompaniments. The first hit song from that time was Charmaine from a Fox Film Corporation movie called What Price Glory. The first full-length ‘talkie’, The Jazz Singer (1927), followed the genre’s development with some more spoken dialogue, sound effects and music. The 1920s also saw the creation of a ‘bouncing ball’ and ‘sing-along’ films. They became a wide success from 1929 onwards when Paramount Pictures took over production and distribution, calling them ‘screen songs’. The bouncing ball is still used today, particularly in children's musical film.²

At the beginning of 1930s Warner Brothers produced a series of music shorts called the ‘Spooney Melody’ series. These were a mixture of art-deco animation and live footage much like a music video today. Main animation played the title song with simple and kaleidoscopic animation. While stylistically they are very different, they mixed story, performance, and cool visuals in the same way many modern music videos do. The video was a three minute long musical film that featured dance sequences in a similar fashion to modern music videos. This format included famous and unknown performers performing a gamut of musical genres from jazz to patriotic tunes. Over 1800 Soundies were produced from 1940 to 1946, yet their popularity eventually faded due to World War II and the limitations of the technology. Since their invention, Jukeboxes have been a staple of many public places such as bars, restaurants, and nightclubs, especially in the 1930s to the 1950s.³

The sound on film. The next major step in the history of music videos was the development of sound on film. In 1922, a New Yorker named Lee De Forest developed the Phono-film system. He added an audio tube to the sound-on-film system and made it much easier to amplify sound through the speakers in theaters. It is much closer to what we do with movies and sound today. He finally gave a name to his planned invention in a second claim: kinetoscope, from the Greek words kineto (“movement”) and scoptos (“to view”), but the invention didn’t have a brilliant future.¹ The music and images were not in sync, and breaks in the film would cause the motion picture to get out of step with the phonograph record. Edison realized that the Kinetophone would never become popular and the future of moving images will be in projection, so he moved his efforts onto his next invention.²

The 40s and 50s. Musical film was not only shown in the cinemas. In the 1940s ‘soundies’ were created for a film jukebox called the Panoram. This was a coin-operated machine that played music synchronized with film projected onto a glass screen. By placing a coin—usually a nickel—into the machine, customers could listen to a song. Soundie Crying For The Carolines is a unique work, especially so considering that this short is the only one in the series to have survived to the present day. According to animation historian Jerry Beck, the other ‘Spooney Melodies’ made were Just a Gigilo, Say A Little Prayer For Me, When Your Lover Has Gone, and For You.


While the Panorama Soundie jukebox played film clips over popular songs of the 1940s, rock and roll films of the 1950s introduced audiences to the idea of band performances. Although it started life as a B-movie, Rock Around the Clock, starring Bill Haley, was one of the biggest hits of 1956. The film is composed principally of band performances by Haley, The Platters, Alan Freed and Freddie Bell and the Bell Boys. All those dynamics caused the transformations in youth culture at the end of the 50s, increasing the purchase of high-ly symbolic popular music products. Music shows like Top of Pops in the UK, American Bandstand in the US and Beat Club in Europe were centre pieces in the emergent youth culture revolution.

The 60s. The Panoram ended after being out-competed by the two different machines, one in Italy and one in France. The French one was the Scopitone. The Scopitone, invented in France, used 16mm film to play music videos and became popular across Europe and the United States through the 60s. When Scopitones were introduced to the U.S. in 1954, there were actually no American films for the machines. The visual concept of those machines was similar to the Soundies, with the difference of Scopitone films being pretty exotic, designed to appeal to men audience in bars. While, films made for Scopitones in France were featured by the famous French pop stars, American Scopitones needed gimmicks like Technicolor and jiggling bikini girls to survive. One of the first Scopitone classic in U.S. was Neil Sedaka’s Calendar Girl. By the end of the 60s the popularity of the Scopitone had faded, although Scopitone films continued to be produced until as late as 1978. Hence, the films were shot in Technicolor, they are so colorful even today.

The 60s saw further developments in music videos with the release of several feature length films by The Beatles such as A Hard Day’s night and Help. The Beatles had a strong influence on the music business. Although short music-film already existed, the Beatles were the pioneers of putting the two ideas into the concept we now know as the music video. They made a short, stand-alone film of a musical act presenting a current song that may or not be a live performance. The idea of music video is seen as a help to their very tight schedule. Instead of the appearances on TV and in shows around the world, they could send their music videos. Their music videos took a format very similar to modern music videos. These videos become increasingly surreal, featuring heavy post-production effects that are much like modern music videos. Since then, Bob Dylan, The Rolling Stones, The Who and many other artists began to make promotional clips leading up to the 1970s. The 60s also brought the transformation of clothing codes and convention from the Beatles suit to the longhaired rebellion of the hippy era. On the other side, the popular music television defined the forms and conventions of the music video: carefully choreographed performances, synchronized to a studio recording of an individual track, close-up shots, taken from high and low angles, edited in time with the music.

The press. The first music magazine, The New Musical Express was published in 1952. As the 60s brought many transformations in youth culture, it created a fortnightly publication, called the Rolling Stone, which contained a mixture of current affairs, celebrity interviews and coverage of the music industry. Bands, influenced by the 60s, The Beatles, The Stones, The Kinks, Bowie, Roxy Music and Warhol, were not troubled by the existing division of art and commerce. Although this may be true, time created a space for more ephemeral forms of pop journalism. In the late 70s, the style in pop music became more important than content, bringing new fashion in make-up, clothes, hair, etc. Henceforth, it launched the new magazine Smash Hits in 1978, catering for a younger audience in a smaller magazine format. Its focus was on ‘trivia’ – favorite colors, food, pop-musician’s lifestyles, etc. It included fan club information, lyrics, posters, free gifts on the covers, contact with readership, etc. Music landscape changed the color, emerging new pop stars like Duran Duran, Adam and the Ants, Spandau Ballet and Culture Club. These were artists who understood that visual style was as important as the music – and sometimes more so. Consequently, their promotional videos will lead us to the early days of MTV.
1.2. The Birth of Music Television

MTV’s success was evident when record stores started selling music that customers had discovered on MTV, and not on the radio station...

The first transmission of MTV was on August 1st 1981. The first song broadcast from Buggles Video Killed The Radio Star, directed by Russell Mulcahy, has announced a new era in history of music video – the MTV era. Ironically, this time the video won over the radio. MTV’s success was evident when record stores started selling music that customers had discovered on MTV, and not on the radio station. Music video was the new media that everyone was talking about and there was no risk of it fading into history like the Scopitone in the 1960s. The new service allowed artists to reach out to new audiences, and new British artists such as Billy Idol, Bonnie Tyler, and Duran Duran gained again a massive success in America. Music video industry developed into a sensation when the 14-minute long video of Michael Jackson, Thriller (1983) turned out in production worth of $300,000. Undoubtedly, Michael Jackson belongs to the constellation of fascinating dance stars of nineteenth-century through Earl Tucker to James Brown. In fact, thanks to the music video the world could see the great dancing of Michael Jackson. This music video confirmed new pop culture and it was the first video to show the importance of advertising form and profit-making video. The music video Thriller made the selling of this medium in postmodernist conditions. Redefining music video. If we follow those the aforementioned social changes we can notice how the music video is one of the original artifacts of its time and can be observed only under postmodernist conditions. Postmodernism brings the hybridization of modes and crossover of artistic forms so characteristic for this time. Though music video began as a promotional and advertising medium for record companies, it has developed and transformed into an artifact, which is art and advertisement, and at same time, avant-garde and kitsch. Its structure is music, dance and performance combined with the elements of television, live musical performance and film. Therefore, the difficulty of approaching the music video relays in fact that music videos demonstrate particular genre characteristics. So while this genre includes the rock idiom and live performance it also embraces many other genres: documentary (Rattle and Hum, U2, 1987), animation (“Money For Nothing”, Dire Straits, 1985) as well as more abstract routines (Subterranean Homie: Blue, Bob Dylan, 1966). From its infancy

MTV expanded over the years with the MTV Video Music Awards (1984), VH1 (1987) Yo! MTV Raps (1988), and MTV2 (1996). Other TV stations imitated MTV’s style and music channels spread around the world. Music videos kept their popularity with more money invested in their production. Music videos kept pushing boundaries, with videos such as Dire Straits “Money For Nothing”, which made pioneering use of computer animation. MTV played music videos 24 hours a day, 7 days a week, with commentary by on-air video jockeys. Innovations in video recording and visual effects meant that more and better music videos were constantly being made. Portable color video cameras were making it easier for artists to record their own DIY (do-it-yourself) music videos and avoid the big budget of professional film productions.


The Monkees (a band put together by US television for a television sitcom of the same name) brought out the concept of music video television. After producing a video in 1977 for his solo single ‘Rio’, Mike Nesmith sold the idea of a music video television show to Times Warner as a promotional device for their record division. Warner Cable invented the interactive technology with Sight and Sound that allowed audiences to interact with the broad- cast by voting for their favorite artists. 1 Ch. Hill, S. (2007, February). How video didn’t kill the radio star - the story of pop music video. Media Magazine, 10, pp. 6-11
1.3. The **digital** age

in the late 1970s one of the defining features of the music video is its satiric impulse. Analyzing the music video, Stephen Hill underlines how popular music video is relentlessly parodic in its sensibility: borrowing and reworking other texts with knowing irony and self-consciousness.

*Popular example of this is Mary Lambert’s video for Madonna’s “Material Girl” (1985) interpreting Marilyn Monroe’s performance of “Diamonds are a Girl’s Best Friend” (1953).*

**From parody to production.** As we said before, the music video is child of its postmodern era. Therefore, it can be observed only under postmodernist conditions and its hybridization of modes, where dividing line between parody and pastiche is a fine one. Lately, with bigger budget investment, the purpose of music video became less pop culture and more the production itself. That was the case with a whole series of epic music videos in early 1990s, such as Guns and Roses’s November Rain (1992, directed by Andrew Morahan) and Meat Loaf’s I Will Do Anything For Love (1993, directed by Michael Bay).

As Hollywood style cinematography entered in business with music video, the big music video productions became more about ‘star affirmation’ and less about experimentation within the medium. Over night, the music videos became an auteur’s medium. Directors such as Chris Cunningham, Michel Gondry, Spike Jonze, Floria Sigismondi, Mark Romanek and Hype Williams brought their own, unique vision and style to the videos they directed. Some of them became the directors of feature films. This trend started with directors such as Lasse Hallström and David Fincher.

On the other hand, the 1990s were allusive years when the alternative became mainstream. Some subgenres, such as hip-hop became the guiding light for a new generation. The Northwest American punk scene evolved into grunge through bands with radical approach such us Nirvana, Green Day and Linkin Park. This entrance of grunge into popular culture continued until the death of Kurt Cobain in 1994.

The most significant event in the evolution of the music video was the invention of MTV that opened possibilities for any further digital format. Even though some traditions of video production persist, digital technologies for media production moved the boundaries of any audiovisual format. The CD-R became a commercial reality. The technology of duplicating CDs developed rapidly, making CDs a quicker, easier, and cheaper product to duplicate than most other forms of sound recording. Search for music over the Internet suddenly increased, with the introduction of the new MP3 format. The place where all this happens is the World Wide Web, where the most diverse audiovisual pieces are transformed into ‘internet videos’ and subjected to the dynamics of digital social networks. Those videos share the condition of that which Duchamp termed a ready-made object, with their autonomy in a procedure of clipping.

No, video did not kill the radio, as movies did not kill paintings, and TV did not kill movies, just like the Internet did not kill TV. But the Internet did change them. It did open up new avenues.

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4 Cfr. Hill, S. Adam.


a vacuum. Digital technology, broadband and mobile phones changed the way in which audiences consume music video.

**From MTV to YouTube.** According to Danny Goodwin of Search Engine Watch, YouTube (founded in 2005), is the second most used search engine that serves four billion videos daily.

Overnight, YouTube became one of the main online video streaming sites, especially for music videos. YouTube is defined as shortly, mostly humorous, and easily accessible. Fans could post archive clips from TV shows, as well as television recordings of professional music videos from established artists. Other new formats, however, proliferated: karaoke-style miming to well-known songs, montages of still images, as well as live concert footage taken on mobile phone video cameras are examples of the way in which audiences are redefining the conventions of popular music video. Sorting material by the date added enables the user to view material within seconds of the footage being uploaded. Therefore, YouTube influenced the understanding of popular music video. On one side we have had the big productions (such as 21-year-old Flowrock’s Hung Up on Crack, 2006, a parody of Johan Renck’s promo for Madonna’s Hung Up, 2005) pointing out the conventions of the pop music video: lip-synching, choreographed dancing, urban locations etc.

On the other side, we have had the rising of new DIY aesthetic with low-fi productions achievable by the audience themselves. Even the mainstream stars like Moby, continued with same trend: commissioning of alternative low-budget videos for the YouTube market. They premiered on YouTube their promo for the official music video New York, New York (2006), in collaboration with Debbie Harry for $1000 of cost. For example, OK Go’s self-made video for the single Hear It Goes Again (2006), which features the band performing a choreographed dance routine on synchronized treadmills, propelled the band into the limelight after clocking up one million views on YouTube within six days of its initial posting. YouTube’s most viewed video of all time is Psy’s ‘Gangnam Style’ with a ridiculous 2 billion views. The expectation, of course, is that success on YouTube will translate into mainstream media coverage and unit sales, but all videos do not necessarily sell records.

Today the companies try to create new businesses, from music videos on Internet. In 2009 is launched a new service in the U.S. called Vevo. It offers music videos officially, and 100% professionally produced, trying to monetize their content.

**Transmedia storytelling.** Today a single type of media such as the music album, or music video is no longer sufficient to capture the full attention of a viewer for a prolonged time. The technique of telling a story over a variety of media is called transmedia.

If we take a look at the most liked Facebook pages, we will find that the musicians are still on the top. The pop stars are the best celebrities: instead of selling the
records they sell the stories. In era of storytelling, the more the stories you have, the more power you have. When Chrysler hired Eminem in an advertising campaign, the enquiries about Chrysler’s cars went up 1,200% after the ad.

The father of the term ‘transmedia,’ H. Jenkins, defines “transmedia storytelling” as a process where integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience. Ideally, each medium makes its own unique contribution to the unfolding of the story. A lot of these examples have to do with breaking up big chunks of the story into different media”.

Transmedia storytelling in music has unique kind of options, such as a live appearances or dance moves linked to a song, etc., which are only available for music. Rammstein – a German rock band has a very high live reputation because they provide highly spectacular shows. Music video can be used to give visual elements to a song, or to tell a story. A well-known example is Interstalla 555 – The story of a secret star system, project of band Daft Punk that shows a visual realization of the star system. Each track of the album Discovery has a video clip, which displays as an episode of the story.

Today the possibilities for transmedia storytelling in music are bigger than in any other form of transmedia storytelling, therefore transmedia story world could be a big trend in the music industry.

Did video kill the radio star? No, video did not kill the radio, as movies did not kill paintings, and TV did not kill movies, just like the Internet did not kill TV. But the Internet did change them. It did open up new avenues.

In the previous chapter we could see the music video as a new genre, emerging in its historical contest. In this chapter we will introduce some theories about the music video. According to Will Straw, writing on music video has had two distinctive moments in its brief history. One wave of writing came from those people who were interested in theoretical reading of television as a cultural form, and the other from those who were primarily interested in the relationship between sound and image and popular culture itself. There are two representative readings from each side: E. Ann Kaplan *Rocking Around the Clock*, and Andrew Goodwin *Dancing in the distraction factory: music television and popular culture*. While E. Ann Kaplan develops a postmodern approach of pop culture as a cultural form, Andrew Goodwin sees the gaps in the same approach, providing a new reading that goes beyond the postmodernism.

E. Ann Kaplan, in her book *Rocking Around the Clock*, takes the position of Marxist critics and underlines how postmodernist texts like MTV refuse to take up any critical position from which to speak.

“...our society is not one of spectacle, but one of surveillance we are neither in the amphi – theater, nor on the stage, but in the panoptic machine” | Michel Foucault |
According to E. Ann Kaplan television is the most typical medium of post-modern culture. Before analyzing this approach, it may be useful to explain the term of postmodernism.

Postmodernism. Postmodernism can’t be explained as a single theory, so we can’t find it in dictionaries as a definition. It’s more of a set of key concepts collaboratively put together, to describe the way that art, music, fashion, film, TV, literature and architecture have been produced in the late twentieth and early twenty-first centuries. The more of these concepts there are, the more of a postmodern text it becomes. This inter-involvement of one text with other texts through allusions, citations, assimilation has always existed. Any text, therefore, is an ‘intertext’ to other texts that has already been written and that are going to be written in the future. Understanding the phenomenon of ‘intertextuality’ is important for culture of postmodernism, because it includes ‘parody’ and ‘pastiche.’ They rely on the imitation of an earlier text or object, trying to imitate a particular work, style, genre or author. Julia Kristeva is first to use the term of ‘intertextuality’, in differentiation between creativity and productivity. According to Kristeva the creativity does not assume the existence of an earlier process, material and model, while the productivity does.

Modernism. When we talk about post-modernism we also talk modernism in our concept. Postmodernism is related to modernism as ‘the legalization of illegal parts of modernism’. Modernity and postmodernity appear and disappear in philosophical, literary and other texts in what is at first a sight of a bewildering array of guises. By the term of modernism we define the main characteristics of culture in the first half of the twentieth century. That culture was influenced by the darkness of World War One, The Spanish Civil War and World War Two. During this time, approach to art, music, film and literature has changed a lot. Poetry didn’t have to rhyme, paintings no longer had to be representational, music didn’t actually have to sound like music, and books didn’t have to use proper sentences or in some cases, proper words. As an illustration of modernism, we could take paintings by Picasso, books by James Joyce and poetry by T.S. Eliot. Since modernist texts were very dense, and complicated, postmodernism came as reaction on modernism, trying to be less serious and more ironic, playful, and nostalgic.

Postmodernism: key ideas. French philosophers Lyotard and Baudrillard and the American Frederic Jameson were pioneers among others to observe today’s culture under the umbrella of postmodernism. They pointed out some key ideas about postmodernism.

1) Revolting against authority and signification.
2) Pastiche and parody. A pastiche is a work of art, which incorporates several different styles borrowed from several different eras in order to make a new product.
3) Performance rather than product. One thing that distinguishes postmodern texts from modern is in their tendency to focus on the process or performance involved in making an artefact rather than the artefact itself.
4) The simulacrum. French postmodernist Jean Baudrillard has suggested that one of the features of postmodern culture is that it is dominated not by original artefacts and modernist videos in MTV, such as (non)narrative, (non)centered, offering (non)position for the spectator, etc. It seems that there is no escape from experience of mass consumer culture that surrounds us and invades with its images. Those images do not help us to distinct between image and reality, between inside and outside. Within the MTV universe, articulate criticism is also obsolete. That is the reason why she does not offer any aesthetic critique of MTV, because of what she perceives as the ‘obliteration of aesthetic distinctions’ in a medium, which constructs subjects unable anymore to distinguish an ‘inside’ from an ‘outside’, ‘fiction’ from ‘reality’.

Jean Baudrillard has had a major influence on Kaplan’s work. She cites his model of the ‘hot’ and ‘cold’ universe as an example of how television has changed communication and divided the era of classic Hollywood film and era of MTV.

What makes music videos distinctively postmodernist is the random borrowing or simulation of motifs from others. According to E. Ann Kaplan the music video through MTV attracts the society with visual communication. Therefore, music video takes its part in cultural media that uses technology to stimulate the consumption.

Kaplan uses the metaphor of Foucault’s Panopticon in which the guard surveys a series of prisoners through their windows. The TV producer has the role of guard, and the prisoner has the role of spectator. The spectator/prisoner has a remote control to flip channels. Desiring for plenitude, the spectator/prisoner is controlled by the watching and postponing of flipping the channel. MTV keeps us in an excited state of expectation, promising something that never fulfills. This desire for plenitude, which we think to fulfill with consumption, distances us from reality, and keeps in the consuming mode more intensely than other medium because music video is short.

The new postmodern universe, with its celebration of the look, the surfaces, threatens to reduce everything to the image/representation/simulacrum. Through MTV’s fabricat-ed imagine influenced by the materialism, racism and sexism, women are the target of objectification and commodification. Kaplan says it is important for feminists to confront the postmodernist challenge in MTV because the reduction of the old notion of ‘self’ to ‘image’ could permanently reduce the female body to merely an ‘image’.

In other words for Kaplan, MTV is about nothing but consumption. Therefore, America is covered with a uni-dimensional, commercialized youth culture, not organized by itself, but by commercial agents. In this way, Kaplan takes the position of Marxist critics and underlines how postmodernist texts like MTV refuse to take up any critical position from which to speak. They believe contemporary youth culture is in danger because it does not take an explicitly critical stance toward on-going events. Kaplan herself agrees that decentering, or the loss of any position from which to speak — of mechanisms for critical evaluation of social structures and ideologies — that characterizes postmodernism, is something to worry about.8

Kaplan sees Madonna’s Material Girl video as an example of ‘co-opted postmodernism,’ which offers a pastiche of well-known Marilyn Monroe’s performance in Gentlemen Prefer Blondes, namely Diamonds Are a Girl’s Best Friend. A label the ‘material girl’ is usually used by Marxist/Socialist to show their view of capitalist society. It describes the prostitute’s economic motivation and necessity to earn a living. The same term serves as a large metaphor of a capitalist society as one in which most persons are prostituted in various ways.

Kaplan uses Madonna’s Material Girl as an example of rock video phenomenon that establishes intertextual relationship with a specific movie. Shot-by-shot she analyses the visuals of music video, but she doesn’t say much about soundtrack.

Kaplan’s theory is developed from feminist film theories and she speaks of videos that have quite conventional narratives, although they do not correspond strictly to Hollywood codes. According to Kaplan, Material Girl’s music video shows the ambiguous representation of the female image. The music video shows a typical male gaze, where the girl is the object of desire for both sides. On one side, there is a male spectator in the movie’s audience and on other side there is the spectator in the theatre watching the film.

2.1.1. Madonna’s Material girl: analyzing music video

Kaplan’s Material Girl video as an example of ‘co-opted postmodernism’, which offers a pastiche of well-known Marilyn Monroe’s performance in Gentlemen Prefer Blondes, namely Diamonds Are a Girl’s Best Friend. A label the ‘material girl’ is usually used by Marxist/Socialist to show their view of capitalist society. It describes the prostitute’s economic motivation and necessity to earn a living. The same term serves as a large metaphor of a capitalist society as one in which most persons are prostituted in various ways. wing

Kaplan uses Madonna’s Material Girl as an example of rock video phenomenon that establishes intertextual relationship with a specific movie. Shot-by-shot she analyses the visuals of music video, but she doesn’t say much about soundtrack.

Kaplan’s theory is developed from feminist film theories and she speaks of videos that have quite conventional narratives, although they do not correspond strictly to Hollywood codes. According to Kaplan, Material Girl’s music video shows the ambiguous representation of the female image. The music video shows a typical male gaze, where the girl is the object of desire for both sides. On one side, there is a male spectator in the movie’s audience and on other side there is the spectator in the theatre watching the film.
The song is about a girl who only wants to date a rich man, and while the song goes in one direction, the story goes in another. The soundtrack and image track are not linked for that story. The lyrics are about a ‘nice’ girl, and the performance is about the ‘bad’ girl. The entire video is subordinated to the words that refer only to the stage performance. In the classic musicals of Hollywood the dance underlines the main story. In this music video it is opposite: the performance is central, while the love story is simple narration. Music video violates the conventions of classic Hollywood, together with its relations between sound and image. This points out the rock uniqueness as artistic form in video, where sound and lyrics have priority over the images. The uniqueness is connected to arbitrariness of the images used along with song, with the extremely rapid montage-style, and with the precise relationship of sound to image. This relationship involves: (a) the links between musical rhythms and significations of instrumental sounds, and images provided for them; (b) links between the significations of the song’s actual words and images conjured up to convey that “content”; (c) links between any one musical phrase and the accompanying words, and the relay of images. 2

Music video continues to confuse us in a shot where Madonna is clothed in white (a play on Hollywood signifiers for innocence), in her dressing rooms. Madonna walks seductively out of the studio, and enters into a man’s car. The last shot is taken through the glass, showing their embrace. The visual track points out two distinct discourses, that involve the man’s desire for Madonna I (good girl), and Madonna II (‘material girl’), but discourses are not hierarchically arranged as is it is in Hollywood.

According to Kaplan, Madonna’s Material Girl is a typical representation of the postmodern feminist heroine, in her odd combination of seductiveness and a gutsy sort of independence. She has the opportunity to switch from one commination to another, whenever she wants.

Seduction of the visual. The arrival of Queen’s six-minute clip Bohemian Rhapsody (so often cited as the ‘first’ music video) created the heavily theorization of music video. As seen in the previous chapter, Kaplan used film and postmodern theory to define music video as an original genre. According to Goodwin, music itself is missing in this kind of discussion. It is impossible to analyze music video with no reference to the song’s music, lyrics or performers. This kind of analysis often looks only at the camera angles and edits in music video, as if it is a purely visual form. Under those circumstances, it is extremely difficult to theorize video clips without an adequate conceptualization of the music and its relation to pop iconography: Even extremely basic musicological terms like rhythm and timbre are usually missing from the lexicon of music video analysis. Consequently, the postmodernism created its paradigm, in which the seduction of the visual is dominant in contemporary culture. 1 According to A. Goodwin postmodern interpretation is not a complete framework for reading the phenomenon of the music video. In order to understand music television, it is necessary to locate music video within its contexts of production and consumption.

2 Cfr. Idem., pp 124


2.2. The context of increasing convergence
of television (Fiske, 1984), visual art (J. Walker, 1987), ‘electronic wallpaper’ (Gehr, 1983), dreams (Kinder, 1984), postmodern texts (Fiske, 1986; Kaplan, 1987; Tetzlaff, 1986; Wollen, 1986), nihilistic neo-Fascist propaganda (Bloom, 1987), metaphysical poetry (Lorch, 1988), shopping mall culture (Lewis, 1987a, 1987b, 1990), LSD (Powers, 1990), and ‘semiotic pornography’ (Marcus, 1987), not consider the music as important element in music video. Therefore, he tries to offer the alternative frameworks for better understanding of music video and its context. He attempts to explore the context of music production with its possible relations among music, image, and popular music narratives. Goodwin underlines how it is impossible to understand the music video without the context of mass media and the pop music industry, the context of increasing convergence.

**Context of increasing convergence.** Music television is a classic case of such fusion of two separate media. Therefore, in order to understand music television, it is necessary to probe the ways of combining analyses normally left to their own devices - in pop music. It is necessary to locate music video within its contexts of production and consumption. Both sides - sound and its organization are important in the industry of popular culture. Pop music always has been, a multidiscursive cultural form, in which no one media site is privileged. The implication of this for music video analysis is that it becomes impossible to understand the meaning of any individual clip without considering its relation to the wider world of pop culture, such as TV, radio, cinema, publishing, advertising, etc. These observations also demonstrate why isolated analysis of individual texts is inadequate for our understanding of the increasingly intertextual processes of the mass media. Pop performance is therefore not only a commodity in itself but also an essential adjunct to the business of selling T-shirts, records, tapes, and compact discs. The emergence of promotional music videos must be understood in light of this fact: that pop performance has always had a largely promotional role.

**Music television.** After having located music video clips in the context of performance and promotion, Goodwin tried to explain the emergence of music television, which has its roots in five developments in the music and media industries: (a) changes in the pop music performing and recording processes; (b) shifting ideologies of pop, organized around the development in Britain of the “New Pop”; (c) expansion of television services, especially in cable television in the United States; (d) recession in the music industry and related concern about the rise of competing audiovisual leisure services; and (e) changing demographic patterns in rock and pop music consumption. Consequently, music moved to marketing and the manufacture of image on music television. On one side, the new technologies enabled lip-syncing to be read as a legitimate part of pop performance, and on the other the side music video created new strategies used in promotional clips. These two shifts made the development of video and television as an integral part of pop culture a real possibility. Music video, itself did not create the conditions of its own success; that success was made by changes in the music industry. Moreover, promotional video clips were made because there was an audience. MTV has had a massive impact on the evolution of the pop music video genre and clearly the 1980s were a time of intensive development within the medium.

Furthermore, with the rise of new digital technology, the audiences became more varied. Therefore, the Internet became overwhelmed with the archive footage, where audience has had the opportunity for interactivity.

**Gaps in the postmodern approach.** The postmodern approach has been extremely productive and revealing for pop culture as a cultural form, but there are some missing links in postmodern approaches to music television. According to A. Goodwin, there are three gaps in the postmodern analysis of music television and they refer to:

- account of ‘pastiche’;
- absence of historical context for shifting ideological forms;
- debates about actual, lived social relations of power.

Pop culture goes beyond the fragments of ‘pastiche’, providing new reading that goes against ‘postmodern depthlessness’, and loss of reality. When we talk about music television as cultural form, postmodernism is productive, but in relation to music and the music industry, the arguments of postmodernism are weak.

Through time, music television has changed. We can’t deny that this kind of television brings the pleasure and benefit in the economy. From that point of view, music television makes sense for consumers and the institutions that control its production. After all, the politics of music television is essentially the politics of pop music itself. From the perspective of consumerism, and negative influence, MTV doesn’t keep the prime over other television. Comparing to other contemporary broadcasts and movie malls the presence of voyeurism, violence and pornography in music videos is inherent. Some critics of MTV maintain that videos construct false images of physical ‘perfection’.
However, the video image has always been a fabrication of unreality, but this is not only an MTV phenomenon. This fabrication is influenced by aesthetic and politics. Music video, like all advertising systems, works according to its nature: ideologically sustains the existing power. MTV wasn’t first to commodify the popular music. Rock and pop were commodified practices of mass mediation long before the introduction of music television. All those symptoms reveal general change in popular culture and not some mysterious influence of MTV on other cultural institutions. Due to lack of contexts production and consumption postmodern approach fails to explain the nature of music television. Without a successful encounter with the audience for music, there is no funding for promotional video clips. The analysis of music video must be grounded in an understanding of how it works promotions: this is an economic as well as an aesthetic issue.

The future. The future of music video depends on how the current generation of musicians and consumers react to it, whether or not videos can become economically independent of their promotional function, what kinds of competition emerge to challenge the cultural dominance of MTV, and how the new technologies of music production and consumption negotiate the sound-vision relation that has always been at the heart of popular music.

2.3. Music Video & YouTube

Music video has always been mutable, and even today continues to undergo multiple transformations. It seems that Internet with its simultaneous windows also shapes music video aesthetics. It’s not clear whether the C stands for “consumer,” “connected,” “content” or all three, but that’s the letter Nielsen and NM Incite’s State of the Media have chosen to represent the generation born between the launch of the VCR and the commercialization of the Internet (generation C - Americans 18-34). Indeed, the past three decades mark tremendous growth in digital social interaction, from early experiments in virtual reality, text-based communities, and role playing games to today’s saturation in social media. The capacity of fast connecting, commenting, tagging, and sharing - facilitate a huge growth of complex networks among people.

Carol Vernallis in his work *Music Video and YouTube: New Aesthetics and Generic Transformations* tries to rede...
fine music video of today and she can’t de-
cide where video’s true home now resides: in
the film trailer, the mashup, the wedding
video, the visual arts flash project or the DIY
aesthetic. She underlines how in the 80s and
90s people knew what a music video was. It
was a song set to memorable imagery, paid to
promote the song or musicians, and screened
on cable. Now, however it is hard to draw a
border between what is and is not a music
video. Beside the fact that music videos has
made a strong return because of YouTube,
besides the abundance of clips, DIY aesthetics, and
and new digital camera’s musical segments, it
has blurred the boundaries. This reputation
and sharing economy has shifted our tra-
ditional understandings of authorship, and
finally blurred the boundaries between the
producer and consumer. On the other hand
it has brought some complications related to
the social contexts involving humans, web 2.0 technologies, and smart, mobile devices.
Such complications involve:
1. Boundaries between self and other are
often unclear, particularly when informa-
tion develops a social life of its own, beyond
one’s immediate circumstances.
2. Boundaries of situations and identifica-
tion of contexts are often unclear as dramas
play out in settings and times far removed
from the origin of interaction.
3. Agency is not the sole property of individ-
ual entities, but a temporal performative ele-
ment that emerges in the dynamic interplay
of people and their technologies for commu-
nication.
4. Performativity can be linked not only to in-
dividuals but actions of the devices, interfaces,
and networks of information through which

dramas occur and meaning is negotiated. For
same reason YouTube and music video in-
clude new forms of cross-cultural exchange,
shifting ideological content, changed profes-
sions and forms of participation for industry
personnel, media makers, musicians, and
audiences; budget, bandwidth and screen
size; and so on. In this big confusion the
YouTube link is forced to respond at every
detail on the page and everything else on the
monitor’s screen.

According to the last YouTube statistics
more than 1 billion unique users visit You-
Tube each month and over 6 billion hours
of video are watched each month on You-
Tube – which is almost an hour for every
person on Earth. Videos are embedded in
blogs, websites and online stores. Competi-
tors emerged such as Vimeo, Hulu and Blip.
tv to try and catch the action. Some have
survived and others have struggled against
the mind and market share of YouTube. All
over the world fans with no training want to
make something with their favorite materi-
als. They go beyond the cultural forms like
the pop song, and start to create immediate-
ly, transforming it into global culture.

Landscape of YouTube. Some scholars
wanted to mark the landscape of YouTube,
but even for them it is not clear what You-
Tube is. Alex Juhasz describes it as a space
for ocean commercialism and further reifica-
tion of mainstream media. Michael Wetsch,
on the other hand, writes on how much
YouTube fosters community and acts as an
agent for self-expression: the site makes
new identities, sexualities, and modes of in-
teraction possible. Virginia Heffernan could
be considered a connoisseur who classifies
clips as high-art and elite, the indie, quirky,
and the outsider. Beside all those theoriza-
tions, YouTube still remains open territory. Carol Vernallis suggests understanding mu-
sic video as a part of a new mode and plat-
form with the aesthetic features that defines
YouTube such as:

- Reiteration and pulse. It seems that reiter-
ation is the predominant feature of today’s
media. It suits to our time and reflects socio-
cultural changes: demands of business and
leisure time have been accelerating. On the
other hand the competition among media
encourages obsessive repetition. Reiteration
could have an aesthetic function as well.
- Irreality and weightlessness. Different from
the analog media, the digital media has new
properties. The grid, with layers and pixels
remains constant. The electronic light con-
tinually oscillates, appearing and vanishing,
yet never completely rests. One way to give
digital weightlessness, life, is through
phantasmagorically embodying it, making it
musical. The digital music in tandem with
the digital image creates a monstrously hybrid
automaton (The Golden Army, Transformers: Revenge of the Fallen, The Avengers, etc.)

Scale and graphic values. YouTube clips
tend to feature simplistic and evocative
representations shapes with short graphic.
Clearly legible objects trigger rich affective
responses, and help quickly give the per-
former a pseudo-context (chairs, cups). Col-
or schemes differ from television and space
contracts. While long-form media take us
in and out of corridors, alleys, countryside
and intimate spaces, YouTube sticks to sin-
gle frontal views.

Unusual causal relations. Our experiences
of screens have changed with the comput-
er’s multiple windows. With multitasking
we can activate, click through, resize, move,
hide and experience the spatial transfor-
mations of the environment like in video
game. This brings us a new sense of power
and possibly relations: Music video can raise
questions of cause and effect, foregrounding
relations so ambiguous that the music seems
to be the engine mobilizing people, objects
and environments.

Parametric volatility and intertextuality
YouTube enables intertextuality and hy-
bridization across platforms, among users,
and within clips. It continues to speak in-
ternal within a clip, fracturing its contents
even more than music video ever did. The
film trailer The Spirit (2008, Frank Miller)
possesses key features of the new audiovi-
sual aesthetics. We can see the clip that is
hyper-stylized, follows a series of affective
flashpoints, nimbly crossing media. Us-
ing intermediarility it creates an experience
in which we shift our attention so rapidly
among media that keep us always busy.

Sardonic humor and parody. Parody may be
so prevalent today because it is acceptable
for untrainedconsumers. It easy to take the
commercial and redo it. YouTube enables
the anonymity where video makers can se-
lect a group of viewers or fans to offer their
original material, using parody and sarcasm.
Naturally, the parody, tied to original con-
tent, tends to grab attention.

Condensation. Music video has always
worked with condensation and a plurality of
meaning. YouTube is full of puns, jokes and
returns to childhood (such as Numa Numa
that gives subtle allusion to Humpty Dumpty).
One clip can conjures the childhood fan-
tasies, along with control of sexual desire.

Normal replication of the web. YouTube clips
attempt to embody, depict, and participate
in the network, trying to sync up with oth-
ers. Viewers with their content construct
global media library with various subjects

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from healthcare crisis, religion, latest pop concert, to the most banal topics.

As suggested above the new approach to YouTube should help us identify the ways music video is changing and the ways YouTube reflects a new mode and platform.

Fair use. While creative practice with online video production is expanding, decision-makers are shaping the YouTube platform with regulation and legal actions, regarding copyrighted material.

Fair use is a right to reuse copyrighted works without a license in some circumstances. This feature of the law is grounded in the purpose of copyright itself in U.S. law: to encourage the production of culture. Today fair use is the major way that new makers can get unlicensed access to the cultural production of their own society. Due the constantly changes of cultural production, the codifying of fair use were intentionally made non-specific. The statute refers to four considerations that should, at a minimum, be taken into account:

- the purpose and character of the use;
- the nature of the copyrighted work;
- the amount and substantiality of the portion used;
- the effect on the potential market for or value of the copyrighted work.

Besides those four ‘factors’ it is important to note that Courts analyzes fair use on a case-by-case basis. Therefore it is not easy to decide what constitutes fair use. For example, documentary filmmakers, peers with other content producers, established their own principles, with limitations, to guide their choices for fair use. Some online creators use copyrighted material for media critique or for short illustration. In mashups the practice of quoting is more extended, especially since most online videos are not produced for profit. The Digital Millennium Copyright Act (DMCA) usually requires removals from the site of material to which a copyright owner objects. Despite those prevention, it seems sufficient effort has not been invested regarding the unlicensed copyrighted works online.

To prevent the unauthorized copying, online video platform providers have established their own guidelines that articulate the filtering of content. On the other hand nonprofit organizations led by the Electronic Frontier Foundation have introduced alternative guidelines, creating space for new content creation using copyrighted works while honoring the concerns of copyright holders. These guidelines, however, do not yet have industry support.

Creating their contents, many YouTubers are simple “pastiche or collage” creators that are developing practices near the boundaries of fair use analysis. Nevertheless, the traditional fair use analysis would neither definitively exclude nor include them; new fair use doctrine continues to expand its creative practice. New fair use practice tends to recognize those creators as new forerunners of a new interactive media era. Today’s makers are the pioneers of an emerging media economy and society. Recognition of the importance of fair use, within the copyright law toolkit and society. Recognition of the importance of fair use, within the copyright law toolkit for cultural creation, is both prudent and forward-looking for those concerned with maintaining an open society.


2.3.1. Music video re-make

Given, the advantages of fact that music video has always been in process of continuous transformations, outlined in the previous paragraph, it is quite predictable that, music video re-make was inevitable. Indeed, Weird Al Yankovic released his first single and video, Ricky, a spoof on Toni Basil’s Mickey, in 1983, two years after MTV has been launched. Evidently, this video re-make invited attention and participation of audience. According to John Shiga music video re-make makes part of other forms of digital culture, along with remixing, sampling and mashing-up in music. Mash-ups involve usually two songs spliced together showing new reality with both songs. Remixes can involve similar techniques, but usually modify beats and sound effects.

Re-make technique. Music video re-make is different from mash-up, sample and remix, in the way it changes the original clip. Instead of changing the music in the clip, music video re-make usually changes the visual. John Shiga notes in his study of a mash-up that involvement in the group is crucial to obtain a respect on YouTube.1 Differently, music video re-make do not necessarily produce “ironic combat” among its groups. Many re-makes lack any sense of irony, exhibiting mere reverence for its subject. Like remixes, samples and mash-ups, music video re-makes represent some form of cultural critique. Lawrence Lessig states in his work Making Art and Commerce Thrive in the Hybrid Economy how those forms evolve from the interpretation of everyday life and cultural artifacts we consume. Similar as remix, sample and mash-up, music video re-make democratizes video production, and according to Lessig it marks the distinction between ‘read-only’ and ‘read/write’ culture (culture that do not al-

Motivation. From the previous paragraphs it is evident how music shapes the everyday lives of young people. Correspondingly, the music and music videos need fans. The rise of YouTube, created the space for all those fans that became the center of this global culture. While some YouTubers do make money on the site, lots of them are not paid for their contributions. For example, there are hundreds of YouTube partners earning 6 figure incomes from their presence on a free video channel. Before being purchased by Google, YouTube declared that its business model was advertisement-based, making $5 million dollars per month. However, music and music video re-make has other benefits, especially if it comes to attention.

Categorization. Since YouTube is receiving a numerous clicks per day it is hard to find appropriate model for categorization of its content. However we will try to categorize the music video re-makes by their visual and aural strategies and by their attitude toward the source material. Here are some strategic categories:

<table>
<thead>
<tr>
<th>Visual/Aural Strategies</th>
<th>Attitude</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Uses original music and attempts to replicate original look or feel of original</td>
<td>1. Parody</td>
</tr>
<tr>
<td>2. Uses original music but re-edits, dubs or splices video with other content</td>
<td>2. Satire</td>
</tr>
<tr>
<td>3. Uses original music but visually distinct</td>
<td>3. Homage</td>
</tr>
<tr>
<td>4. Re-sings original and/or uses new music/lyrics but visually similar</td>
<td>4. Disruption</td>
</tr>
<tr>
<td>5. Re-sings original and/or uses new music/lyrics but visually distinct</td>
<td>5. Skill</td>
</tr>
</tbody>
</table>

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Parody. Parody is usually a comment or critique on original work. In Britney Houston’s music video *Lipgloss* we can see the original music from Lil’ Mama’s video and fair use attempts to redo the visuals in similar way, trying to reverse the gender constructions. This re-make uses ‘parody’ as comment on the original work.

Satire. Different from ‘parody’, ‘satire’, is a derivative work that uses an original work to comment on something else and not often covered under fair use.

Homage. Use of the original work with purpose to celebrate the author and its musical or visual virtuosity is called ‘homage’. When Beyoncé released the song *Single Ladies* in 2008, it was most performed dance among YouTubers. One of the most notable ‘homage’ performers was Shane Mercado, a young male who attracted millions of views for redoing the complete dance steps from music video, adding to the dance a new dimension and meaning.

Disruption. The surrealist reediting of the original work to render it incoherent is known as disruption. The clearest cases of this are the numerous re-makes of Britney Spears’ videos using characters from the computer game *The Sims* – the impulse is to show something unexpected done well.

Skill. Two examples of video that fit into the fourth and fifth strategic categories are those from popular prosumers Alphacat and Venetian Princess. Video re-make on Katy Perry’s *I Kissed a Girl* by Venetian Princess has received 17 million views, which is more than the official video on the site. According to Venetian Princess, she had to write her own music and lyrics because YouTube has been prohibited the use of the original music. Despite its different theme – kissing an elderly woman – Princess’ version is similar to the original work. Alphacat, on the other hand, came up with his own lyrics to *Single La-

As seen in preceding paragraphs, music video re-make has a ‘transformative’ nature. It is important to note however, that despite all this diversity among re-makes, they have one common characteristic: replacing or reconstructing the celebrity in the original. This absence of celebrity is crucial to their transformative nature. Without the celebrity, the re-make has a different function; it changes the meaning from a user’s perspective. For the same reason the ‘transformative’ departure from the original is the most important rule in judging an object’s fair use. Here, the history and theory of music video meets practice of copyright holders online, trying to find the best way for video music re-make as fair and permissible forms of production.

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Music Video in Education

As seen in the previous chapter, Goodwin underlined how it is important to understand the music video in the context of mass media and the pop music industry. With time the context of mass media became more complex. Today’s parents face new challenges in education, because their children are immersed in media. They have television sets in their bedrooms, personal computers in their family rooms, and digital music players and cell phones in their backpacks. The average adolescent has more than six hours of daily media use. The growing phenomenon of “media multitasking” - using several media concurrently - multiplies that figure to eight and a half hours of daily media exposure. Moreover, parents are concerned about the messages young people get from popular culture.

Chapter Three

Prof. Dr. Nesrin Kalyoncu dedicated his research to the adolescent population and the impact of music programs on their consumption behavior. He noticed how presentation techniques, such as rapid fractions, interim fractions, dissolutions, overlap or special effects, used in music videos is regular commercial music packaging. This packaging potentially induces adolescent’s consumption behaviors. In fact, there is a fine line between entertainment and advertisement regarding music video.

Although music lacks the visual element of film, it connects deeply with adolescent’s life and influences its identity, more than any other medium. Music is one of the most popular media for adolescents, dedicating circa four and five hours a day listing to music and watching music videos.

3.1. The Influence of Music & Music Video

Music and adolescent’s consumption. Large media structures have centralized numerous business and industries such as music/film/advertisement producing, banking, automotive, energy, tourism, insurance, textiles, and they are monopolizing entertainment mechanisms. Undoubtedly, the adolescents with the constant need for expressing their own personalities and emotional worlds are the main target group for music industry. Advertisements have become an integral part of contemporary music programs. Music channels principally promote musical (and other) production for commercial purposes together with controlling the music market. Moreover, the sponsor’s

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products are included in the narration of the clip. Significantly, same research underlines the relationship between the consumption images in popular music clips and music genres. Dance Music videos showed in USA contained more fashion images including clothing, jewel, lingerie, hairstyles, and make-up, while ‘darkside products’ are contained more intensively in Rap videos. Research points out the following consumption images according to music genres: fashion products in Dance Music, food products in Classic Rock, darkside products in Rap, and tattoos and musical instruments in Heavy Metal. The music genres use these consumption images in adolescents’ music preferences, and that’s reason why the singers are the most attention-grabbing people. The imitation of these people takes place in the clip. Significantly, same research underlines the relationship between the consumption images in popular music lyrics and videos. “One in three popular songs contains explicit references to drug or alcohol use, according to one report in The Archives of Pediatrics and Adolescent Medicine,” says in his article Tara Parker-Pope. Researchers from the University of Pittsburgh School of Medicine studied the 279 most popular songs from 2005, based on reports from Billboard magazine, which tracks popular music. Only 9 percent of pop songs had lyrics relating to drugs or alcohol. The number jumped to 14 percent for rock songs, 20 percent for R&B and hip-hop songs, 36 percent for country songs and 77 percent for rap songs. The average adolescent is exposed to 251 references per day. The authors underline how music doesn’t appear to have massive negative effects. The effects parents fear most, such as violence, rebelliousness, drug use, sexual behavior, are not substantial. Adolescents use music, mostly to control their mood and emotional states. Music helps to escape from bad feelings, building a “good mood”. For most people, adolescence is a period of normal and gradual development. On the other hand, music does appear to be dangerous for some youth, particularly those who are already troubled. Thus, it is important not to underestimate the power of music in enhancing bad moods. Therefore, we cannot ignore this use of music, as we cannot ignore the causes of homicide because only a tiny minority ever commits murder. Those facts have led some to conclude that music encourages suicide, violence against women, or other violent crimes. Some mass media reports tend to over-emphasize such extreme examples, Christenson said, but the evidence suggests that music is more likely to energize listeners than to de-energize or mellow them out. Adolescents also use music to create friendships, social settings and personal identity. Indeed, music influence at adolescents’ moods, borrowing them their slang and dominating their conversations, and it reinforces the group they belong to. The choice of music and music taste depends of academic success. According to authors there is relationship between academic successes and music taste. Studies indicate early school achievement influences later music choices, not the other way around. Lower school commitment is generally associated with heavy metal, and in the view of at least one British researcher they cite, low-achievers embrace heavy metal as a “cultural solution” to their low standing in the traditional school pecking order.

The most popular media. Despite these researches, the question remains: is popular music as dangerous as it appears? How does it affect adolescent’s behavior?

Although music lacks the visual element of film, it connects deeply with adolescent’s life and influences its identity, more than any other medium. Music is one of the most popular media for adolescents, dedicating circa four and five hours a day listing to music and watching music videos. Peter Christenson, Professor of communication at Lewis & Clark College in his book It’s Not Only Rock and Roll. Popular Music in the Lives of Adolescents together with Donald Roberts, Professor of Communication at Stanford University, documents their research about adolescents and pop music. In their research they asked adolescents to choose what media they would take with them if they were stranded on a desert island. Most of them choose music over other media. Many scholars in their research pointed out television as the central medium in life on adolescents, while according to Christenson adolescents devote more time and intensity to music. Indeed, music matters to adolescents, and they cannot be understood without a serious understanding of music impact on their life. At an adolescent party, the key question is not what you do but what music you listen to.

Music helps. The authors underline how music does not ignore the causes of homicide because only a tiny minority ever commits murder. Thus, it is important not to underestimate the power of music in enhancing bad moods. Therefore, we cannot ignore this use of music, as we cannot ignore the causes of homicide because only a tiny minority ever commits murder. Those facts have led some to conclude that music encourages suicide, violence against women, or other violent crimes. Some mass media reports tend to over-emphasize such extreme examples, Christenson said, but the evidence suggests that music is more likely to energize listeners than to de-energize or mellow them out. Adolescents also use music to create friendships, social settings and personal identity. Indeed, music influence at adolescents’ moods, borrowing them their slang and dominating their conversations, and it reinforces the group they belong to. The choice of music and music taste depends of academic success. According to authors there is relationship between academic successes and music taste. Studies indicate early school achievement influences later music choices, not the other way around. Lower school commitment is generally associated with heavy metal, and in the view of at least one British researcher they cite, low-achievers embrace heavy metal as a “cultural solution” to their low standing in the traditional school pecking order.

Some interesting notions. Authors point out further, some interesting notions about music and youth and perhaps the most surprising are these:

- Label warnings of explicit lyrics on record-cings prompt adolescents in general to like the music less. They see it as “tainted fruit” rather than “forbidden fruit” they must try. Christenson found in the only study done on music labeling. Not everyone in the study reacted negatively to the labeled music, however. An advisory sticker might well be a come - on for some kids who are alienated...
from their parents, their school or the mainstream peer culture.

- Music videos are a “powerful new force” in adolescent culture, but they don’t seem to hold adolescents’ interest nearly as long as the music itself. It is the youngest adolescents who watch MTV and other music videos the most, but older adolescents devote more total time to music.

- When kids tell their parents that the “sound” of music matters more to them than the lyrics, there is considerable evidence to support them. Averages, however, conceal ranges, and the more involved adolescents are with music, the more they listen to the lyrics. For many youth, however, music is often a secondary, backdrop activity rather than a primary foreground one. It serves as a backdrop to other activities such as reading, studying, talking, housework, driving.

- Parenting books, psychoanalysts and mass media all portray the adolescent stage of life as full of crisis, rebellion against adult authority and conflict, the authors say, but research doesn’t support the stereotype. For most kids adolescence is a period of normal, gradual development in considerable harmony with parental values and cultural expectations. For about 10 percent of families, serious generational conflicts dominate and another 25 percent find the period less happy for their families than earlier years.

What should adults do?

Christenson and Roberts believe it is the parents’ role to be the final arbiter of the values, beliefs, and behaviors each family defines. They suggest adults to adopt a respectful distance and disagreement with the negative values they see in some music, knowing that this is impossible to censure music. They also remind music industry apologists that it is disingenuous to argue that music can have no serious effects simply because it’s “only entertainment,” or to argue that art can be uplifting but not the reverse. At the same time, authors advise teachers and administrators to avoid stigmatizing peer groups based on music. That only drives the wedge deeper between the adolescents who need to be reached the most and mainstream culture.

Learning from listening. From a sociological perspective, the period of adolescence is viewed as a time of transition and risk. On the other hand adolescents are in a period of life also marked by positive energy, idealism and a belief in the possibility of changing the world. Any educational strategy to develop young people must count with these positive capacities of adolescents. Therefore, the adults could gain important information from listening and observing the adolescents’ music, such as:

- Information about adolescents’ cultural issues or social/romantic relationships.
- Diversion, relaxation, release, distraction, intensifying mood in adolescent life.
- About adolescents’ social relationships, either solitary, imagined experiences or sharing musical experiences with others.
- Withdrawal or escape into one’s own private listening experience.
- Defining adolescents’ personal identities.

Christenson and Roberts underline that if culture is important to people, then it has some influence on them as well. “Some of its consequences are positive, some negative, and some neutral, but there is no question that popular music has important consequences. It’s not ‘only’ rock and roll.”


3.2. Students develop a digital video project

Digital literacy is key to teaching in order to provide the skills, knowledge and understanding for young people to enter the workplace, further and higher education. At the current digital time it seems inevitable to have teachers according to the needs of their students, within highly ambitious education policy aims.

Nowadays, digital technologies are giving people new opportunities to shape their own destinies together with global communications environment. In this way people are forced to learn how to use constantly changing technologies, in order to keep updated. This practice through which people are learning to use constantly changing digital technologies is called ‘digital literacies’. Digital literacy is more than knowing how to send a text or watch a music video. It includes knowledge about use of technology tools for varied purposes. A digitally literate person can use technology strategically to find and evaluate information, connect and collaborate with others, produce and share original content, and use the Internet and technology tools to achieve many academic, professional, and personal goals.

Digital literacies in education. There are different, changing literacies in different domains of activity, such as educational, workplace and everyday. For the purpose of this thesis I will dedicate my attention to digital literacies in education. While reading books and paper resources and manual writing remains fundamental, it is also important to move towards digital communication. Digital literacy is key to teaching in order to provide the skills, knowledge and understanding for young people to enter the workplace, further education and higher ed-
ucation. At the current digital time it seems inevitable to have teachers according to the needs of their students, within highly ambitious education policy aims. The roles of classrooms, teachers and the education system itself have to change as classroom walls become more permeable, while knowledge and expertise become more distributed and fluid. Skills continue to be vital but are best developed in meaningful activities where teamwork and peer support are fostered. The existing traditional individualistic approach separates children's engagements in 'real' from the engagements in 'virtual' environments. Teachers and educators have to find out the solution to diminish these gaps between informal practices and formal procedures, merging children's online and offline experiences.

'Digital classroom'. One of the good solutions for merging students' online and offline experiences is 'digital classroom' of Professor Pete Fraser. Pete Fraser taught Media Studies for nearly 25 years, most recently at Long Road Sixth Form College, with one of the largest cohorts of students taking Film and Media in the country, before taking up a senior management post at the college. Among other interesting projects, he is now working on a three-year doctoral research project about the experience for students and teachers of media studies at A level, subscribed to Media Magazine. Enriched with new topics and students' suggestions, blog tries to teach, educate and connect.

As it can be seen, the recent convergence of video and computer technologies presents new opportunities and challenges in education. Video production resources such as cameras and video editing software are now widely available in many schools and homes. According to Fraser the best way to understand the way that media in the online age works is to try it in practice. Many people shoot some footage and upload it on YouTube, but a major part of it is unplanned and random. Some turns out to be interesting or funny and some does not. The real challenge is to make something that other people will watch and get something from. Instead of PowerPoint presentations Fraser wanted to use video presentations, uploading them to YouTube. In that way he challenged the students to make post-it videos useful for everyone.

In order to help students Fraser has turned the ideas from Goodwin's book, Dancing in the Distraction Factory, into checklist form, to evaluate the quality of one music video. According to Goodwin a good music video is a clip that responds to the pleasures of music, and accentuates existing visual associations. Therefore, Pete Fraser suggests that the sound is the basis of a process of visualization that serves to enhance, not restrict, the original pop sound effect. With this in mind, he points out five key aspects that audiences should be aware when watching a music video.

1. **Thought beats or synesthesia**. That includes a psychological process of picturing the sounds in the mind, otherwise known as being able to see sound. Music has the power to create visual associations in order to connect with the audience and provide the pleasure. In the creation of the soundtrack it is important to start from new, original pop sound effects, there is no need for a detailed analysis of its lyrics. The selected poem is rather considered in its general feeling or mood, creating a sense of subject matter. This involves the structure of the song such as the chorus and verses for example, where we actually look at the music itself to start off with. In other words we can ‘see’ the singing voice in the first place, and a band that plays in background. The artist’s voice is presented as unique and this allows the song to form identification or trademarks. The ‘grain of voice’ of an artist is totally unique, like a fingerprint. For instance Michael Jackson’s yelp has become prominent and has set him aside from other artists. These trademarks work in favor of the individual’s star image, and help us to remember what the artist looks like. The song can be seen as story and the artist as the storyteller, making the music video a communicational device, with the target audience being the ones listening to the story. If a song’s lyrics are narrative often the music video will be narrative to the lyrics. This makes the video stand out as the artist is performing in the first person narrative, rather than the invisible ‘fourth wall’ of cinematic narration. Therefore, Goodwin compares pop singers to stand-up comics, as the personal signature that dominates the performance. That is possible because the music usually works with the lyrics and grain of voice. As humans we link images from our memory to all senses. Intertextuality helps us to put together those images into a shared memory bank in which we all associate the same things with our senses. From this memory bank, music can draw out memories of times, people, places, feelings, situations which all lead to small narratives.

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We are used to see the music as part of cinema world and we expect a narrative development from the representation of the song. On the contrary, the song often fails to give us the complete narrative. In fact, the song only informs the target audience of a small amount of what the song means, and that’s the reason why the video creates a story to emphasize the meaning. There is another important reason why music videos should avoid the common narrative and go for more, and that is their role in advertising. The music video should be able to be repeated over creating the audience that will be able to watch the video over and over again without losing interest for. From that point of view, more important than narrative is the performance in music video. The music video should be able to be repeated over creating the audience that will be able to watch the video over and over again without losing interest for. From that point of view, more important than narrative is the performance in music video. Thus, the artist increases the authenticity of the video when he combines both narrative and the performance side of the video. According to Goodwin the pop music is a romantic art, all about truth, talent, and magic, so we need to believe in the authenticity of the performance first and foremost. Therefore, the mimic, the lip-syncing of the performer is still very important in music video and it makes us believe, that everything that happens is real. Certainly, there is no shortage of disagreement within the next step of creating a good video music, and that is the source of all profit in the business - the star.

3. Star image. This concerns how the artist appears to their audience. The music industry and record labels rely on their artists, which can produce a sufficient income for this industry. An artist or band tends to attract a certain audience through the clothes they wear and their attitude as long as the style of music they create. Today star plays such an important role in music videos, as it is one of the main ways through which the artist’s trademark is developed. They appear on certain music television shows, so they have to dress in a way that suits their style. Goodwin points out some interesting facts in music industry. In fact, there are lot of fails in “making stars” in music business: only about one in ten acts put out by the industry actually makes any money. Meta-narrative is a term that describes the development of the star image over time. In example of Michael Jackson we can see the first successful move from being one of a group (The Jackson 5), to becoming a solo artist. Therefore, he was able to negotiate one of the most successful solo careers. After he became the mega-stardom with music hits Triller and Beat it, his meta-narrative took a wrong turn and his unique ‘star image’ became ‘freakish’ and self-indulgent. And yet, after his death, he is still the object of mass media fascination and so, in a very real sense, a star. He made trademark form his image of an artist and that is what audiences will conjure up in their minds upon hearing his songs. Therefore, a star image builds and changes over and over to attract the more consumers.

4. Three ways in which music videos relate visuals to the song. 
Music illustrates the way the video uses images to show the meaning of lyrics. There is a connection between what we seen on screen and the lyrics that are heard. It is simply about the way that videos are filmed and edited and what effect produces on the audience in relation to the song. The meanings and effects are manipulated and shown throughout the video in way that it is imprinted in our mind, vision and memory. However, the video can amplify the meaning of the song or completely ignore the meaning of the song altogether. Music videos can be an illustration of a song by lyrical interpretation, though often there can be a strong juxtaposition...
between the nature of a song and the nature of the video. Finally, it depends how music video is interpreted: what audience is able to see, that advertises the artist. There are three ways in which music videos relate visuals to the song.

Illustration. Music videos can illustrate the meaning of lyrics and genre providing a sometimes over literal set of images. This is the most straightforward technique and the classic example of visualization.

Amplification is seen as the mark of the true music video director (true music video Auteur) of the artist, and an increasingly common way to view music video in a creative way. What separates amplification from disjuncture is the fact that it retains a link with the song and works to enhance the music video or develop ideas rather than fundamentally changing them.

Disjuncture is a term used to describe those music videos that work on a base to ignore the original song and creating a whole new set of meanings. This is a quite radical technique and is used by an artist in order to promote their difference and originality. Usually, disjuncture videos of this type do not make a lot of sense and may be based on abstract imagery.

5. Technical aspects of music video. Those aspects hold the video together through the use of camera work, movement, the angle, ‘mise en scene’, editing, sound and the special effects used. The things that audiences will notice immediately are set, props and costumes, because of the immediate visual impact. There are some technical conventions such as speed, beats, lighting and color and mise-en-scene.

a) Speed depends on camera movement, fast editing (montage) and visual effects.

Camera movement. The camera uses are all the camera movement, the editing, cutting and the overall postproduction. Camera movement are motivated by running, dancing or walking performers, while the fast cutting and montage editing creates a visually experience necessary for music video consumption. Not all camera movements are fast, some uses slow motion through dissolves or static shots.

Fast-cutting and montage editing creates a visually decentered experience necessary for music video consumption. When the images are moving fast it’s impossible to understand the meaning on first viewing and thus need to be viewed several times.

Post-production digital effects. In postproduction images can be colorized, split in more screens, providing intrigue and entertainment.

b) Beat in music video represents different cuts in music, according to a key rhythm.

c) The lighting and color help sets the mood and emphasize key moments within the music video to add dramatic effect. Color may be used to show a development in the song, going from color to black and white or vice versa when the chorus comes in. Equally any change in the mise-en-scene or camerawork can signal the same type of thing.

d) Mise-en-scene presents the setting for music videos, guaranteeing the authenticity of the clip. The mise-en-scene helps set all the outfits with background settings. For example, a pop video will feature a scantily clad female in a well lit room with some brightly colored balloons or something happy and poppy, whereas a metal video would most likely be in a warehouse somewhere, with the band wearing jeans and surrounded by sharp things.

According to Pete Fraser music videos themselves can be wonderful extensions of the song, adding ideas and pleasures on top of the primary wonder of popular music. Together with A. Goodwin, Fraser is convinced that sounds remain the source and proper focus of the industry, with images a necessary but less interesting accompaniment.
3.2.2. **Ten Steps to Success: Making a Music Video**

The acquisition of theoretical knowledge is just a part of what a student receives in school. Therefore, it also important to develop the skills, resolve the problems, learn to be a good written and oral communicator, and above all a creative thinker. For this reason Pete Fraser, suggested some interesting ways in which A Level Media students could improve their practical work. He has turned his website into a ‘digital classroom’ to help students with their projects. After supervising and examining thousands of projects he engaged 13 students to write about their own experiences with music video. They point out some helpful guidelines for future students.

**Step 1. Research.** The research begins with defining what could be a music video. This step requires the practice of watching a lot of music videos, before analyzing the language of the genre. A student-level work can never be entirely like a real video with big budgets, but despite this it is necessary to have a plan before starting the project. The video, as a look at any real example will show, has got to sell both the music and the artist, and be worthy of plenty of replays. Different music genres will have different conventions – some feature musicianship, others dance routines; some will have stories and some will concentrate on atmosphere; some will be comic and some will be serious. A student has to consider all of these facts and examine how it will work in his production. Goodwin’s book, *Dancing in the Distraction Factory*, could be a good help within guidelines.

**Step 2. Getting in a group.** Choosing of collaborators can be a pivotal decision. Sometimes it is good to work with friends, but sometimes it might be best to avoid them, as having a good time might get in the way of the work. For one work team it is important to have necessary communication, organization and practical skills needed for this task. Setting a deadline for the project, which is earlier than the real deadline, could save a lot of time for further details.

**Step 3. Choosing a track.** The choice of music track is sometimes a very difficult decision. In the world of the music business, the video maker does his job, and he doesn’t have to like the music or even the artist. Indeed, some promo directors have suggested it can be harder working for someone whose music you are a fan of, as it can detract from the professional nature of the relationship. A little bit of distance from the material is often a positive thing. Before choosing a track it is important to consider the genre of music, and its ‘video mood’. This includes the possible locations, performers, even shots that might be evoked on initial listening.

**Step 4. The pitch.** This process might include a single page of ideas, simply expressed, which would enable anyone reading or hearing it to envisage the potential finished video. In the real music business this ‘treatment’ is usually presented to the record company, in competition with treatments from other potential directors. Therefore, it has to be a clear idea of location, narrative (if any), that will be recognizable. All groups have to be introduced with the same idea and the way of its realization. It has to be a simple idea that will help avoid further complications. This step creates a useful document for writing and reflection upon what has – and hasn’t – changed and why.

**Step 5. Look at previous student’s work.** Watching any professional work can be helpful to identify conventions, but watching material from a student context helps to see what can be achieved, and what can go wrong. Regarding a student video, there are ten things to avoid:

1. Well-known songs.
2. Overdone effects – you should not use effects just to disguise poor footage.
3. Aimless driving around.
4. Scenes involving booze, fags or drugs (even simulated).
5. Shots of people just walking around.
6. Speeded up footage or footage run backwards to cover lack of material.
7. Zooms.
8. Found footage – it should be your own unless there’s an exceptionally good reason.
9. Atmosphere-less stage footage.
10. Over the top stories. You should find some strengths in previous student work, however:
   - consistency through to the end;
   - a clear sense of genre and artist;
   - well-shot footage;

After all of the projects with students, especially those in media education some questions remain. For any educator it seems important to clear what he is trying to ‘teach’ when he teaches ‘practice’. Is it about technological skills, conceptual processes that transfers across media (such as editing or narrative construction), or ‘creativity’? On the other hand, what do we ‘teach’ in ‘theory’? Are we aiming to provide tools for students to think with, to enable them to theorize, to think critically or theoretically? It depends how theoretical and practical learning are related. In theory there is no difference between theory and practice. In practice there is, said Yogi Berra.
- a powerful performance;
- a good simple effective idea;
- judicious cutting.

**Step 6. Planning and shooting.** In the real world of the music industry it is very likely that a director would have no more than six weeks from being given a brief, or first hearing a track, to plan, shoot and edit the video, and then deliver it ready for the record company to dispatch to MTV. In the meantime he would be working on other projects. If you have significantly longer to work on your project it may not be a good thing. It is important to use your deadlines and time constraints to focus on working practices. Everything has to be set: storyboard, use of props, costumes and locations; double-check of performers’ availability and location. It helps if everything is written down. Before the shooting, the camera within controls, SD card, tripod, batteries, adequate lighting, and the track of the song have to be checked. During the shooting it is necessary to have the music player, which is audible for the performer to use for miming and for editing the material. It is helpful to shoot the performance at least three times from different angles to have enough of coverage. After shooting it is necessary to check your footage to ensure that it has recorded properly.

**Step 7. Editing.** Loading the footage into the editing program has to be done sensibly. For easier work it is important to cut the footage into parts to avoid useless footage, and to start editing straight away. Naming of files saves lot of time and enables more fluid workspace. Exaggerating with the effects it is not recommended, it has to be done in planned fashion. First step in process of editing is to line up all material for lip-syncing. After that, the video can be covered with other material. This can be very difficult if you have lots of material of which you are quite proud of, but sometimes you have to be ruthless with yourselves in order to get a finished result. At the end, there are some filters to add, for adjusting the light or just to soften the effect.

**Step 8. Screening and feedback.** The screening gives opportunity for feedback on video. Besides the usual critique that video is good or bad it is important to prepare the discussion with some helpful questions. What was the sense of video? Why were certain decisions made? What impression does the artist give? Was it appropriate for this kind of music? Does the video remind of any other videos or other media texts? Together with other kind of feedback it is important to note everything.

**Step 9. Writing.** Writing in technical language should cover the whole process, including the feedback and comments on it, video’s placement in relation to the industry, including an analysis of the finished product with tools from real examples.

**Step 10. Marking.** The final mark depends on teachers and all others who will watch the video.
Chapter Four

LEARNING FROM RE-MAKING:

PAOLA DI ROSA IS HAPPY
I INSPIRED BY PHARRELL WILLIAMS I
4.1. The world’s first 24-hour music video

As we said in the previous chapters today the music video is no longer sufficient to capture the full attention of a viewer for a prolonged time. Today the possibilities for transmedia storytelling in music are bigger than in any other form of transmedia storytelling. Indeed, recently we have had opportunity to see the various interactive music videos, such as those from Kanye West and Nick Knight’s BLKKK SKKKN Head, Moone - Better Energy or Bob Dylan’s interactive TV-set effort.

Pharrell Williams’ Happy is something different from Bob Dylan video. The song’s visual is the world’s first ever 24-hour Music video that plays “live” on the 24 Hours of Happy site. The interactivity allows a viewer to scan through the twenty-four hours of footage, to find and view a precise moment.
4.1.1. Interactivity

The trend of interactivity continues to grow borrowing the ideas from video games, with a whole new level of resources. People have discovered ways to more or less hack interactivity into streaming sites like YouTube, yet clean, smooth transitions are incredibly essential in order to make the whole experience effortless to use. From that point of view the music video as a format no longer has to be linear; it is becoming a lean-forward, non-linear, interactive. It could be identified four key interactive patterns:

1. **Parallel**, where several videos have a same timeline and audioback, but different content. There is possibility to jump between videos without interruption

2. **Path**, where exists options to change the course of the story by choosing your-own-adventure.

3. **Program** with a hub to different videos, where the notion of time is not applicable, and the end is not definite.

4. **Tangent**, where viewer has a choice to leave the video at certain points but he can comes back later. The video has same ending.

**Viewers as actors.** Pharrell video has the parallel interactive pattern, where several videos have a same timeline and audioback, but different content. Indeed, titled as “the world’s first 24-hour music video,” *Happy* opens as interactive clock, where users can navigate, dial and pick a time of day to watch - and then share “the moment” via social media. The video is a full 24 hours in length, with more then 300 different performers. The interface for the video, found on the website 24hoursofhappy.com, shows different people dancing and lip-synching to the catchy song. Moreover, it sets the clip at a time corresponding to the local time of the viewer, with the ability to fast-forward, rewind and skip around to different times of the day. The song is soundtrack for animated movie Despicable Me 2, so there are some portions of the video in which viewers can see minions from the movie joining in the fun. Undoubtedly, everyday people make the clip so brilliant, as they dance energetically down various streets, without an inhibition in sight. Each performer was shot right around the real time that it should take place in the video, and there were even some people picked up off the street at random to go along with the thousands of people who auditioned.

**Production.** As song *Happy* demonstrated by it becoming the first song to top six distinct-format Billboard airplay charts. They were: Adult Contemporary, Adult Pop Songs, Adult R&B Songs, Mainstream R&B/Hip-Hop, Pop Songs and Rhythmic Songs. The video was directed by We Are From L.A. (WAFLA) and produced by Iconoclast Interactive. Yoann Lemoine, aka. Woodkid stands behind the Pharrell’s gigantic project as creative director. By creating imagery that is watchable far beyond the remit of the song, the creators have created an immersive experience. They engaged the consumers by giving them a role. The main idea was to create freedom for the viewers and to make actors, and not spectators, in front of the videos. The diverse locations and casting reflect the simple message: everyone and anywhere can be happy, as Pharrell tweeted: “None of us are perfect, but we’re all here. There’s room under the sun for everyone. So let’s do it...#HAPPY.”

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1. OI. Twitter Status Update from 7:00 PM - 21 Nov 2013
https://twitter.com/Pharrell/status/403749772331581696
4.1.2. **Happy**: Five Key Aspects for Good Music Video

1. **Thought beats or synesthesia** includes a psychological process of picturing the sounds in the mind, otherwise known as being able to see sound. Therefore, for one music video it is important good sound, the music itself. Indeed, **Happy** is full of positive energy, making dance kids and adults. It is infectiously cheerful tone that grooves with truly animated buoyancy and summery vibes.

So what makes one song indeniably ‘catchy’, without becoming irritating? According to Dr. Lauren Stewart it’s a very poppy tune that transcodes different genres. Over the night the song **Happy** became a repeating earworm. Dr. Stewart made some research about ‘earworms’ - those songs that remain in our brain and are difficult to dislodge. Perhaps that’s reason why the song repeated, but it’s uncomplicated.

Undoubtedly, that the minion characters add a fun dynamic, especially in showing happiness. When Pharrell Williams was asked to write a song for **Despicable Me 2**, the moment where anti-hero Gru transforms from a one misanthrope to a nice guy was the ‘Eureka’ moment for Pharrell. “He gave it one last despairing try, and that’s when it clicked. I stayed focused on the task at hand, and I guess I was very happy. It’s one of the best songs I’ve done in my life”, said Pharrell.

The momentum, tension and intensity levels (known in the biz as the MTI) are kept in a heightened state to match the feel-good mood of the song, but, of course, there has to be some variation to keep it fresh. To prepare the chorus, there is no pre-chorus, solo, instrumental break or outro. This includes the careful implementation of background vocals, claps, conga, bass, electric piano and full drum elements to lift the song to its “happiest” state with a slight pull back on instrumentation on other parts of the song to give the chorus its full intensity.

2. **Narrative and performance.** Music video does not develop the narration of the song. It creates a story to emphasize the meaning, because of its role in advertising. From that point of view, the performance is very important for one music video, including the mimic and the lip-synching of the performer.

**Happy**, as a 24-hour interactive video, shows Pharrell dancing with 300 people around Los Angeles. The project is designed as low-fi footage, with simple message and mood of ordinary people dancing as they go about their business. The video embodies the idea of love letter to Los Angeles, portraying city’s architecture, landscapes, people, and spirit, moving the party to a new location. Indeed, we can see people of all forms, dancing and lip-synching: “Clap along if you feel like a room without a roof/Clap along if you feel like happiness is the truth.”

The project with real people, alone or in groups, dancing to the song an entire day's was really ambitious, and therefore turned out with creative challenges: “The best work comes from people who are motivated by crisis, when something stops the original idea, they respond by coming up with something even better. Existence is all mathematics,” says Pharell. “There’s an equation for success in every obstacle.”

3. **Star image** concerns how the artist appears to their audience. Today the star plays such an important role in music videos, as it is one of the main ways through which the artist’s trademark is developed. Pharrell Williams has achieved worldwide fame as a singer, songwriter, producer, and designer. As Grammy award winner (seven Grammys, including two for Producer of the Year), trendsetter, entrepreneur, and author, he has worked with some of the greatest artists alive, has a record label, two clothing lines, created the umbrella brand **N*E*R*D**, and is involved in many other projects. Pharrell Williams is the man behind some of the catchiest tunes of pop culture. He co-wrote and produced hit from Robin Thicke, “Blurred Lines,” and co-wrote and sang Daft Punk's “Get Lucky”. As a songwriter and producer, Pharrell Williams has worked with stars from

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3 Cfr. ibid.

Britney Spears to Kanye West - but recently he has become a global hit himself.

The soundtrack *Happy* became the first in 57 years to male number one in the top the UK charts three times over. After its release in November 2013, *Happy* has spent four non-consecutive weeks at number one in the UK. In this manner, the American singer became the second ever act to score three million-selling singles in the UK charts in the past 12 months. Thus, Pharrell Williams has joined The Beatles in being only one of two acts in Top 40 history to have three million-selling singles in a year. Only Frankie Laine, who returned to Number One three times with *I Believe* in 1953 and Guy Mitchell, who scored the top-spot hat-trick with *Singing The Blues* in 1957, have achieved this before.

Pharrell’s all-day loop interactive video follows more than 300 different characters enjoying ‘happy choreography.’ Beside the dancing of ordinary people through the streets of Los Angeles, we can see a host of familiar faces having fun, including *Despicable Me 2* stars Steve Carell and Miranda Cosgrove and Williams himself, who appears 24 times, with the Minions pop up in the day long promo. There are a number of other celebrities in the video, including Whit Hertford (11:04am), Kelly Osbourne (1:28am), Magic Johnson (5:36am), Urijah Faber (8:36am), Sérgio Mendes (10:32am), Jimmy Kimmel (11:48am), Odd Future (1:48pm), Miranda Cosgrove (5:08pm), Jamie Foxx (5:28pm), Ana Ortiz (5:32pm), Miranda Cosgrove (who plays Mango in *Despicable Me 2*) (5:40pm), Gavin DeGraw (5:44pm), and Ifo (6:16pm). There is an interface to share the moment with friends and families. The minions from *Despicable Me 2* make several appearances throughout the film, including one scene at 3:00am, in which Pharrell and the minions dance in a movie theatre that is playing the scene from *Despicable Me 2* in which “Happy” appears. Alone, one-eyed minion also appears dancing to song in its entirety at 4:40pm.

4. Three ways in which music videos relate visuals to the song. Music illustrates the way the video uses images to show meaning of lyrics. Music videos can be illustrated of a song by lyrical interpretation, though often there can be a strong juxtaposition between the nature of a song and the nature of video.

As it can be seen, the music video *Happy* illustrates the idea of love letter to Los Angeles, portraying the city’s architecture, landscapes, people, and spirit. Therefore, the video was shot in Los Angeles starting at sunrise in Downtown L.A., moving to LAX, Silver Lake, Echo Park and Hollywood, among other places, ultimately circling back to Downtown. We can see various groups of all ages, ethnicities and types, with a kind of personality that has fun in front of camera. “We didn’t want to use models or caricatures. We wanted archetypes - people you’d walk past in a mall,” says Pharrell.

5. Technical aspects of music video. Those aspects hold the video together through the use of camera work, movement, the angle, ‘mise en scene’, editing, sound and the special effects used. The things that audiences will notice immediately are set, props and costumes, because of the immediate visual impact. There are some technical conventions such as speed, beats, lighting and color and mise-en-scene.

Steadicam operator Jon Beattie shot the Pharrell’s 24-hour music video with lip dub shot that is kind of shot in a single take. Lip dubs are typically filmed while traveling through a building, with subjects miming song lyrics; the actual music is added in post-production. Filming took 11 days, with two days dedicated to Pharrell. A tremendous amount of prep work was involved: location scouting, acquiring permits, casting. According to Jett Steiger, the video’s line producer, every music video comes with a set of budget and schedule challenges, but this one was particularly difficult because of the amount of content captured. It took a few days just to figure out exactly how many locations is needed to shoot at specific times, and especially to find many dancers in order to make the video interesting for 24 hours. WAFLA’s intention was to make the video feel as alive as possible, and that is reason why they shot guerilla style, using just one Steadicam. Anyway, Pharrell was not interested in perfection: “The video’s imperfections, the funny bloopers and mess-ups, are what give it character, whose own performances alternated between what he calls semi-choreographed (see the bowling alley at 11:00 p.m.) and improvisation. I’m not interested in perfection. It’s boring.”

The camera used in music video was Arri Alexa with a 50mm anamorphic Panavision c-series lens. Jon confirmed that he shot the entire piece using a steadicam mostly on foot or a rickshaw. The main idea was to take just one shot for a single performance, as Beattie confirms: “No take 2’s (in 370 setups there were maybe 10 resets or 2nd takes) no rehearsals & walking 12-15km a day for the show.” In terms of camera movement, the mistakes during this exhausting work are almost invisible. Jon Beattie used c series anamorphic Panavision lens is from the 70’s, with f stop’s that were used varied from 1.4-2.8/4 split. This lens gives a very soft look to music video.

Once the shooting was done, the directors had a little over two weeks to edit the footage. After that it was given to Iconoclast’s Solal Micenmacher, who produced the interactive clock that allows viewers to seamlessly dip in and out of the experience.

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4.1.3. From Trend of Happiness to Cultural Diplomacy

The original video Happy was released in November of 2013 and immediately became a global sensation. The simple message with low-fi footage of ordinary people dancing made this video ideal for amateur re-makes. Indeed, the thousands of fan re-makes followed the original idea. This special phenomenon appears under a special sub-category of music video, called georemix. In original video Pharrell gave a basic recipe to follow, and other made their own georemixes. This type of social sharing, known as ‘control mutuality,’ ensures in this way to each YouTube video the credibility. In fact, as Happy became a viral hit, Pharrell and Columbia Records/Sony Music, did not complain for the possible copyright violations. The practical result of this has been a multitude of videos capturing their local landscapes, people and spirit, whilst all along, endorsing happiness. Some of those ‘Happy’ remixes are shot-by-shot re-makes of the official Pharrell video, and some adopt the spirit of the video and transpose it to a local context. Georemixing offers to users becoming active participants, building international relationships.

The number of different versions of Happy impressed a French couple, designers Loic Fontaine and Julie Fersing. They made a site WeAreHappyFrom.com with an interactive map, showing increasing number of videos being made. The main reason of their project stands in simple idea of happiness: “We want this much videos inspired by one simple and benevolent idea that has nothing to do with money, political or religious. A beautiful humanity that need to be protected in such times of crisis, and for that we must talk about the good things rather than dwell on what goes wrong… Only one thing matters, and it is that the original message should be respected. We have thus created a simple website with a “happy” chart and a frequently updated map, as to appreciate the geographical spread of happiness.” In August 2014, 1950 videos from 153 countries had been found, with 141 hour and 46 minute of shared happiness. Moreover, Pharrell himself has embraced the notion of the georemix, urging people around the world to produce their versions of the video as part of a UN-sponsored International Day of Happiness. In this way, Pharrell took one different role in his career, and that is the role of cultural diplomat. Suddenly Happy become a cross-cultural phenomenon with enormous cultural diplomatic potential. Cultural diplomacy is a relatively new concept in global affairs. Existing as a sub-category of public diplomacy, cultural diplomacy develops a communication and builds relationships, prioritizing the mutual interests between publics and trying to link them. Therefore, Pharrell’s music video fits perfectly in field of cultural diplomacy, as ‘georemix diplomacy.’ Connecting the people around the world, through parodies and re-makes, it created the so many cross-cultural relationships.

In March 2014, one of the volunteers, Maiko helped to Syrian refugees in Iraq to make their own Happy. Obviously, life in the camp is difficult including many burdens and memories of their homeland. Despite those conditions they wanted to stay happy no matter what happens. This was followed by another video by Syrian refugees in the Zaatari refugee camp in Jordan, whose message was not just of life and happiness, but went further to encouraging support of education and mental health programs for internally displaced Syrians.

Beside this trend of happiness, some governments have disagreed with the freedom of citizens to generate their own message publically. For example, the Iranian authorities arrested six Iranians who uploaded their video, showing them dancing on rooftops in Tehran. The Iranians wanted to share message that they were happy and connected with the rest of the world, but this act broke a number of local and religious laws in their society. Even though they were arrested, the video communicated to the world about growing clash between the religious conservaties and the moderate youth in Iran. Later the Iranian president, criticized the arresting, and the dancers, along with the director, were released.

Besides the local re-makes and georemixes, the song Happy was licensed by Fiat for use in its commercial spot. Weird Al’ Yankovic also parodied the song as satirical Tacky for his album Mandatory Fun.

As it can be seen the song Happy transformed the world in a unique opportunity to communicate and connect. Indeed, the culture of happiness spread all over the world the common understanding: “clap along if you feel like happiness is the truth.”3 After having seen all those re-makes, Pharrell cried, overwhelmed by the experience of watching a simple idea, spreading around the world.

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1 Fontaine, L. & Fersing, J. (2014) We Are Happy From:.. Retrieved July 2013, 07, from We Are Happy From: http://www.wearehappynot.com

4.2. Boarding House

“Paola Di Rosa”

“Paola Di Rosa”, a state-recognized private Catholic boarding house, led by female religious congregation Servants of Charity, is considered to be one of the most prestigious houses in Croatia with a long history of education in Dubrovnik, since 1853. The educators and tutors walk both parents and students through the different stages of the school, which includes developing a personal narrative and identifying the qualities that set each student apart from the rest of their peers.

4.2.1. Boarding House

A boarding house is a house where some pupils live during the school year with their fellow students and possibly teachers or administrators. The word ‘boarding’ is used in the sense of “bed and board,” i.e., lodging and meals. Boarding house residents (a.k.a. “boarders”) normally return home during the school holidays and, often, weekends. In Croatia boarding houses make an integral part of the high school education, with teaching, education, and help in studying. The boarders are adolescents in the process of physical and psychical growth, development of character and personality formation. Therefore, education in boarding houses should sustain these processes, optimizing the climate of balance, relationships and activities that encourage, the intensive and multiform development of various skills, creating the positive human characteristics and values. Every boarding house, during the period of school year, has its educational program that provides ade-
quire space, accommodation and meals. As those institutions differ from schools, they also have their special organization of work that can be realized by various programs: basic, special and optional. The educational planning leans on humanistic - evolutionary paradigm and individual needs and interests of students. This humanistic approach emphasizes the study of the whole person, where an individual's behavior is connected to his inner feelings and self-image. Therefore, the annual education plan is the result of collaboration, open communication and respect for the personality. This educational plan is made as help to the students and their parents in order to achieve better results in high school education. Hence, it involves various professionals, such as educators, psychologists, and other health care professionals, which are necessary according to the needs of the boarding school. The Council of Educators, at the beginning of each school year, makes the annual educational plan that defines the organization of the various activities such as study, leisure, cultural activities, sports and recreation. There are some fundamental purposes of education in boarding house, such as:

- Accompaniment, exploration and the progress in education;
- Promotion and creation of opportunities for personal student’s development;
- Skill developing.

The philosophy of each boarding house has some purposes that are not directly measurable, but bring some guidelines important for work. Regarding the educational objectives, it should be considered the national strategy of boarding houses. For example, in England the following are important:

- Health and emotional well being of residents
- Staff: tutors minimize risks and create place where the residents can feel safe;
- Satisfaction as taking advantage of the opportunities that life brings to students and their tutors;
- Social inclusion, where all residents feel valued, their differences are respected, and their basic needs are met so they can live in dignity.
- Material wealth: having enough income to take advantage of educational opportunities.

In Croatia, the current High School Law, in Article 133 says, “the boarding school arranges accommodation and food, the holistic education (educational work), with the cultural and social students’ activities.”

4.2.2. Basic Educational Program

“Paola Di Rosa”, a state-recognized private Catholic boarding house for girls provides a home for up to 120 girls aged 14 to 18. Led by female religious congregation Servants of Charity, it is considered to be one of the most prestigious houses in Croatia with a long history of education in Dubrovnik, since 1853. With the same purpose stands newly built a multipurpose facility situated in a beautiful position on “Ilijina Glavica” above the old town Dubrovnik, inside the stone walls and “Glorijet” (viewpoint). The “Paola Di Rosa” facility contains 45 rooms with about 120 sleeping places. Rooms for the work are located in buildings on the right, a restaurant on the left. Bedrooms are upstairs on both sides. Beneath the building there is a large sports hall, which provides various possibilities for sport activates (football, handball, volleyball, badminton, table tennis etc).

The purpose of the boarding house “Paola di Rosa” is to cure the physical and intellectual development of girls as residents of house. A special educational offer goes beyond the ordinary study, aiming to the holistic formation, allowing to a student a harmonious intellectual growth and mental health. Nowadays, the school and education has to be regarded as a unique and continuous training system, in interaction with the environment and the territory, responsive to the changing needs of boarders and their families. Therefore, the boarding house “Paola di Rosa” provides the attention and guidance needed to get students into the school that fits them best. It focuses on the individual student’s interests and goals, offering step-by-step instruction needed for student’s life. The educators and tu-
tors walk both parents and students through the different stages of the school, which includes developing a personal narrative and identifying the qualities that set each student apart from the rest of their peers.

The basic educational program is the same for all boarding houses in Croatia and is realized through four areas such as:

- Care and Health Promotion;
- Socialization and emotional development;
- Cognitive Development;
- Creativity.

The boarding house “Paola di Rosa” has added to this basic program an extra area, spiritual development.

1. Care and Health Promotion. The educational institutions play a critical role in promoting the health and safety of young people and helping them establish lifelong healthy behaviors. Research also has shown that youth health programs can reduce the prevalence of health-risk behaviors among young people and have a positive effect on academic achievement. Those programs develop guidelines and strategies for boarding houses to address health-risk behaviors among boarders and create tools to help them implement these guidelines.

2. Socialization and emotional development. Socialization is the process of creating a social self, learning one’s culture and learning the rules and expectations of the culture. Working in close partnership with students, staff and parents, the boarding house team tries to provide a ‘home from home’ boarding experience that is safe, relaxing and comfortable. Therefore, it promotes a spirit of teamwork and communal responsibility among boarders. In that way it ensures that each boarder has the opportunity to develop academically, socially, morally and culturally in an atmosphere of positivity, encouragement and trust. Respecting the individuality, it ensures the needs of every boarder are met in accordance with their age and level of maturity and in positive dialogue with parents.

3. Cognitive development. Adolescence is a time of rapid cognitive development; it is the stage of life in which the individual’s thoughts start taking more of an abstract form and egocentric thoughts decrease. This allows an individual to think and reason in a wider perspective. The thoughts, ideas, and concepts developed at this period of life greatly influence one’s future life and play a major role in character and personality formation. From this reason boarding houses focus on various methods of studying. It is important to learn how to create a detailed study plan, maximize the time spent studying, take meaningful notes, and save time in preparing exams.

4. Creativity is defined as the ability to generate ideas and problem solutions that are innovative and correct. Adolescence is considered a key period of creative cognitive development with distinct trajectories for insight and divergent thinking.

Insight includes creative problem solving situations. Insight solutions are classified as sudden and obviously correct, manifest directly after a solver thinks they have reached an impasse, and did not involve any methodical processing that the solver can recall. Meanwhile, divergent thinking determines creation of original ideas or multiple solutions for a single open-ended problem. From that reason it is categorized in three categories: 1) fluency, or the ability to generate many responses; 2) flexibility, the ability to generate many responses in for various problems; and 3) originality, the ability to generate atypical or uncommon responses.

One of the key features of boarding school life is the wide range of activities and experiences, which gives boarders opportunities to develop skills and interests beyond the academic curriculum. These skills and interests often contribute to personal and career development.

Living and studying in one place provides much more time for one student to enjoy in the friends’ company. Sports and hobbies, dance and drama, music and art, public speaking, aerobics, pottery, dance and much more are all on offer at boarding house “Paola Di Rosa”.

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Therefore, the boarding house tries to create educational programs that influence their students to become more involved in cultural activities, increase creative thinking abilities and sensitivity to problems and aesthetic activities, to become more involved in cultural activities, and to develop skills and interests beyond the academic curriculum. These skills and interests often contribute to personal and career development. Living and studying in one place provides much more time for one student to enjoy in the friends’ company. Sports and hobbies, dance and drama, music and art, public speaking, aerobics, pottery, dance and much more are all on offer at boarding house “Paola Di Rosa”.

To help a boarder to get the most out of his leisure activities, he is helped and encouraged by appropriately qualified members of staff and accredited coaches. Not only will they offer expert training, but they will also ensure the safety of those leisure activities that require it. Many leisure activities have links with other schools and the wider community. Therefore, competitions on national level, for individuals and teams, cover everything from sport to cultural activities.

Leisure activities. As we said before boarding houses differ from schools, having their own special organization of work that can be realized by various educational programs. One of the key features of boarding school life is the wide range of activities and experiences, which gives boarders opportunities to develop skills and interests beyond the academic curriculum. These skills and interests often contribute to personal and career development. Living and studying in one place provides much more time for one student to enjoy in the friends’ company. Sports and hobbies, dance and drama, music and art, public speaking, aerobics, pottery, dance and much more are all on offer at boarding house “Paola Di Rosa”.

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Film education benefits young people socially and culturally and help them in learning. Introducing a new activity of filmmaking we wanted to experiment with positive impact on behavior, motivation, and relationships between pupils and staff. Through film education students can “think” in their own language and tell their own stories with moving images. We are also aware that film can have a positive effect on teachers and educators’ own pedagogy. People do not learn better when tasks are made easier: they learn better when they are encouraged to go beyond the boundaries of what they already know. In this way educators involved in teaching film are motivated to inspire young people, and to take charge of their own learning. Filmmaking points out the most gifted to overcome the hardest target. From this reason filmmaking can be empowering, developing the character and intelligence.

This kind of education improves the cognitive intelligence, because includes discussion, presentation, critical thinking, as well as watching, while team working enhance the socialization and emotional development. Students in high school are mature enough to examine controversial and political art. We need students to see how ideas can be transformed into action and how if they want to reach for something, if they can dream it, they can do it. The activities in this section aim to develop students’ social awareness and metacognitive skills, helping students become productive citizens and broadening their understanding of the persuasive power of the moving image.

Creativity is defined as the ability to generate ideas and problem solutions that are innovative and correct. In creating new ideas for their films, students discover obstacles of time, of equipment and of other resources, so they start learn to identify and solve their own problems, and to own the process for finding solutions. The making of film is similar to a giant algebraic equation, because so many decisions in filmmaking are a part of a whole. Depending on weather conditions, the shooting will be outside or otherwise the schedule changes and the shooting will be inside. There are so many decisions that are interwoven into all of the other decisions that filmmaking requires the creative development and utilization of good logical thinking skills.
This real world with filmmaking challenges becomes a great opportunity to experience real world problem solving, and the life brings a series of problem-solving opportunities. Developing spirituality we believe that educations does not only stand on the student-educator relation, but also on the student-God-educator relation.

There are so many films that engage matters of faith as their raison d’etre and others that does not consider faith as theme, but taken as a whole, include the eternal questions and the power to capture the intangible. The film has the power to express people’s thoughts, feelings and emotions, and what about expressing the ‘faith’? It is something that more young people should be encouraged to do, to express their religious values and belief in film.

It is not only about viral sharing of their sentiments, feelings or ideology, but also about helping others to understand and reflect upon who people are, and where they are coming from.

Thus, more than any other factor, ‘faith’ significantly influences social dynamics of young people and their community.

Through film education students can “think” in their own language and tell their own stories with moving images.

4.3. Learning from re-making

As soon as the original video Happy was released in November of 2013 and became a global sensation, our decision to make one music video re-make was only a matter of time. It seemed that the Croatia as a whole was dancing...

As we could see in previous chapters the music is one of the most popular media for adolescents, dedicating circa four and five hours a day listening to music and watching music videos. From that reason the making of one music video was right choice for one house full of teenagers. We wanted to start our first filmmaking experience with one music video re-make because it facilitates the work with beginners. Avoiding the manipulation with sound, we could focus only at the visual.

As soon as the original video Happy was released in November of 2013 and became a global sensation, our decision to make one music video re-make was only a matter of time. The simple message with low-fi footage of ordinary people dancing was ideal for video promotion of our boarding house “Paola Di Rosa”. Indeed, it seemed that the whole Croatia was dancing: first Čakovec, then Dubrovnik, Split, Šibenik and so on.

The thousands of georemix from all over the world followed the original idea, and we choose to join them from several reasons: - Easy approach for beginner in filmmaking; - The song was ‘catchy’ and good for dance; - Girls like to dance; - The project could contribute to spirit of community between students and staff; - The video was trendy, whole world was making Happy; - The video was easy to ‘tag and share’ for getting visibility on YouTube; - Ideal approach for promotion of one educational institution; - The idea of happens fits perfectly with spiritual values of catholic institution “Paola Di Rosa”.

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4.3.1. Project work

Step 1. Research. Before the starting with one re-make we wanted to be informed about the fair-use of copyrighted material. We contacted the studio from Čakovec, which was the first to make the Happy georemix in Croatia, and asked them about procedure. They informed us about Pharrell’s interactive site and the trend that goes in the background with some basic rules. Indeed, the original Pharrell’s video gave a basic recipe to follow, and we could continue with our georemix. This type of social sharing ensured to our video the credibility on YouTube. We noticed that some of those Happy remixes are shot-by-shot re-makes of the official Pharrell’s video, and some adopt the spirit of the video and transpose it to a local context. We decided to choose the second option and transpose the same spirit in our local context in Dubrovnik.

We started our research with two meetings where we introduced the general idea of georemix. We asked all grades to participate at project “Paola Di Rosa is Happy”, and those who are interested in filmmaking to express their interest in special role in this project. We watched some Pharrell’s original videos, together with increasing the re-makes, and decided to follow the main idea of georemix

Boston College – Happy’ This video with strong brand identity and institutional spirit inspired our pivotal idea: “studying can be fun in the home called Paola Di Rosa”. We were aware that our project can never be entirely like a real video with big budgets, but despite this we were determined to make plan and tell our story. Immediately in the beginning we adopted the idea of “24 hours in “Paola Di Rosa””, from waking-up to going to sleep, underlining the Pharrell’s message: 24 hour of happiness.

Step 2. Getting in a group. After we divided in four main groups (according to age) we also divided in more subgroups according to interests. Every group chose the collaborators and tried to focus on one part of the video, trying to bring as many solutions as possible. Besides the necessary communication and organization it was necessary to see what practical skills are needed for this task. We did not set any deadline, because we wanted to have the more freedom and time to finish the project in the way we wanted. A major part of the groups managed the presentation of the space through the video.

Each group dedicated their time and work to presentation of one specific part of day and the particular situation or activity in determine space of the house.

Step 3. Creative studio. After we collected some initial ideas, we tried to make a timeline, creating the main story. Many remakes of Happy, seen on YouTube, show the importance of performance on one video, including the mimic and the lip-syncing. That motivated us to make some pre-initial shoots to figure out, what kind of works is best for us. As Pharrell’s video is portraying city’s architecture, and wide open spaces, it was possible to use lip dub shot, traveling through a buildings and spaces, with subjects miming song lyrics. That kind of production was too demanding for us from several reasons:

- One-take shot need perfect timing and choreography;
- One-take shot doesn’t allow big mistakes;
- One-take shot demand adequate equipment (camera lens, stedicam);
- In this kind of production it is hard to work with big group of people;
- This production demands previous experience;
- One-take shot includes perfect preparation and planning

Therefore, we decided to follow the synesthesia of Pharrell’s song. Developing as much as possible via the psychological process of picturing the sounds in the mind, we tried to translate it into a visual. That motivated us to use the shoots that will be cut on the beat of the song, but not only that. Sometimes in clip editing, if all the cuts fall exactly on a beat, the pace can seem too predictable and boring. Cutting at a half beat or “against the beat” can make watching more enjoyable.

From that reason, we prepared one kind of storyboard that was not a storyboard in the literal sense of word. It was more of one simple agenda of activities in boarding house led by movements of camera with different space (interior and exterior) and time (day and night). Although, it was only school project, we searched the consistency in story from beginning to the end, well-shot footage, a powerful performance, judicious cutting and one simple effective idea: Paola Di Rosa is Happy.

Step 4. Planning and shooting. After everything was been set: storyboard, equipment, costumes, performers with their choreography, locations, and adequate lighting we started to shoot. We used three types of camcorders:

- Nikon DSLR D5200 (Nikon lens 18-120mm), (HD 1080x1920), codec: H264, format: mov, 25p f/s;
- JVC GY HM100 (3.7mm to 37mm f/1.8 lens), (HD 1080x1920), codec: XD CAM, format: mov, 25p f/s;
- Sony HDR-AS30 HD POV Action Camcorder (Carl Zeiss Vario-Tessar Lens 2.5mm, Steady Shot Mode: 21.3mm) (HD 1080x1920), codec: H264, format: mpeg, 25p f/s.

Before the shooting, we always needed to check: the cameras within controls, SD cards, tripod, batteries, lighting, and the track of the song. During the shooting we left the music player with big speakers on disposition to everyone.

We used three cameras for different angles to have enough coverage for video. The shooting was great opportunity to enter into cinema world. Some girls really enjoyed “playing with camera”. The dance movements inspired us to use different camera angles and positions as well. Instead of shooting everything from eye level, with the camera horizontal, we experimented the shooting with the point up and down. We crouched down below the subjects, holding the camera above our heads, climbing stairs or using a tall tripod. With the swiveling screen we used the camera in unusual positions around the subject. While they were moving, we shot them from in front and then from behind, trying to construct the story in editing. 1 – We used a tripod (brand “Manfrotto”) for a smooth effect of “pan” to have great panoramic views and “tilt” to shoot an object or a person they look larger and thicker. Sometimes, with no tilting, but physically moving the height of the camera up or down, usually on a tripod we used a “pedestal”. Girls loved the use of “dolly shot” because they used skates and a skateboard. We also learned something about Extreme Wide Shots (EWS), Wide Shots (WS), Medium Shots (MS), Medium Close Ups (MCU), Close Ups (CU), and Extreme Close Ups (ECU). The most demanding conditions for shooting were low-lights conditions or big contrast with hard shadows. Therefore, the major part of the shoots at outside we made about one hour before the sunset. Inside we used three key-light casting.

After shooting we needed to check the footage to ensure that we recorded everything properly. We have done 3 weeks of shooting, including the school obligations, bad weather, low light situations and weekends, when major part of the girls are not in boarding house.

We prepared kind of storyboard that was not a storyboard in the literal sense of word. It was more of a one simple agenda of activities in boarding house led by movements of camera with different space and time. Although, it was only school project, we searched the consistency in story from beginning to the end, well-shot footage, a powerful performance, judicious cutting and one simple effective idea: Paola Di Rosa is happy.
Step 7. Editing. As soon as we started to edit and load the footage into the editing program we were aware that we improvised too much. We had more coverage then predicted, so we did not know what to choose. Therefore, we needed one entire week to put together the 4 minutes of video. In editing we used Final Cut X software, and we cut out lot of material in order to finish the video. For easier work we cut the footage into parts to avoid the useless footage and named the files to save as much time as is possible.

After we lined up all material with lip-syncing we used other material for coverage. We used After Effects CSS 6 for postproduction. This software helped us with correction of distorted angles of Sony Action Camera and color correction. At the end we added some filters, adjusted the lights, and made the titles. We needed one week of editing and 4 days of postproductions.

Step 8. Uploading on YouTube and feedback. As YouTube became the second biggest Search Engine we wanted to upload our video on YouTube in order to get more visibility, traffic and authenticity. The idea of music video to promote our image and service had the important role in engaging of audience. Without any previous announcement we uploaded our video 29 of April 2014, and waited. The day after (30 of April) the number of views increased up to 1000, and first newspaper wrote article about our work: “Paola Di Rosa is Also Happy”. Through our video we could experience how the social media does its work.

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1 Paola Di Rosa, (2014), Paola Di Rosa is happy, Retrieved July 2013, 31, from YouTube: https://www.youtube.com/watch?v=gDe64R95XM

2 Dubrovački dnevnik, hr, (2014), I Paola di Rosa je happy, Retrieved July 2013, 25, from Dubrovački dnevnik, hr: http://dubrovackidnevnik.hr/filmy/1-paola-di-rosa-je-happy
Step 9. Competition. The “snowball” effect continued, and we started to receive more and more visibility. Therefore, some friends suggested to us to enter in the Youth Festival in Karlovac competition. We were not sure that we have good film for this kind of festival, but we submitted our video to “19. Revija filmske mladeži” in Karlovac.

For 12 years, till 2007, the high school film moved from city to city around Croatia. Then, it settled down in the city on four rivers – Karlovac, under the name the Youth Film Festival and as such remains in Karlovac indefinitely. Youth Film Festival is organized under the supervision of Croatian Film Association and Cinema Club Karlovac, and it host the international festival of high school film. During these days of the Festival the city of Karlovac, welcomes around a hundred and fifty high school students, not only from Croatia and the region, but also from the entire world. Beside the numerous great films in Karlovac in the official competition, there are diverse workshops, performances and other social activities.

Film festivals offer young filmmakers the opportunity to reach out and get their film on the big screen. As soon as we submitted our video to “19. Revija filmske mladeži” in Karlovac, we were surprised when the jury chose our video for screening (from 360 films, only the 70 of them were chosen). That gave us the opportunity to be guests on the Festival, to join the screening of other films, participate in workshops, and ‘taste’ the experiences of one international film festival. Our music video was in competition for “dance film”, and in the same category we received the award and recognition by selector, Rok Vevar - Slovene publicist, critic and theatre director. After we heard decision that our video “Paola Di Rosa is Happy” is chosen for “best dance film”, we were really happy. Indeed, Rok Vevar underlined: “What I searched from the best dance film was good photography and coloring; as well the creative editing, including a variety of angles. This film has well-composed shots that follow the rhythm of the song. Therefore, the film conveys a wide range of choreographed movements, where not only the bodies are not included, but also the objects, architecture and water. All this contributes to the choreographic moment.”

With no doubts, it was big surprise and recognition for our first work, that filled us with the enthusiasm for future filmmaking. Beside the recognitions our students received the award to participate in some international youth festivals as jury, and some others Festival directors asked us for the collaboration.
Happy- women from Dubrovnik

Women students' house Paola di Rosa from Dubrovnik has a film in the competition this year at the Festival. Their film Paola di Rosa is Happy is a dance film and it is one of the films in the competition in our new category- the dance film. Since the song Happy by Pharrell Williams inspired so many people to make their own music videos, we had a lot of them applied for this year's Festival and we had some trouble in placing them into a certain category as we decided to create a new one, and even with this new category it was pretty hard for the applied films to be among the selected few.

It is even more interesting to say that this is the first film these students have ever made. To their mentor this was nothing new, but for the girls this was a step into the unknown. "I have already worked with film, but for the girls this is a new experience and a first one we ever made in our house."

"We never meant to apply for the Festival, we did it out of fun and to make something promotional for the house, but we got the opportunity to apply and here we are," as their mentor sister Rodica Dodic told us. They also have every intention of further pursuing the art of film making, they have a lot of ideas and every day they have new people joining them. This house is unique because it is one of the two public catholic student houses for women students in Dubrovnik.

"We try to teach the girls the true values of people, kindness and the ability to see the good and positive in them, that what makes them human."

As they did this film for fun and they didn't even mean to apply it for the Festival, their priority here is to have fun, winning comes as an afterthought. "This is the first time we are here in Karlovac. We are having a great time, the atmosphere is so positive, you can see that the volunteers are working very hard and that a lot of effort was put into organising everything. When we asked whether they have come upon something they would change their mentor says "It is evident how much effort these young people have put into this so no matter what, just keep up the good work." (K.M.)
4.3.2 Feedback for Learning

Central to effective learning is the process of obtaining feedback from students and making useful conclusions from that feedback that will help to improve the learning. Therefore I conducted interviews with some girls involved in the project, asking them if they could recount their experience of filmmaking in boarding house. In this chapter I bring four interviews from four different grades.

11th Grade Student - 15 Year Old Girl: When I first heard about the video project, I was very excited. When I heard that s. Ružica was looking for collaborators to contribute to the project, I knew I had to be involved. We started with brainstorming in different groups to create new ideas and solve problems. The project started to involve more members so the team became bigger. As we started to work together, mine ideas became more clear and precise. I was involved in different part of project such as the creating of story, shooting on skateboard, acting in video (swimming in fountain… I wanted to do it so badly, so s. Ružica had to let me in… hah-hah-hah). As a skateboarder, it was natural for me that I wanted to capture the action going around me, so I did it. However, I noticed how much the shooting is needed only for 4 minutes of video and how many repetitions we did. During the shooting I learned how the camera lens make the world look different than it does through your eyes. Depending on the focal length, the image deforms more or less the object or face. For the first time in my life I experienced how light is very important in cinematography and influence the look of the film. The experience of filmmaking changed the way that I see movies now. Now, when I watch one movie, I like to imagine what is going on behind the scenes. In fact I watched the hundreds of “Behind the scenes” on YouTube. The part that I like the most in filmmaking is process of creating the story, as well as the video and audio editing. As future project go I would like that we make one documentary about some successful sportsman. I love sport, so I think that it would be interesting to see how much effort is needed to gain success in one sport. I never get tired of watching this kind of movies. Somehow they inspire me.

2nd Grade Student - 16 Year Old Girl: As I attended for the first time one film festival I was surprised with the good organization. All the instructions were precise and there was no a single moment in which we didn’t know what to do, or where to go. Everything was perfectly organized, from the screening, workshops to the moments of common informal gathering. I knew that film festival in Karlovac is dedicated to high school film so I didn’t expect the quality in movies, but it turned out that there are so many films with surprisingly good quality. Up to the present time I was more interested in photography and I didn’t think so much about film art. Hanging out during the festival with people interested in this kind of art I started to learn from them. For example, I never thought how interesting and difficult the making of one animated film could be and how many pictures are needed just for one second. All those experience during the film festival motivated me to remain in activity of filmmaking in our boarding house. I’m aware that filmmaking is kind of activity that demands lot of work and time, but if you are interested in visual art and you like it, you can succeed. I think also that film could be useful in education. As a student of medicine I can imagine how it would be interesting to present the chemical processes with some animations. It would be funny to study in that way.

Speaking about our music video “Paola Di Rosa is Happy” I have to underline that I was among the first persons that suggested a sister Ružica to make Happy in our boarding house. I was ready to collaborate right from the beginning, but soon as we started we get tired and fed up with song Happy. What to say? The hard work is worth it in the end! We heard about Karlovac, and in the sea of high school’s films our film was chosen for screening. Attending from this kind of event, it was an honor for me. The crucial moment was the award and recognition for work. Who could imagine that this could happen? We started with having fun in boarding house and finished with award in one film festival. It means so much to us because the recognition comes from the people who really understand the film. Although, I met the peers that understand film more then I do, I think that we can learn more and make films with good quality. We have had a good start, and there is no reason for stopping.

3rd Grade Student - 17 Year Old Girl: At beginning I was superficial thinking how the shooting of five-minute video is not a big deal. In the meantime I realized how much work it takes including working together, shooting, repeating, cutting, editing etc. The moment when I took the camera and started shooting was brilliant. Nothing beats all of the wonderful feelings associated with something you’ve deeply passionate about. I learned completely new things such as how the camera works and how to deal with focus. It is interesting that the camera lens makes you to see the world in a different way than your eye does. Up to present time I was not aware of the quality of video. Working with camera I started to pay attention to image’s quality and to work of other people. This project also helped me to gain more confidence in myself. Before I was literally stressed about how I looked in pictures. The major part of group has had the same problem: “What people will say if we look bad or we act silly?” We were also ashamed of dancing in front of camera and acting in front of other people. I realized that you cannot force yourself into just “feeling confident”, but you can force yourself into acting confident, and in the meantime with playing the role of self confident person, we gain more confidence. We kept the rhythm going inside of us and everything worked out in the end. It was interesting that we get to know each other even better. I realized how it is important to be natural and relaxed in front of camera, in other words, to be a “friend with the camera”, and stop worrying about what people will say. At the end it is not so important how you look like physically, but how you act naturally. Behaving naturally creates a positive impression on public, and that is possible only if you friend in yourself.
4th Grade Student - 18 Year Old Girl: After I graduated, my experience with filmmaking in “Paola Di Rosa” is more like a nostalgic look back in time where we were together. Usually, we come from religious families, where faith matters to us. Although we studied together, worked together and played, we also prayed together. Gathering is not only our action, but also the work of the Holy Spirit. Therefore, I always enjoy during the watching of our Happy, where I can see how each of us is unique, and how each of us enriches other. It’s wonderful and it tells a lot about the philosophy of happiness in simple. I’m really a very positive happy person, and I smile no matter what kind of day I have had. Therefore I choose to lift spirit during the shooting. When I saw three cameras and shooting scene on windows I said: “This has to be perfect scene. C’mon girls, now follow me!” As I went in High School of Music & Art, I was able to help with rhythm and dance moves. I also liked the part of video with our shoes. I never had idea that shoes could look “so cool” and rhythmic on video. I was happy that I could contribute in shooting, in making something together. My friends and relatives that have never seen where we live were surprised with beauty of place with abundance of activities and fun during our stay in Dubrovnik. Now, after my four years spent in boarding house, I realize how we came at beginning of our education as little girls, and sisters made from us the adult mature persons. I already miss all of them.

In this last chapter I wanted to see if it is possible to learn something from re-making, and how. As a starting point we took Pharrell Williams’ music video Happy, and started to experiment with filmmaking in our boarding house for the first time.

In the beginning the girls got nervous in front of the camera, and I noticed how it is necessary to “warm up” the situation during the shooting. Therefore, during the shooting, we experimented with the dance, walk and run, placing markers on the floor so that we knew exactly where to stop before we went out of frame.

With time the girls got more familiar with this practice, starting to take over the care about camera, lights, choreography and other details in project. That was a “sign” for me that they started to learn filmmaking. It was interesting to hear them commenting camera angles, during informal watching of videos on YouTube. However, the filmmaking in our house is not all about the “learning the skills”; it is also part of one larger educational curriculum.

It is evident how filmmaking can improve the cognitive development. Beside the technical skills learned during the project, some girls participated at film festival where they enriched their film culture with professional education and workshops.

Socialization and emotional development is very important for any teenagers. Our girls as well as other teenagers, spend lot of time in front of Facebook that provides an ideal setting to monitor their appearance and how many ‘friends’ they have. By monitoring their on-line appearance in narcissistic way, they start to lose genuine warmth and empathy.

Different from Facebook, the camera and video notes everything, and that could be very difficult for one teenager with low self-esteem. Therefore, our filmmaking was very complex, but liberating experience: This project also helped me to gain more confidence in myself. Before I was literally stressed how do I look on pictures. The major part of group has had the same problem. “What people will say if we look bad or we act

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It was interesting that we get to know each other even better. I realized how it is important to be natural and relaxed in front of camera, in other words, to be a “friend with camera”, and stop worrying about what people will say. At the end it is not so important how you look like physically, but how you act naturally. Behaving naturally creates a positive impression on public, and that is possible only if you friend of yourself.

Not to mention how filmmaking influence the creativity. Indeed, we have had the explosion of ideas that we could not realize them all. Regardless the number of ideas, created during the project it was more important the process of creativity and dialogue with ideas of others, as one girl said:

As we started to work together, mine ideas became more clear and precise.

Obviously, starting this project I have not considered the filmmaking in a pretentious way as one ‘almighty activity that fixes all educational gaps’ in one boarding house. Although, I’m aware that filmmaking has educational influences on young people, I did not take whole project so seriously: I just wanted to experiment with filmmaking in our boarding house. Therefore, I did not expect other educational aspects besides the cognitive development, socialization and creativity.

Surprisingly, in conversation with girls they underlined also other aspects, such as health and spirituality. As they said: … I would like that we make one documentary about some successful sportsmen. I love sport, so I think that it would be interesting to see how much effort is needed to gain success in one sport. I never get tired of watching this kind of movies. Somehow they inspire me… or: … Usually, we come from the religious families, where faith matters to us. Although we studied together, worked together and played, we also prayed together. Gathering is not only our

**Conclusion**
I never thought that my primary idea about making of one music video would develop in a thesis. Henceforth, I thought that some basic literature about filmmaking would help me to understand the genre of music video. However, I was wrong. As time went on, I became more aware that I was entering into one very complex area with its rules and language.

In order to define the term of music video, I realized how it is necessary to discuss the history of music video in the first place. With this intention, I started the journey with the late 19th century where George Thomas came up with the brilliant idea to combine the music and images on glass slides. Lately, with the invention of sound in film, Warner Brothers used the coordinated filmed images with sound recorded on large phonograph disks – Vitaphone, creating music shorts called the ‘Spooney Melody’ series. These were a mixture of art-deco animation and live footage much like a music video today. In the 1940s ‘soundies’ were created for a film jukebox called the Panoram, which will be out-competed by the Scopitone in the 60s. The 60s saw further developments in music videos under the strong influence of the Beatles on the music business. Although, short music-films already existed, the Beatles were the pioneers of putting the two ideas into the concept we now know as the music video.

The first transmission of MTV in 1981, with the first song broadcast from Buggles Video Killed The Radio Star, has announced a new era in history of music video – the MTV era. Suddenly, the music video was the new media that everyone was talking about. As expression, under postmodernist conditions and hybridization of modes, music video has always been immersed into a world of parody and pastiche. MTV expanded over the years and music channels spread around the world, keeping the popularity with more money invested in production of mu-
sic videos. With the time MTV moved to digital format, and changed the way in which audiences consume music video. Today a single type of media such as the music album, or music video is no longer sufficient to capture the full attention of a viewer for a prolonged time. It is however, important to note that even today the pop stars are the best celebrities. Instead of selling the records they sell their stories. In era of storytelling, the more the stories you have, the more power you have. With this technique of telling a story over a variety of media, called transmedia, I concluded my historical journey, and started the theory of music video.

After I settled the music video in its historical contest I wanted to deepen the theory of music video. My research pointed out the two directions of writing on music video. One direction of writing came from those people who were interested in theoretical reading of television as a cultural form, and the other from those who were primarily interested in the relationship between sound and image and popular culture itself. There are two representative readings from each side: E. Ann Kaplan Rocking Around the Clock, and Andrew Goodwin Dancing in the distraction factory: music television and popular culture. While E. Ann Kaplan develops a postmodern approach of pop culture as a cultural form, Andrew Goodwin sees the gaps in the same approach, providing a new reading that goes beyond the postmodernism. Music video has always been mutable, and even today continues to undergo multiple transformations. It seems that Internet with its simultaneous windows also shapes music video aesthetics. In the 80s and 90s people knew how music video was a song set to memorable imagery, paid to promote the song or musicians, and screened on cable. Now, however, it is hard to draw a border between what is and is not a music video. Beside the fact that music video has made a strong return because of YouTube, the abundance of clips, DIY aesthetics, and new digital cinema’s musical segments, it has blurred the boundaries. Beside all those theorizations, the music video with YouTube still remains open territory. Theorist, Carol Vernallis suggested understanding music video as a part of a new mode and platform with the aesthetic features that defines YouTube such as:
- Reiteration and pulse;
- Irreality and weightlessness;
- Scale and graphic values;
- Unusual causal relations;
- Parametric volubility and Intertextuality;
- Sardonic humor and parody;
- Condensation;
- Formal replication of the web.

Understanding music video as a part of a new mode and platform motivated me to research the influence of music video on adolescent’s behaviors. Music is one of the most popular media for young people, dedicating circa four and five hours a day listing to music and watching music videos. As an educator I wanted to understand how music influences the life of adolescents. I discovered that I could learn from their music and positive energy in my educational strategy. With this in mind, I could gain some important information, such as:
- Information about adolescents’ cultural issues or social/romantic relationships.
- Diversion, relaxation, release, distraction, intensifying mood in adolescent life.
- About adolescents’ social relationships, either solitary, imagined experiences or sharing musical experiences with others.
- Withdrawal or escape into one’s own private listening experience.
- Defining adolescents’ personal identities.

Besides the gaining the information about adolescents’ music, I realized that I am together with my students and my colleagues always in process of continuous learning. Nowadays, digital technologies are giving people new opportunities to shape their own destinies together with global communications environment. In this way people are forced to learn how to use constantly changing technologies, in order to keep updated. This practice through which people are learning to use constantly changing digital technologies is called ‘digital literacies’. Motivated by professor Pete Fraser and his ‘digital classroom’ I found out how the best way to understand the way that media works, is to try it in practice. As I announced in introduction of this paper, the project “Music video in education and promotion” is designed for “Paola Di Rosa”, a state-recognized private Catholic boarding house for girls in Croatia, led by female re-
ligious congregation Servants of Charity. The purpose of the
boarding house “Paola di Rosa” is to cure the physical and in-
tellectual development of girls as residents of house. Nowa-
days, the school and education has to be regarded as a unique
and continuous training system, in interaction with the envi-
ronment and the territory, responsive to the changing needs
of boarders and their families. The basic educational program
is the same for all boarding houses in Croatia and is realized
through four areas such as:
- Care and Health Promotion;
- Socialization and emotional development;
- Cognitive Development;
- Creativity.

The boarding house “Paola di Rosa” has added to this basic pro-
gram an extra area, spiritual development.

Introducing a new activity of filmmaking into the boarding
house I wanted to experiment with positive impact on be-
havior, motivation, and relationships between pupils and
staff. From that reason the making of one music video remake
seemed like the right choice to me in work with teenagers. In
order to help students I turned out the Pharrell Williams’ music
video *Happy* into our first music video experience. Moreover,
our music video became one of the thousands of georemixes
made with similar idea.

After we developed our digital project with previous research,
production and postproduction, we uploaded our first geore-
mix on YouTube. In other words, our first experiment with ed-
ucation and promotion in boarding house “Paola Di Rosa” was
done. Here are some feedbacks:

“...The experience of filmmaking changed the way that I see the
movies now. Now, when I watch one movie, I like to imagine
what is going on behind the scenes...”

- student, Paola Di Rosa

“...I always enjoy during the watching of our Happy, where I
can see how each of us is unique, and how each of us enriches
other...”

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“...My friends and relatives that have never seen where we live
were surprised with beauty of place with abundance of activi-
ties and fun during our stay in Dubrovnik. Now, after my 4 years
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“...The crucial moment was the award and recognition for work.
Who could imagine that this could happen? We started with
having fun in boarding house and finished with award in one
film festival. It means so much to us because the recognition
comes from the people who really understand the film...

- student, Paola Di Rosa

“Filmmakers from Paola Di Rosa - best in Croatia!”

- Web site: Mladi Dubrovnika

“Is This The Best Video Re-make Until Now? Boarding House
Paola Di Rosa is Happy!”

- Web site: Portal oko

“Our Boarding houses came back with awards from ‘Four Riv-
ers’ film festival!”

- Web site: Dubrovački list
“What I searched from the best dance film is good photography and coloring, as well the creative editing, including a variety of angles. This film has a well-composed shots that follow the rhythm of the song. Therefore, the film conveys a wide range of choreographed movements, where are not included only the bodies, but also the objects, architecture and water. All this contributes to the choreographic moment.”

- Rok Vevar - Slovene publicist, critic and theatre director, during the nomination of “Paola Di Rosa is Happy” for "best dance film", in Karlovac 2014


5. Lomography: http://www.lomography.com/


