Order Number 9205896

Music videos and television commercials: A comparison of production styles

Gershon, Peter Robert, Ph.D.

Indiana University, 1991

U·M·I
300 N. Zeeb Rd.
Ann Arbor, MI 48106

Music Videos and Television Commercials:

A Comparison of Production Styles

Peter R. Gershon

Submitted to the faculty of the Graduate School
in partial fulfillment of the requirements
for the degree
Doctor of Philosophy
in the Department of Telecommunications
Indiana University

August 1991

Accepted by the Graduate Faculty, Indiana University, in partial fulfillment of the requirements of the degree of Doctor of Philosophy.

Walter Gantz, Ph. D.

Donald Agostino, Ph. D.

Doctoral Committee

Donald Granbois, Ph. D.

Roderick Rightmire, Ph. D.

June 10, 1991

ACKNOWLEDGEMENTS

Help On the Way: One rarely embarks on a major voyage and returns to home port without assistance, and the creation of a doctoral dissertation is no exception to this rule. I owe a great deal of thanks to many people. First, to my committee: Walt Gantz, Don Agostino, Don Granbois, and Rod Rightmire. Thank you, one and all, for your patience and wisdom; I could not have asked for a better group of advisers.

Special thanks are due to the following people at Indiana State University: Dan Millar, chair of the Department of Communication, for his help and support; Carolyn Morris, for her help; Anna Carson, for invaluable help in taming the mighty VAX; Cathy Troiano and Ann Savage, for coding the spots; Liz Calman, for transcribing the coding forms; and Marty Sturgeon, for creating the charts and helping with Just About Everything Else. For help in locating archival materials, special thanks are extended to: Alice Kendrick at Southern Methodist University; David Anspaugh and Meg Tronner, at Duke University; Gordon White at the University of Illinois; and Gary Wilcox at the University of Texas. Very special thanks to Carol Gerst and Lisa Lindsey in the Indiana University Department of Telecommunications, for too many acts of love and kindness to be recounted here.

A tip of the hat to the following people: the Wrecking Crew of ISU-- C. Sue Davis, Paul Hightower, Joe Tenerelli, Sherry Daily, Jim Backes and Paul Younghouse: without your gentle encouragement and collective sense of humor, I never would have survived The Process; Lou Benjamin, for sandwiches, tea, and sympathy; and Jill Kaider, whose affection and friendship was a constant that saw me through some toughest stretches of the journey, and especially for keeping me together during my comps. Thanks also to: Miss Bridget, for keeping me company late into the night while I was writing; Carol Rugh and Pat Wilson, for reminding me that there were still people who cared, back in the Belly of the Beast; and Dr. Marc Posner, David and Shelly White, Larry and Amy Pryluck (the Male Bonders and Bondettes), Professor Girolamo, and the State O' Mainers, for Keeping The Home Fires Burning.

Extra Special Thanks to my Mom and Dad for their love and unqualified support, both emotional and financial: No Emmy, no Dental Practice, but a Doctor in the House, at last; to Martha Jane, for her love, affection and care, for being there every step of the way and especially for getting me and my proposal to Bloomington that day when it was obvious that I would never make it on my own; and to Wes Grant, world-class marathon man and mentor, for showing me the Path: Great Illustrators provide Great Illustrations. It is the same with Great Teachers. Finally, of course,

thanks to the Grateful Dead for a great sound track and for just Being There: We **Will** Get By.

ABSTRACT

Music Videos and Television Commercials:

A Comparison of Production Styles.

Peter R. Gershon

Television production style has remained fairly consistent since the medium's inception, and has continued to follow a fairly strict set of stylistic "rules" that were derived and adapted from earlier visual forms. These rules established norms for television's treatment of light and color; two dimensional space; three dimensional space; time and motion; and sound.

One of the most profound innovations in decades of American television programming occurred in 1981, with the introduction of MTV (Music Television). Since its inception, MTV's primary programming has consisted of promotional video clips called **music videos**, a format which merged advertising and programming. By the end of the 1980's, there appeared to be ample visual evidence supporting the premise that music video style had been integrated into television advertising itself. What was unknown was the degree of that integration; i.e., how quickly and widespread it diffused, how many elements continued to be used.

This study attempted to analyze changes in the production style of television by studying the integration

of an innovative form (music videos) into an older, more established form (television commercials). In order to discern relevant changes over time, a content analysis was conducted on over 350 commercials. The commercials analyzed were CLIO award winners in alternative years from 1975 through 1987 along with a supplementary sample of network commercials from 1990.

The study found considerable evidence supporting the premise that attributes of music video style were integrated into television commercials during the 1980's, peaking in 1985. The editing pace of commercials increased, i.e., contemporary commercials aired subsequent to MTV visually moved at a more rapid pace than their predecessors of the mid-seventies. In addition, pop music and chroma distortion were more integrated into commercials of the eighties than commercials of the seventies. The study also posed questions concerning the relationship between the integration of music video style and two other variables: age of the intended target audience for the ad and product type. In general, these two variables were not related to the integration of music video style into ads. Beyond the findings associated with the specific content examined, this study provides additional evidence that the executional style of commercials and other television forms of television programming can be dissected and examined.

TABLE OF CONTENTS

Chapter 1	INTRODUCTION	1
Chapter 2	LITERATURE REVIEW	47
Chapter 3.	METHODOLOGY	62
Chapter 4.	RESULTS	82
Chapter 5.	DISCUSSION	122
References		140
Appendix		147
Notes		150

Chapter 1 **INTRODUCTION**

Programming on the electronic media may be critically addressed in terms of content and style. Television, as a visual medium, must balance these components just as other media do. Research into television programming focusses typically on issues of content, structure or genre, audience response or economic success. Less research addresses stylistic issues. However, style may be as much a factor in determining viewership as content is. Television adapted programming formats from literature, cinema and radio. Television content changed over the years as some formats gained audience acceptance, and others lost it. Broadcasting television production style, however, (with the exception of program length) has remained fairly consistent since the medium's inception.

Style here denotes a fairly strict set of "rules" governing television form and technique. These "rules" derive and were adapted from earlier visual forms, including cinema, still photography and portraiture art. Further, for the first three decades of television history, they were adhered to and consequently formed the basis of what has traditionally been called good television technique. These rules established norms for the aesthetic treatment of light and color; two dimensional space; three dimensional space;

time and motion; and sound (Zettl, 1990). The same rules also dictated a number of crucial pictorial elements: 1) sequencing in the **field of view**, which is the size relationship of objects to the total screen area as seen by the camera (i.e., the description of the shot)[1]; 2) the sequencing of editing (i.e., when and how transitions across frames, known as **cuts**, are to be made); 3) composition of camera and 4) perspective. (These rules are more fully explicated on page 11 of this study.) Television has used these stylistic devices since its infancy, and they stood the test of time until the early 1980's.

One of the most profound innovations in decades of American television programming occurred in 1981 with the introduction of the MTV (Music Television) cable network. Since its inception, MTV's primary programming has consisted of promotional video clips called **music videos**, a format which merged conventions of advertising and programming. These promotional video clips seemed to break, and then recast the rules of video production style. "Floating somewhere between entertainment and hard sell, [music] video clips embody the 1980's phenomena of 'infotainment' and 'advertorials,' the blurring of the line between advertising and news" (Pareles, 1989, sec. IV p. 6).

This is a study of television style. The study will attempt to analyze how much the production style of television has changed by studying the integration of an

innovative form (music videos) into an older, more established form (television commercials). In order to accomplish this goal, a list of executional variables (attributes) of music videos in commercials of the nineteen eighties was compiled. The list was compiled based upon a process of triangulation (Lincoln & Guba, 1985) that included a survey of the applicable criticism, empirical content analysis, conversations with colleagues who teach visual literacy and television production, and years of critical (and casual) viewing. These attributes either bent or broke a number of the previously accepted rules of video production, were unique to music-video production style and were rarely seen prior to the saturation of music video programming in the United States in the mid-1980's, or were elements whose existence pre-dated music videos, but had been consistently used in an innovative fashion **by** music videos.[2] These attributes might be expected to appear either alone or in combination with other attributes on the list. An explicated version of this list begins on page 35 of this study.

1. Rapid pacing.
2. Jump cuts.
3. Cuts made on a camera movement.
4. Music video montages.
5. Electronically matted visuals.
6. New wave graphics.
7. Altered motion.
8. Shots with non-standard camera framing or lens distortion.
9. Shots with chroma distortion.
10. Non-standard perspective (i.e. extreme close-ups).

11. Polarized/solarized (photographic "negative") images.
12. Recognizable popular music.
13. Music in foreground.
14. Visual inclusion of other cameras in the shot.
15. Self reflexive references.
16. Intertextual references.
17. Amateur appearance.

While some of these attributes, such as the use of **quick cuts** and **slow motion**, had certainly been used earlier in television, music videos changed **how** they were used. Still other elements, such as **overly bright colors** and **oversized graphics**, came from other forms of visual communication; after a time, these elements came to illustrate music video style.

As cable television penetration hit 42% in 1984, (Dominick, Copeland, & Sherman, 1990), MTV's subscribership increased to 24.5 million (Aufderheide, 1986), and elements of the music video production style became observable in other places on television. By decade's end, MTV was a cultural landmark and music videos were cutting a wide swath of stylistic influence across several industries, including music, fashion, film, and television. "From Benetton to 'Flashdance', from Madonna to 'Miami Vice', American culture today is full of artifacts MTV made possible...[MTV] taught fashion trends with the speed of light to the children of middle America" (Williams, 1989: pp. A1, A20-22).

MTV's reach has been broad. Now, ten years after its inception, viewers can casually observe the elements of

music video production style reflected in a diverse number of visual media, including film, television entertainment programming, broadcast and cable promotions, soft news shows referred to as infotainment, industrial videos, and commercials.

The music video style can be readily seen in the music/video montage sequences of "Miami Vice," in action sequences of "Hill Street Blues"[3] and in such teen-oriented films as "Risky Business" and "The Breakfast Club." During the premiere weeks of the 1990 fall television season, critics cited MTV's influence on several new shows, including "Hull High," "Fresh Prince of Bel Aire," and "Cop Rock" (Entertainment This Week, September 15, 1990). Since the mid-1980's, on-air promotions[4], on both cable and broadcast television, have utilized up-tempo music and the unnaturally bright colors of new-wave, post-modern graphics; both elements are hallmarks of music video production. Industrial videos now frequently contain montage-style music video segments, featuring the CEO and other corporate officials. These are especially characteristic of programs produced as the capstone event of a corporate retreat (Rugh, 1990). Training tapes produced for corporations in the fast food industry use rap music videos to socialize and train potential employees (Cohn, 1989). Soft news shows like "Entertainment Tonight," "Hard Copy," "Inside Edition," and "A Current Affair" utilize music-video montage sequences in

their stories and commercial bumpers. Even the venerable public service announcement (PSA) is being pitched to the music video beat (Lehrman, 1985).

A number of the commercials surrounding broadcast and cable programming now display many of these stylistic attributes. In the early eighties, this was first discernible in the editing pace of the frenetic, high-energy commercials produced for Coke, Pepsi and other soft-drink companies. The 7Up Company, for example, had a typical marketing problem: how to get teenagers to sample their new soft drink, Cherry 7Up. The real problem was how to emphasize what made their drink different from those of their competitors and from the rest of their own products. Their creative solution came straight from MTV; they emphasized product differentiation by visually isolating the magic ingredient from everything else around it:

> Like many advertisers trying to attract the teen market, (7Up's marketing people) looked to the rock music television network MTV. There, executives noticed a growing number of otherwise black and white videos that used flashes of color on items like drumsticks or guitars. Why not on a 7Up can (Horovitz, June 28, 1988, sec IV, p. 6)?

Following the instincts of their creative directors, the 7Up company produced a series of eye-catching commercials with all of the actors, sets and settings in monochrome, with only selected pieces of the protagonists' costumes--and the reddish-pink Cherry 7Up logo--in color. In doing so, they

employed digital, computerized electronic matting processes that had only been available a short time; but MTV was the creative well from which they drew their inspiration.

In short, there is incidental and anecdotal evidence to support the idea that music video style has been integrated into various programming formats. Although elements of the music video style are visible in a variety of applications, i.e., network entertainment programming and promotions, non-broadcast training videos, etc., those elements are visibly manifest in commercials. There are several points that support this premise. While full-length programs might use some of the elements of music video style, they are more apt to do so in particular segments of limited duration. The element in question might be one of several ingredients in the overall visual and aural mix of that segment. Commercial advertisements, though, are more likely to employ a particular convention from start to finish. For example, if a thirty second spot is presented as a music/video montage, it is unlikely to abandon this approach midway and opt for a harder sell. Second, both music videos and commercials share an important inherent design characteristic; both represent applications of relatively short duration. In terms of narrative, both have a limited amount of time to get their message across: commercials have 30 seconds, not 30 minutes; music videos have four or five minutes, not 48.

Finally, many professionals in the music and cable television industries look upon music videos themselves as a type of commercial. If their assessment is correct, the application of the music video style to other advertisements represents an extension of style between formats that are more similar than foreign to each other: "The pace and structure [of music videos] is even more closely related to advertising.... [For] the record companies that produce them, video clips are, after all, advertisements for albums" (Pareles, p. E6).

Sequencing is an interesting issue here. The new style may have evolved in the late seventies and was consequently integrated into MTV, fashion, commercials and cinema. Alternatively, MTV may have been the progeny of this stylistic evolution, whose style was subsequently integrated into fashion, commercials and cinema. If the latter case is correct, MTV may have promoted a stylistic revolution, with this study designed to examine one area where this revolution travelled beyond the boundaries of its original channel. In either event, it makes sense to study commercials to observe these stylistic changes because the music video style is a commercial format. Again, although there is visible and anecdotal evidence supporting the integration of music video style into commercials and other non-MTV applications, the actual extent, degree, and speed of that integration has not been established in a scientific

manner. While there has been some scholarly work to date on executional variables in commercials such as content, format, and repetition from the advertising industry, i.e., Stewart & Furse (1986), and from academia, i.e., Ernst, (1980), Gagnard & Morris (1988), Gagnard (1989), and Reid, et al.(1985), stylistic elements such as production variables have not been widely studied. It is hoped that this study will extend the current literature, both for the elements that have been examined, and those that have not.

The study will employ a content analysis of a group of commercials produced over a sixteen year period to discern the changes in production style over time. The study will also explore the possibility of relationships between changes in production style and such variables as age of the target and product type. The study will include commercials produced in the mid to late 1970's (all of which predated MTV's introduction of music videos to American television viewers) in order to establish a base line of the older, more conventional production style.

The data will be examined by individual production attributes to determine rates of acceptance within and across years, the latter designed to test whether the stylistic changes were short-lived phenomena. In addition, the presence of the production attributes will be examined by age of the intended target, and by product type within and across years. Another method of examining the data will

involve conceptually linking the individual production attributes into a number of production attribute-groupings. The attribute groupings will be examined in the same manner as the individual production attributes, i.e., compared by proportion within and across years, by age of intended target, and by product type within and across years.

In order to fully understand how television production style may have evolved, it is necessary to first establish a context within which possible changes may be examined. What are the norms of established conventional visual form?

Television Production Style:
A Brief Explanation of Conventional Form

To fully understand the changes brought about by this potential revolution of style, it is necessary to have an understanding of the earlier production style of television, the more established form that predates MTV.

This section provides an explanation of the important elements of conventional video style as a context and framework for the examination and comprehension of the elements of music video style. The elements discussed include field of view, transitional devices, sequencing of shots, and perspective. The discussion will include a short explanation of each element, and the primary rules governing how they traditionally have been used and evaluated:

I Field of View:

Field of view is the size relationship of objects to the total screen area as seen by the camera. There are five primary steps in the field of view: the establishing shot, the long shot, the medium shot, the close-up and the extreme close-up. The following list is a description of the five primary steps in the field of view, with a short explanation concerning the motivation for each step:

A. Establishing Shot:

Employed at the beginning of a sequence of shots to establish a general setting or location. In this shot, the person or object is in the field of view, and is shown along with the environment, but the environment predominates.

B. Long shot:

Distinguished from the establishing shot in that figures which appeared impersonal in the previous shot now take on some personality, becoming characters or objects which play some important role in the program.

C. Medium shot:

The basic shot in television production. Includes most of the subject's body, perhaps cutting the body just above or below the waist. This shot conveys the visual information that accompanies much of the dialogue in drama and most of the action in newscasts, talk shows, and game shows. In this shot, large bodily gestures take on significance.

D. Close-up:

This shot provides the viewer with a sense of physical proximity, concentrating on the eyes and facial expressions of a subject or the tonal qualities and texture of an object. It is generally reserved for moments of intensity and emotion in drama, and important statements in news and interview programs. There is comparatively little for the viewer to dwell on visually, and the shot will not hold the viewer's attention for too long without drawing attention to itself. When it **is** held too long, the shot tends to become detached from the overall scene that it is part of, which may result in the viewer losing his or her orientation to the overall scene.

E. Extreme close-up:

This shot focuses tightly on a subject's face, eyes or mouth or shows minute surface detail of an object. According to Zettl (1990), the viewer must be induced

to believe that she wants to look that closely at the subject, and that she has not been "robbed" of the wider view of the overall scene, and becoming suspicious that there is something that she is missing going on outside of the frame. This is an extremely subjective shot.

II. Transitional Devices

A. The Cut:

A cut is used to move immediately from one shot to the next.

> The **cut** is an **instantaneous change** from one image to another... Because it occupies neither screen time nor space, it is invisible. We are simply aware of the change itself, that one image has been instantly replaced by another. Cutting is the simplest and, when done right, the least obtrusive way of manipulating screen space, time, and event density. The specific spatial functions of a cut are to: (1) continue action from shot to shot, (2) follow or establish a sequence of objects or events, (3) change viewpoint or locale, and (4) reveal event detail.... (Zettl, 1990 p. 288).

According to Zettl (1990), the rate (i.e., number of cuts per unit of time) at which a piece is shot and edited is what determines its pace and density: "Rapid or slow cutting not only establishes an event rhythm but also regulates the density of an event...[i.e., event density increases as the number of cuts increase]" (p. 288). If a music video, commercial, or montage of sports highlights leaves the viewer breathless, the breathlessness is generally caused by

the rapid rate of cutting. Video that is edited in that fashion becomes unwatchable after a point because it is too visually intense; the density of the cutting becomes more than the viewer can visually handle. Thirty-second television commercials that contain more than thirty cuts are good examples: "... such screen events bristle with intensity. Even as seasoned television viewers, we could not take such sensory bombardment for long..." (p. 288).

B. The Jump-Cut:

A **jump cut** is created when a cut is made from one camera to another without the requisite change of shot composition or angle. If the following shot within a sequence of shots is not sufficiently different in field or angle of view, the image seems to "jump" within the screen. While jump cuts have become more commonplace (especially in news interviews), the jump cut is still considered a jarring transition that calls too much attention to the process of moving from one shot to another.[5] Cutting in film and video is supposed to be motivated by a specific story-line or visualizing need, according to the traditional viewpoint: "The jump cut can also function as a powerful intensification device... The cut violates the expected smooth continuity and jolts our perceptual complacency..." (Zettl, 1990, p. 290).

III. Sequencing Movement Across Frames:

Traditional rules concerning cutting and camera movement have generally advised cutting or changing the shot after a lens change or camera movement such as a tilt or a pan [a side-to-side camera lens movement] has been completed:

> Zooms and pans must be allowed to run their course. Cutting in the middle of camera movement is most often uncomfortable to the viewer. By their nature, these types of shots should be going somewhere and by jumping out they are unfulfilling to the viewer. Anticipation is created with no real payoff (Medoff & Tanquary, 1986, p. 104).

In the early 1960's, the variable focal length lens (known as the zoom lens, for its ability to rapidly adjust to a close-up shot from a longer shot, while keeping the image in focus) replaced the older turret-style camera lens system. In the old system, depth of field and focal length changes had to be done "off the air", i.e., while another camera took the "live" shot. The newer technology allowed the shot change to happen on the air and in full view of the audience, if that effect was deemed desireable by the director. Since the zoom merely created another type of camera or image movement, the traditional rules concerning cutting and camera movement were applied to zooms as well.

IV. Perspective:

Camera angles are normally composed so that subjects and objects are shot straight on, while the camera is held steady and not tilted or canted in any manner. In

addition, distortion from special lenses (e.g., a "fisheye" lens) is not usually employed. Cameras are generally not shown in the shot and care is generally taken to avoid calling attention to the process of production. Extreme close-ups are used sparingly, and are normally deployed within the accepted sequence of steps within the field of view.

The rules governing the older television style provide a framework to understand what the music video style is, how it differs from the production style that preceded it, and how and why it came to be. In order to more fully understand the motivations for music-video's stylistic deviance from the older style, it is necessary to first establish the origin of music videos and trace their development.

The History and Development of Music Television (MTV)

By the late nineteen seventies, many of the multiple system operators (MSO's) of the cable television industry were preparing to expand their programming offerings. The urban cable bidding wars of the early and mid seventies had ended; many of the more desirable urban areas had been wired by the cable companies; and the proliferation--and subsequent shakeout--of cable services of the early eighties had yet to occur. It was during this time that the

confluence of several factors enabled expansion of cable service possibilities. Those factors included substantial advances in cable penetration, wide-spread system upgrades from 12 to 36 channel capacity, and the desire of systems operators to increase revenues per subscriber. Added to the mix was the concept of narrowcasting, coupled with ambitions on the part of advertisers to reach particular target demographics. MTV's creation was strategic; it was positioned to take full advantage of all these factors.

In particular, it was the commercial success of the music video format in Europe, combined with the aspirations of American advertisers to target consumers in the 12-34 age group (MTV Fact Sheet, 1990), that produced this particular connection between commerce and art. John A. Lack, then executive vice president of Warner-Amex Satellite Entertainment Co., first proposed starting a channel that would play nothing but music videos around the clock. One of the big selling points he used with his superiors was that the programming would be relatively cost-free, paid for by the record companies desperate to get their records promoted in the stagnant music marketplace of the late seventies and early eighties.

> Essentially an import from Britain,[6] which had a long tradition of promoting music through television and videos, the three- to five-minute clips were just beginning to catch on among American record companies as an alternative to promoting music through moribund FM radio (Pareles, 1989, p. E6).

Certainly, the use of advertisements as a programming format and the premise that someone other than the broadcaster or cablecaster would provide programming, gratis, both pre-date MTV. The use of advertisements as a programming format was established in radio when recorded music replaced radio orchestras in the late 1940's. Then, too, the programming material came gratis from record companies anxious for product exposure. In the late 1970's, the confluence of needs of both the cable and music industries ultimately resulted in the creation of programs consisting of nothing **but** commercials. While this programming form existed on broadcast television in other countries (such as Italy), it was a somewhat radical departure from what was usually seen in the United States:

> MTV was the savior of a foundering music industry. As the first network to show nothing but commercials, MTV represented a dramatic renegotiation of the traditional pact between program and viewer that some boundary would exist between entertainment and advertising (Williams, 1989, p A22).

Although MTV made its debut in 1981, music videos did not appear to become anchored into the American television landscape until approximately 1984-1985. Indications of this come from a number of sources. In addition to ratings and ad revenues, a prime indicator of the success of any cable operation is the size of its subscriber base. As cable television expanded in the late seventies and early eighties, MTV's potential viewership expanded as well.

MTV's subscriber base is comprised of cable subscribers viewers who have MTV as part of their basic cable package; individual cable viewers neither directly subscribe to, or pay for, MTV. Instead, MTV assesses a "per subscriber" fee to the cable systems which carry it. MTV's subscriber base grew slowly, starting with 2.5 million subscribers in 1981 and expanding as the decade proceeded (Williams, 1989):

> Initially [MTV was] carried over cable systems so patchwork that the service's Manhattan staff had to be bused across the Hudson River to a bar in Ft. Lee, N.J., to watch the launch...(Williams, 1989, pp. A1, A23).

> MTV stayed in the red for two years before Warner was confident enough of its future to spin it off as a separate company. It showed a profit in 1984, claiming access to 24.2 million viewers, with independent services claiming only slightly less...(Aufderheide, 1986, p. 115).

There are several manifestations concerning the success of music videos as a programming format. MTV's "subscriber base" is now twenty times larger than it was at start-up, with 53.1 million subscribers, via 6405 affiliates as of January, 1991 (MTV, 1990). Another indicator is the increase in production of music videos in the 1980's. By the middle of the decade, music video production had been accepted as a routine part of record promotion by the record companies. For example, in May 1981, 23% of Billboard Magazine's "Hot 100" singles had accompanying videos; by May 1986 that figure had risen to 82% and stood at 97% by the end of 1989 (Brown, Gaillard Jr., and Shackelford, 1989, p.

A22). Many musical artists now recognize the important contribution that music videos make to the marketing success of their recorded products. Several pop music artists, such as Joe Jackson, Bruce Springsteen and George Michaels, have refused to be in some of their own music videos; but, in recognition of the importance of music videos as a marketing tool and the importance of promotion of their product, even these artists sanctioned the production of music videos which do not feature them (Entertainment This Week, September 15, 1990).

Another indication of economic success in the television industry is the appearance of imitation programming; ersatz MTV programs were in full flower by the mid-eighties:

> Networks and syndicators also attempted to imitate MTV's success. Some, such as the show "Hot," which expired after only twelve weeks, collapsed. Others such as [WTBS's] "Night Tracks" and [NBC's] "Friday Night Videos," became mass-audience successes, and the cable program service Black Entertainment Television began producing its own music video shows.... Twenty-four-hour-a-day music video channels have proliferated in low-cost, low-reach markets, and [as of 1986], there [were] about eleven such channels on UHF and low-power frequencies...(Aufderheide, 1986, p. 116).
>
> [Music videos are] now popping up on other cable stations, frequently appearing between movies the way that cartoons and newsreels used to punctuate the spaces between features at movie theatres. [They are] also breaking into commercial television, where as many as 300 programs across the nation are devoted to music videos during carefully chosen hours (Kinder, 1984, p. 2).

Some of these other imitators included the USA Network's "Nite Flite" and "Radio 1990," "Cinemax' Album Flash," the Playboy Channel's "Hot Rocks," Showtime's "Take Five," and HBO's "Video Jukebox." In early 1985, MTV launched another music channel called "Video Hits 1", which was quickly shortened to "VH-1" (Sherman & Dominick, 1986).

Music Video Style and Other Programming Forms

In television, mimicry is a way of life, and television programming has a long history of borrowing ideas from other sources and attempting to replicate its own offspring. The earliest television programs borrowed formats and creative ideas from their most successful media predecessors; radio and cinema. Broadcast programming history is replete with multiple instances of one network trying to copy the successful show of another.[7] In an industry that values imitation as the sincerest form of flattery, it is not surprising that MTV's influence can be seen in prime time television entertainment and mainstream films. Brandon Tartikoff, NBC's programming chief, used the term "MTV Cops" as a shorthand description of the program "Miami Vice" during its conceptual stage. The television critic, John Leonard, described "Miami Vice" as "cop show meets music video meets car commercial" (Leonard, 1985, p. 39). Other critics, including The New York Times' Jon Pareles, also commented on the dissemination of the music video style:

> Television series also began to turn up the rock on their sound tracks. "Miami Vice" paced its chases and

> love scenes with recent hits, and used the exaggerated camera angles and stylized decor of MTV. More recently, news programs like CBS's "West 57th Street" and "48 Hours" have been compared to music videos for their quick cutting and prominent musical accompaniment (1989, p. E6).

The integration of music video style during the 1980's has been noticeable in other media as well. Music video has been credited with spawning a new genre in film with movies like "Footloose," "Flashdance," and "Dirty Dancing"; it has even, according to at least one critic, reversed the traditional flow of how and when directors enter, and succeed in, the industry:

> Respected auteurs like Nicholas Roeg, Bob Rafelson, Tobe Hooper, and Andy Warhol have entered the field, a trend that challenges the old unidirectional model which assumed **all** directors of commercials and television were fighting their way up from the boob tube [sic] to the celestial art of Cinema (Kinder, 1984, p.2).

The production styles of television commercials in general seem to be particularly vulnerable to a short "shelf life"; consequently, those styles have changed a great deal in the decades since commercials initially aired in the 1940's. According to Huntley Baldwin, Group Creative Director of the Leo Burnett Company, the on-going evolution of creative style is a constant in an advertising industry that has to be as "au courant" as the culture it appeals to:

> Just as advertisers look to stay current with changing consumers, so do advertising creatives [sic] look to stay current with "the scene." To spot the next commercial "look," look to what's happening in the movies, on television, in music and in the world around you (Baldwin, 1990, p. 21).

As music videos became a more prevalent part of the television landscape, television programming, and commercials began to reflect certain elements of the music video "look."

When advertisers targeting the 12-34 age group searched for new ideas, the existence of a visual style virtually created for that demographic became immediately apparent. For purposes of marketing segmentation, the music video style was an advertiser's dream-come-true: it appeared as though the ability to understand and decode the music video style was some sort of generational dividing line. In fact, MTV was the first cable service designed not only to reach a certain target demographic, but to **repel** anyone outside of that target group. According to Tom Freston, the chairman and chief officer of MTV Networks: "From the beginning, we made a lot of hay out of the fact that MTV was meant to alienate a lot of people... It was **meant** to drive a 55-year old person crazy" (Williams, 1989, p. A22). Music videos had, in effect, created a new, polarized visual grammar: many people under a certain age seemed to instinctively "get it," and many over the chronological divide did not.

In addition, the music video style had the relative advantage of cutting through advertising clutter and getting a highly desired target demographic to pay attention to commercials that possessed those elements of style. The

idea that the same commercials were "speaking" with a new visual grammar was compatible with the images many of the advertisers were trying to convey: that their product was intended **for** a certain target audience (i.e., males 12-34), and definitely **not intended for** people who were older or younger.[8]

Advertisers were quick to perceive that advertising **on** MTV was a sure way to lock into MTV's target demographic. It was not long before some advertisers realized that this new visual style might be used to cut through the clutter of **all** electronic media advertising, in an effort to reach that same target demographic; eventually, the elements of music video style began appearing in commercials intended for distribution **off** MTV.

There are two distinct reasons why advertising creative directors looked to music videos for visual inspiration. First, many music industry people consider music videos to be, in part, commercials for the recording music industry.

> First and foremost, music videos function as advertisements for the songs and artists being showcased. Music videos are promotional tools that emphasize the visual packaging of popular music. The advertising nature of music video makes the distinction between entertainment and the sales pitch indeterminate.... Each video primarily is an effort on the part of the artist and the record company to create and present a popular image before a special music-consuming audience, a target demographic of individuals 12-34 years old (Abt, 1987, p. 102).

It is not without reason, for example, that current MTV Chairman Tom Freston refers to his network as the "Home

Shopping Network for the record companies" (Williams, p. A22). Within that context, it made sense for the creative directors seeking inspiration to look to another type of commercial for that inspiration.

The second reason concerns the new video form created by the music videos themselves. In the process of breaking many of the older, stylistic "rules" which had governed earlier forms of visual communication (and which had been considered standard for the first forty years of television history), music videos in effect created a new type of visual grammar:

> [Music videos] taught television and movies a language of faster cuts and more telegraphic continuity... Advertising directors watched MTV as a benchmark of visual style, and borrowing from it, produced an entirely new form of seduction" (Williams, p. A20).

Advertising and creative directors were not the only people watching and learning from MTV's new production style; apparently, the intended target audience was intently watching and learning, as well. Philip B. Dusenberry, chairman and chief executive officer of the advertising agency B.B.D. & O New York, recognized an important aspect of music videos' impact: "MTV's impact, first and foremost, is as a teacher.... It has educated people, particularly young people, to accept lots of information in a short period of time" (The New York Times, October 9, 1989, p. C6). One of the more notable elements that may have been "taught" by this "new form of seduction" was frenetic

pacing; commercial spots of the mid-eighties appeared to possess a much faster pace than their predecessors. Acceleration of pacing in those spots was due to internal changes within the spots themselves; the amount of splices or cuts within the spots **increased**, which logically caused the duration (measured in seconds and frames) of each of the resulting internal segments to **decrease**. The result was that commercial spots employing these techniques seemed to be moving at a breathless pitch and tempo. Automobile companies in particular used this technique as a means of inducing a sensation of speed into their commercials:

> Typically, there were thirty or more splices, thirty or more distinct images[9] in a single thirty-second spot.... This [type of] commercial ran on the networks throughout 1984 and 1985.... Stylistically, it was not one of a kind. Ford, Chrysler, General Motors, Toyota and Renault--to name only the major players--thumped out similar revved-up, high-tech, staccato barrages of images with a whoosh of crisp editing, as if the commercials themselves were being driven at four-on-the-floor, zero-to-sixty acceleration (Gitlin, 1986, p. 137).

While automobile commercials had long ago appropriated certain aspects of youth-oriented culture, other product lines--including those targeted towards a wider demographic group--began to resemble these revved-up automobile commercials. "Initially, commercials with rock-video undertones were aimed almost entirely at young consumers. But in the last six years [from 1984-1990], the MTV look has extended to more conventional products" (The New York Times, October 9, 1989, p.C6). Commercials on MTV bear a close

resemblance to the programming material appearing next to them. Film Comment noted: "[In 1983] both Budweiser and Miller beers [ran] commercials on MTV that in almost every way resemble rock videos" (Gehr, 1983, p. 40). This position has been echoed by others; according to Arens: "We see the influence of music video style particularly in life-style directed advertisements, e.g. 'The Right Beer Now' for Coors Beer" (Arens, 1990).

It was in 1984, according to BBD & O's Dusenberry, when the integration of music video style in advertising was first discernible. That contention is supported by several critics, including Aufderheide and Gitlin (Gitlin, 1986). Television commercials are not produced in a vacuum. The appearance of music video style in other applications was the subject of an intense amount of media exposure starting in 1983, with the release of the film The Big Chill and continuing during 1984.

> It's hard to assign a date to when one cultural sensibility replaces another. But for mainline advertisers, it's possible the transition may have been the 1983 release of "The Big Chill." Suddenly, advertisers saw rock as an integral part of adult values and lifestyles. And the simultaneous emergence of the rock video, of course, provided a kinetic new shorthand of image and sound (McDonough, 1989, p. 18).

The following year, 1984, "Miami Vice" went on the air. Critics (Leonard, 1985) (Pollan, 1985) have discussed the infusion of music video style throughout "Miami Vice" and

the decisive role this show played in the diffusion of music video style to other formats. Abt concurs with them:

> The visual and auditory style of one of the most popular action-adventure series of the 1980s, "Miami Vice" [was] directly influenced by music video. In fact, Brandon Tartikoff, NBC's chief of programming, stated, "I decided they [MTV] were doing something special, and for a week I overdosed on MTV. After I'd done that I called [producers] Anthony Yerkovitch and Michael Mann and told them to put cops in it [the new series that was to become "Miami Vice"]. The working title was "MTV Cops"." The fallout of the "Miami Vice" phenomenon, including spinoffs and influence on television programming and popular culture in general, continues into the late 1980's (1987, p. 109).

In July and August of 1984, a spate of articles on music video's influence in other industries appeared in various publications, starting with O'Conner's "Music Video Is Here, With a Vengeance" in The New York Times (July 1, 1984). Later that month, the Village Voice published an overview of trends in mainstream films influenced by music video (Ochiogrosso, July 31, 1984). In early August, Newsweek had a similar article entitled, "Hollywood Goes to the MTV's" (Newsweek, August 6, 1984). The Village Voice and Newsweek articles discussed the fact that the innovations seen in music videos were turning up in mainstream films. In August, Advertising Age carried several articles on how music videos and music video style were affecting the fashion industry (Advertising Age, August 13, 1984). In September, The New York Times followed with an article on the proliferation of local stations that were moving to a 24-hour music video format (The New York

Times, September 4, 1984). The focussed attention on the subject of music video by newspapers and magazines continued into late 1984.

Given the extensive media coverage of music video style in the mid-1980's and given that the music video format was itself a form of promotional programming, it was not surprising that television commercials-- specifically those **not** promoting recording artists or the music they made -- began to mimic this format:

> Advertisers have been quick to take a cue from music video's appeal.... An advertisement for Clairol Heated Rollers, for instance, features close-ups of muscles and aerobically coordinated bodybuilders backed by a strong rock beat.... A commercial for the Duster car, like the Clairol ad, features the colors black, white and blue, a color scheme that in its artificiality locates the action within television's alternate universe.... It's easy to see why commercials imitate music videos, sometimes even mimicking their opening "credits." It is not merely that advertisers like the pleasure-happy attitude that the videos promote... [but] also that music video never delivers a hard sell, never identifies the record or tape or group as a product. Instead, it equates the product with an experience to be shared, part of a wondrous leisure world (Aufderheide, 1986, p. 117).

The successful use of color on monochrome of the Cherry 7Up campaign did not go unnoticed. Within a short time, commercials for other more conventional products aimed at a target demographic older than MTV's audience, were emulating this style:

> Of course, [the 7Up creative directors] weren't the only ones watching MTV. Calvin Klein quickly came out with ads for its Obsession perfume that featured a colored perfume bottle in a black and white setting...and not long after, Bristol Myers (NuPrin headache remedy) and Proctor and Gamble (Sure

> deodorant) used a similar approach...(Horovitz, June 28, 1988, p. 6).

If commercials and music videos were sharing the same visual "look," the economy of television production would logically dictate that "raw" video footage be processed (i.e., post-produced) with distinct appearances for different purposes. Some products using the music video style have done just that:

> Turn on your TV to a music video channel. Chances are you'll see a flashy new video that features pop singer Sheena Easton pumping iron. Flip the channel and you may see the same workout session - dumbbells and all. But this time it's a commercial for Holiday Spa Health Clubs. The quick cuts in the commercial look so much like the exercise scenes from Sheena Easton's new video, you might think that they were lifted right from it. In fact, they were...(Horovitz, November 29, 1988, sec. IV, p. 6).

The Holiday Spa commercials, aired in 1988, were hardly the first advertisements to capitalize on the selling appeal of popular musicians and music videos:

> Cross-plugging, weaving other products into the atmospherics, is evermore common, and cross-financing goes on too.... RC Cola financed a Louise Mandrell video, which then, with its appropriate images of RC-sipping, debuted at the National Soft Drink Association convention in 1985...(Aufderheide, p. 116).

This premise is echoed by Lull (1987), who noted the connection between the rock band Genesis' 1985 hit "Tonight, Tonight, Tonight" and Michelob beer: "Genesis became the house band of the Anheuser-Busch Corporation [brewers of Michelob], recording an MTV-style commercial for the beer and a hit single that sound exactly alike" (p. 22).

Some music-video producers believe that advertising agencies now routinely want thirty-second commercials that have the look and appeal of four-minute music videos (Hume, 1986). Such a position can be supported by the lengthy list of products employing music-video styled commercials featuring performers made famous by MTV: Belinda Carlisle (Agree Shampoo), rap star Young MC (Taco Bell), Lionel Ritchie, Madonna, Michael Jackson and MC Hammer (Pepsi), Elton John, Paula Abdul, and The New Kids on the Block (Coke), and Whitney Houston (Diet Coke); and performers who were famous long before MTV was conceived: Little Richard (Taco Bell), Ray Charles (Pepsi), and the Beach Boys (Delco, Sunkist and Chevrolet).

Other evidence supporting the premise that the music video style has made inroads in the advertising community includes the emergence of industry jargon to refer to MTV-influenced camera tricks and special effects.

> Atmospheric advertising is the term for ads driven by music with no hard sell.... Pushing or blowing out describes the process of adding a grainy quality to film. Matting is a technique that allows an editor to float a person within a changeable background" (The New York Times, October 9, 1989, p. C1).

Music videos ultimately created a visual and directorial style that was a distinct departure from the styles that had preceded it. This still begs the question of delineating what makes music videos and commercial television spots that have integrated their style visually

different from other types of television programming. In other words, what exactly defines "the look"?

Elements Of Music Video Style

According to the author of **Directing Television and Film** (Armer 1986), the visual elements of music videos present a distinct departure from the traditional visual grammar of television, offering, in the aggregate: "a virtual textbook of camera gimmickry, distortion or multiple-image lenses, bizarre angles, off-center framing, negative or polarized images, and color enhancement or distortion as visual accompaniment to its music" (p. 307). Arens is even more succinct about music video style:

> Music videos are visually characterized by a totally non-logical style that employs visual non-sequiturs, extremes in motion and color, and images without meaning. It is a style in which meaning is construed **from** rather than symbolized **by** image... (Arens, 1990).

Lull (1987) stated that aesthetically, music video inverted the standard functions of sound and visual image, in that "the visuals are there to enhance the sound rather than the other way around, that is, that there is a 'visual track' to accompany the sound rather than a 'sound track' to accompany the visuals" (p.24). Abt (1987) observed that the visual techniques common to music videos exaggerate the outermost limits of television form:

> Interest and excitement is stimulated by rapid cutting, intercutting, dissolves, superimpositions, and other special effects that...make music videos visually and thematically dynamic. Of course music videos do not

> confront viewers with completely unfamiliar visual experiences, since the presentational techniques and much of the imagery shown in videos are already common in television and other visual media (p. 97).

An article in The New York Times also remarked on the fast cutting pace, adding that music video style also encompassed "slow motion, split screens... unnaturally bright coloring, and most prominently, the use of music" (October 9, 1989, p. C6). Aufderheide (1986) describes the narrative universe of the music video as being a "spooky" place:

> The landscape on which transient images take shape participates in the self-dramatizing style of the performer-icons. Ordinary sunlight is uncommon; night colors - especially blue and silver - are typical; and neon light, light that designs itself and comes in brilliantly artificial colors, is everywhere. Natural settings are extreme - desert sands, deep tropical forests, oceans. Weather often becomes an actor, buffeting performers and evoking moods. The settings are hermetic and global at the same time, locked into color schemes in which colors compliment each other, but no longer refer to a natural universe (p. 126).

Other critics have noted the tendency for some music videos to eschew **all** of the aforementioned elements in pursuit of a "different" and more individual look. The film-making style known as "cinema verite" has provided a countervailing set of elements that have also been observed in music videos. These elements include: "...natural lighting, subdued colors, [use of] extreme close-ups and grainy look of old black and white movies [i.e., monochrome film]..." (Alsop, 1987, p. 33). The presence of elements from cinema verite in a music video or a commercial points

out what is perhaps most notable about the music video style: the lack of consistency in the rules which govern it. Music video style (and consequently, commercials that have been integrated with that style) is also known for being eclectic; it might include any number of the aforementioned elements, in virtually any combination.[10]

There has been a consensus on the part of both practitioners and teachers in the field about the stylistic rules governing television during its first fifty years of existence. Now the visual grammar of the medium may be changing. In order to best ascertain the degree to which music videos have rewritten these rules, a better understanding of music video style is needed.

Evidence culled from popular, trade, and scholarly sources shows that the music video style is composed of a wide variety of production attributes. Some of these attributes have elements of conceptual or visual commonality with others on the list, and thus can be arrayed in such a manner as to form natural clusters or groupings with other elements. The groupings, and the individual elements they represent, include: **elements of movement across frames**, including the frequency and duration of cuts; jump cuts; cuts made on camera movement; and various styles of montage; **elements of movement within frames**, including electronic matting, new wave graphics and altered motion; **elements of static visualization**, including shots with non-standard

camera framing and lens distortion, shots with chroma distortion, shots with non-standard perspective (i.e., extreme close-ups), and polarized images; **elements of audio**, which is comprised of music in the foreground and the use of popular music; and **elements of narrative**, including visual inclusion of other cameras in the shot, self-reflexive references, intertextual references, and amateur appearance. What follows are conceptual and operational explications of the individual attributes within each grouping.

A. Elements Of Movement Across Frames (editing)

1. **Overall Pacing::**

Music videos generally use a high-density cutting pace, with high frequency and short duration of cuts. The average early eighties music video examined by Fry and Fry (1987) used 19.9 cuts per minute; the average for commercials of the same time period was 28.3; and the average television drama used 10.0.[11]

2. **Jump cuts:**

In the creation of various kinds of video montages [see below], many music videos virtually ignore the rules of continuity editing, creating multiple jump cuts.

3. **Cuts made during a camera movement:**

Cuts made during tilts (up and down camera motion), pans (left and right camera motion) and zooms (forward and backward lens motion designed to reduce or enlarge the size of the subject, and conversely enlarge or

reduce the subject's surroundings) had, as previously discussed, been judged to be jarring to the viewer. This is another convention discarded by music videos.

4. **Music/video Montages:**

A montage is the "juxtaposition of two or more separate event images that, when shown together, combine into a larger, more intense whole" (Zettl, 1990, p. 290). Zettl identified three different types of montage:

a) **Metric**, a series of related or unrelated images that are flashed on the screen at more or less equally spaced intervals;

b) **Analytical,** either **sequential** (shots move in sequential, chronological order, from beginning to end); or **sectional** (shots are event related, but not necessarily temporally related; time may be disregarded as the shots explore the complexity of an event or theme).

c) **Idea-Associative**, either **comparative** (seemingly disassociated, but thematically related events, or dissimilar shots are compared and/or contrasted to express or reinforce a basic idea); and **collision** (shots seem to be bound for a collision or shots "collide" opposite events in order to reinforce a third idea) (p. 322).

B. Elements Of Movement Within Frames

5. Electronically matted visuals:

While surreal visuals are not new to television, the process of electronically matting them in place so that they are virtually videographically "seamless" against their background is a computer driven technology that was not available until the late seventies.

6. New wave graphics:

These are graphics embodying "poster-like visuals, fast cuts, (and) high symbolism." In addition, these graphics might be delineated as any bold graphics in bright colors, that violate traditional rules concerning height and placement on the screen (Stewart & Furse, 1986, p. 140).

7. Altered motion:

While slow motion had been used in this medium for many years prior to the advent of music videos, its purpose was generally one of clarity, i.e., making a demonstration of a skill visually easier to follow; cuing, i.e., slowing down the action to draw attention to a particular object or event; or functioning as part of the "instant replay" format, i.e., slowing down the motion of an historical event. Typically, music videos use this as a device to create "dreamlike" visual sequences. Prior to music videos, fast motion was achieved by speeding up the film or video. Music video

style might do either or both, in addition to employing compression (the selective removal of certain frames within a span of time) to achieve a mechanized, somewhat robot-like, "herky-jerky" speeded-up motion.

C. Elements Of Static Visualization

8. **Shots with non-standard camera framing and lens distortion:**

This includes any kind of unusual, canted or tilted camera framing, violation of normal subject-to-camera distance ratios and the use of any kind of distorted lens, i.e, a "fisheye" lens.

9. **Shots with chroma distortion:**

These include any shots in monochrome (of any color); shots mixing color and monochrome, use of available, or natural lighting, and use of subdued colors.

10. **Perspective (Extreme close-ups):**

The use of the extreme close-up shot was traditionally motivated by moments of high tension and/or extreme emotion. Since this shot excludes a great deal of the wider, visual context within which its subjects are placed, it was typically used as the last step in a series of shots. The progression generally began with a contextually revealing wide shot, and then moved to a medium shot that would reduce the background and context, while initiating an emphasis on the more important subject(s) or object(s) within the scope of

the shot, before finally settling on a close-up shot that would focus the viewer's attention on the shot's most important subject or object. This gradually reduced the scope of the larger visual context while visually enlarging the shot's main subject or object, which ultimately increased its importance. Since an extreme close-up virtually excludes any other contextual information, it was traditionally used sparingly and usually late within the progression described above. Music videos frequently use this shot, typically without proper motivation, and just as typically, out of the traditional wide-shot, medium, close-up sequence.

11. **Polarized images:**

These include any shots that use photographic negative, solarized or "psychedelic" images.

D. Elements Of Audio

12. **Use of popular music:**

In the past, unless a television show was consciously using music to establish some sort of cultural or chronological benchmark, original popular music (as opposed to generic "sound-a-like" music written for specific applications) was rarely used, primarily because of licensing costs. While the use of original music in a music video is expected, its appearance in commercial is significant. Examples include:

a) instances where the melody from a popular song is used with re-written commercial lyrics for an advertising campaign (e.g., the music of the Motown recording "Heard It Through the Grapevine" for the California Raisin Growers, or the Beach Boys' "Good Vibrations" for Sunkist Orange Growers);
b) instances where the song itself--lyrics **and** melody--is sold and used for an advertising campaign (i.e., Nike Footwear using the Beatles singing their own composition "Revolution," and Coors Light Beer using Steppenwolf's "Magic Carpet Ride"); or
c) as is increasingly the case, instances where a song is specifically written with multipurpose usage intent: i.e., a music video that is also re-edited with heavy use of product graphics and logos to be a product advertising campaign, which can then also serve as a concert-tour promotion campaign, sometimes in conjunction with corporate sponsorship of the product line. An example of this is Pepsico's use of the controversial Madonna tune "Like a Prayer." For considerable compensation, Madonna agreed to perform this tune in a Pepsi commercial. The song was subsequently performed in two discrete, different videos: one which promoted her and Pepsi, and the other which promoted her, the song, and the album it appeared

on, sans Pepsi. Another example is Steve Winwood's "Take Back the Night," used to advertise Michelob beer.

13. **Music in the Foreground**

Since the primary intention of a music video is to serve as a promotional device for a song or an artist, music is normally prominently featured in the foreground of a music video. In conventional television style, music is generally relegated to the background. The exceptions to this rule include instances where the music is the primary focus of a program or segment (i.e., a televised concert) or segments where music is used to "carry" a scene that lacks dialogue, i.e., to balance out the lack of other audio information in a scene.

E. Elements Of Narrative

14. **Visual inclusion of other cameras in the shot:**

This violates a time-honored convention of not drawing attention to the process of production. In addition to music videos, this violation is becoming more prevalent in news production.

15. **Self reflexive references:**

These are references made to television either visually (by the visual inclusion of television sets within the shot) or verbally (by making verbal references within the narrative to television in general, other television shows or commercials).

16. **Intertextual references:**

These are references made to mass media other than television (i.e., film, recording, radio or print), either by use of audio elements, such as dialogue, music, sound effects, or by visual inclusion in the shot of any elements relating to the aforementioned media.

17. **Amateur appearance:**

This includes the use of grainy film stock and the inclusion of any of the following: splicing edges, dirt streaks and 8mm-type sprocket holes, to suggest the "home movie" look.

To reiterate, these groupings are conceptual in nature, and were designed to facilitate the over-time comparisons undertaken. Conceptual groupings are not, however, the only method of linking these variables together. The individual variables could have been linked in terms of execution, that is, with regard to their potential use within the realm of television production. From an execution standpoint, it is conceivable that any number of the first three groups (elements of movement across frames, movement within frames and static visualization) could be linked together to form larger or smaller clusters. At least one of the conceptual groupings contains production variables whose appearance in a segment might, by definition, cause another variable within the grouping to be cancelled out. For example, the

static visualization grouping contains the attributes chroma distortion and polarized images (polarization). From a creative viewpoint, it is highly unlikely that both of these elements would be used together, as the appearance of one would visually "fight" and literally undo the other. This seems likely to be the exception, though, rather than the rule.

Again, what is most striking about the music video style is that it frequently throws out its own "rules," as if in a fit of artistic anarchy. Consequently, music videos may encompass individual or varying combinations of the attributes listed above. Although these particular variables have been spotted often enough to be catalogued as music video attributes, there appear to be no guidelines on the number or composition of these elements needed for the ad to be described as falling within music video style.

This purpose of this chapter was to establish an historical and aesthetic context for music video production style. The next chapter reviews the current research in the production of both music videos and television commercials.

Chapter 2 **LITERATURE REVIEW**

This research project attempted to answer questions concerning the degree to which music video production style had been integrated into the production style of television commercials. Previous research in both areas is relevant, as the previous research in both areas provides a context and starting point for this project. This chapter deals first with research on music videos, and then with research concerning television advertising production style.

Research on Music Videos

Literature in the area of music videos typically has employed the usage, effects and content perspectives. What we know about usage of music videos is primarily drawn from viewership and ratings research. Effects research has centered on adolescent viewing and behavioral effects of exposure to the content of music videos. Characteristic of such studies are those by Caplan (1985), Sherman and Dominick (1986), and Walker (1987), all of which compared the impact of viewing violence in music videos with that of viewing violence in other mediated forms of communication; and studies by Young (1987), Gunderson (1985), and Hugonnet (1986).

Studies of music video content have been message oriented. Typical of such studies are those which examine issues such as role models and gender within the context of

the narrative of the music videos; and work such as Vincent, et al. (1987) and Vincent (1989) on sexist portrayals of women within music video narrative.

There has not been a great deal of inquiry into form, especially as it relates to the production style of music videos. One of the few studies concerning executional variables (as opposed to the usage or content studies cited previously) was conducted by Fry and Fry (1987). There, the researchers compared the structural characteristics of music videos to those of commercials and television dramas. Comparisons were made between randomly selected music videos from 1983-84 and randomly selected prime-time commercials, using cuts per minute as the measure. The music videos were divided into three sub-genres: concert (music videos that portrayed live or studio performance), conceptual (i.e., music videos that enacted the lyrics of the song, or some other fictional story line conceptually or visually related to the song) and combination. Shots per minute varied between music videos, dramas and ads; music videos averaged 19.9 (17.9 for concert, 20.4 for conceptual, 22.9 for combination) dramas averaged 10.0 and the mean for commercials was a frenetic 28.3 cuts per minute[12]:

> While shots per minute made the visual pacing of concert videos more like that of drama [and more similar to the technique for visualizing concert music on television-author], conceptual and "combinational" videos were more like commercials.... As one moves from television drama through music videos to commercials, the visual pacing increased...in terms of

> visual pacing, music videos and commercials were more similar than either was with drama (p. 158).

Kalis and Neundorf (1989) employed a content analysis to measure the presence of aggressive cues relating to gender participation in music videos. For purposes of comparison, they established means for the amount of cuts per video. They found an average of 80 cuts per video in fourteen hours of music videos examined in 1985. Concept videos were found to be somewhat faster paced than performance videos; the former had an average of 82.4 cuts per video, the latter, 75.1 (p. 153). Dividing the amount of cuts by the total amount of minutes viewed revealed an editing pace of 15.5 cuts per minute. This represents a decrease in cuts per minute from the study by Fry and Fry (1987), which examined some of the earliest videos on MTV. The earlier music videos were more "concert-like" (i.e., a pictorial depiction of a performance of a song in an arena or soundstage recorded on video or film) and less concept or fantasy oriented. The more fantasy oriented music videos that became a staple of MTV in the mid-eighties typically employed a somewhat slower pace, a fact which might account for some of the differences between the observations of Fry and Fry, and those of Kalis and Neundorf.

Baxter (1985) performed a content analysis on music videos. While, again, the research was directed more at the narrative content than the form of the music videos, the

authors made references to production variables. They found that 48% of the videos analyzed contained what they termed "unusual camera techniques," those which made use of "convex lens, or rapid film cuts between scenes or video segments"; and that 48% employed "special lighting or color techniques." In addition, they found 27% of the videos utilized "superimposition imagery" which was operationalized in their study as "a filming technique which inserts persons, objects, or places onto the ongoing action of the music video, although the superimposed subjects are not physically part of the action" (p. 338) and operationalized in this study as electronic matting. Another content analysis that examined narrative content rather than style was conducted by Sherman and Dominick (1986). One of their observations concerned the difficulty in delineating what music video style actually **is**:

> The other issue in evaluating rock video is methodological. The still emerging language of music television stretches the content analysis model to its limits. As Van Halen's lead singer David Lee Roth describes it, music television consists of 'fancy editing, cutaway, flash dissolves, slow motion, double trick fadeaways going into solarization... standing next to the venetian blinds with the light coming through making bars on your face.' The rapid shot changes, transformations, and anthropomorphisms common to music video present unique difficulties in identifying and describing its manifest content. Rock video may be a situation, as Lull maintains, where not everything that can be counted counts, and not everything that counts can be counted (p. 82).

Research on Advertising

The next section of the literature review is an overview of advertising research from scholarly and industry sources. It will examine the extant literature in regard to issues of content and style.

Broadcasting advertising research has historically been conducted by both industry practitioners and academics. Some critics have alluded to a lack of balance in research conducted by both camps. Much of the industry's research has been produced by people who are (by the very nature of their profession) more concerned with product than process, and a great deal of their research has been circumscribed by a type of territorial myopia:

> Much of contemporary advertising research has severe limitations.... Theories have been borrowed from other fields, but little in these borrowed theories suggests precise, testable hypotheses.... Academic studies, on the one hand, have concentrated on the development of theory but have lagged in the development of reliable and valid measures of marketing effectiveness. On the other hand, industry researchers have been concerned less with the development of general theories than with more reliable and valid measures of advertising effectiveness (Stewart & Furse, 1986, xi).

Applied content and narrative studies typically have examined issues of effectiveness. These studies are typified by that of Ogilvy & Raphaelson (1982), which dealt with narrative ideas and creative approaches that scored above average for changing brand preferences.

Theoretic content and narrative studies typically have examined cultural issues germane to advertisements, such as

issues of stereotyping, sexism, and racism. Illustrative here are Whipple & Courtney's (1980) work on gender-role portrayal in commercials and Block's (1972) use of ethnic models and product acceptability.

While part of the traditional focus of content studies has been the communication message, the focus of this study is on production style. The styles in which commercials are produced, like those of any other programming format, are subject to change; and those changes are typically influenced by larger cultural and social changes. In the 1980's much attention in both the trade and popular press was focussed on the stylistic elements of television advertising production. With the exception of work by Gitlin (1986), however, there has not been a great deal of scholarly examination of the social, cultural, and commercial forces which influenced and changed those elements, either from academics or practitioners.

In one of the first studies that focussed strictly on executional variables in advertising, Ernst (1980) examined U.S. and international CLIO winners from 1976 and 1977. She found that commercials produced in the U.S.A. tended to employ a higher number of special effects than those produced abroad, while internationally-produced commercials of that era were slightly faster-paced than those produced in the United States.[13]

Typically, though, the available data on production styles has come almost incidentally from studies focussed on other issues. Perhaps the most notable example of this is an exhaustive report which originated from within the advertising industry, Stewart & Furse's "Effective Television Advertising" (1986). This study used content analysis techniques to examine the influence of television advertising execution variables on performance and effectiveness, particularly in regard to recall and persuasion, utilizing the commercial rather than individual respondents as the unit of analysis. Stewart & Furse analyzed 1059 commercials produced between 1980 and 1983. These commercials, drawn from the general population of commercials, had previously been examined by the Research Systems Corporation (R.S.C.). By combining the output from R.S.C.'s previous report with their own research, the authors derived a factor analysis that described how 151 specific executional variables affected recall and persuasion. Their findings indicated the importance of brand-differentiation:

> The results of this study support creative advertising philosophies that emphasize the uniqueness of the product. [The presence of a] brand differentiating message was, by far, the single most important executional factor for explaining both recall and persuasion of a product (p. 23).

While the Stewart & Furse effort concentrated primarily on the issue of how content and format affected commercial recall, it also established base-line measurements

concerning production style in three categories important to this study: the editing pace of commercials, and the presence and usage of both popular music and "new wave" graphics.

Stewart & Furse pre-established 6-8 camera cuts per thirty seconds (12-16 cuts per minute) as a standard. They then asked respondents to determine if the commercials viewed had "fewer, average or many more" by comparison. Fewer than one percent (.5%) of the ads examined had "many more" than 6-8 cuts per thirty seconds; 99.5% contained the average. The study also reported the presence of "new wave" graphics and recognizable music in less than one percent of the commercials studied (.4% and .9%, respectively) (p. 153). Gagnard & Morris, using the coding scheme initially developed by Stewart and Furse, examined CLIO award-winning commercials from 1975, 1980, and 1985 to study production technique and other variables such as informational content, talent, commercial appeal, and structure. As with Stewart & Furse, Gagnard & Morris drew their data by asking respondents to judge the editing pace of CLIO-winning commercials as having "few, average, or many" camera cuts (based on an average of 6-8 cuts per thirty seconds). Gagnard & Morris found a trend towards faster visual pace (i.e., higher frequency and shorter duration of cuts) from 1975 to 1985. In addition, they found the use of music as a major element in commercials, (and in particular, the

inclusion of well-known music) more prevalent than in the commercials studied earlier by Stewart & Furse (1986), and by Ernst (1980).

Other research using the CLIO's includes Gagnard (1989), and Reid, Lane, Wenthe, & Smith, (1985). Reid, et al. differentiated several different types of advertising presentational styles: individual, story, product, and technique orientations. Their study concluded that the message structure of highly creative television commercials differed from those representing the general population of television advertising. Gagnard (1989) found disparities between certain techniques of award-winning commercials and those of "successful" commercials, i.e., commercials associated with high effectiveness scores in industry testing, noting, for example, that "the blind lead-in and delayed product identification are widely considered to be creative, but are associated with low effectiveness scores in industry testing" (Gagnard, 1989, p. 965).

According to Stewart & Furse, there have been at least four major proprietary studies of executional variables from within the advertising industry: McEwen & Leavitt (1976); McCollum & Speilman (1976); Burke Marketing Research (1978); and Radio Recall Research (1981). McEwen & Leavitt (1976) tried to discern whether variations of executional elements in commercials could be bunched together in natural groupings, and whether these groups could be related to

advertising recall. The executional factors in question were more related to script content and format (i.e., items such as "demonstration [of product] by people"; "opening suspense"; and "structured product story") than production style. Stewart & Furse (1986) critiqued these studies with regard to limitations relating to size of the commercial base (too small); limited measures of effectiveness (restricted to measures of recall only); and lack of demonstration of reliability and validity of the recall measure. Stewart & Furse also noted that despite these limitations, these studies were the earliest to support the premise that executional variables could be categorized and studied:

> An important implication of [this] study was that a finite number of executional elements in commercials could be identified, reliably coded and related to a measure of advertising effectiveness. The study suggests some of the important executional variables that should be incorporated into future studies (p. 15).

The study by Radio Recall Research (1981) measured recall of radio commercials as related to scripting executional factors such as number of words, number of brand mentions, number of ideas, and [use of the] story format (Stewart & Furse, 1986). Both the Burke (1978) and McCollum/Speilman (1976) studies examined the relationship between stylistic variables such as format and approach of scripting, commercial length, use of animation, and use of music, and recall of television commercials; the Burke study

found the effect to be negligible. In addition, use of music was found to detract slightly from a commercial's memorability. Unfortunately, that conclusion is somewhat suspect; the study made no attempt distinguish across types of music, or placement of the music in the ad, in terms of background or foreground (Stewart & Furse, 1986).

According to Stewart & Furse, drawing generalizable conclusions from these studies is risky because these studies had problems related to academic rigor, validity and reliability.[14] The studies cited by Stewart & Furse examined different executional factors, examined limited subsets of executional variables, utilized different measures of performance and employed different analytic procedures. All of this is complicated by limited access for researchers due to the proprietary nature of the studies, which typically are available, for a fee, to clients only (Stewart & Furse, 1986).

While those studies do reveal some of the over-time differences in the executional variables of commercials, they also expose problems common to all research on executional variables in the electronic media. The primary problem concerns the meager amount of base-line, empirical data on production variables that has been systematically gathered over time. Another problem is that when such evidence has been gleaned from a study, it has often been of coincidental and secondary importance to other factors under

investigation. This appears to be the case irrespective of the format under investigation (i.e., advertising or music videos). There is, for example, a comparative lack of empirical evidence about the nature of the production elements utilized in music videos, how they are deployed, and how their usage has changed over the ten year history of MTV.

The only production element of music videos that has been systematically examined is the pacing, as reflected in the number of cuts per unit of time. Several studies that examined the editing pace of music videos have indicated that the pace of music videos has changed since MTV's inception. Comparison of results among the studies, however, was problematic: either the time frame for the study was too narrowly focussed (i.e., 1976-1977), or the data points were too dispersed (1975, 1980, 1985). Again, the measurement in question frequently was coincidental to other factors being examined.

A similar problem existed concerning the examination of production trends in television advertising. While much of the industry-generated research has examined content and form from a presentational viewpoint, little research has dealt strictly with production variables of commercials, and none with integration of music video production style. There simply has not been a study that has taken a systematic, longitudinal look at these elements.

What is unknown is the extent to which the production styles associated with music videos have been integrated into commercial advertising. Some of the elements may have been accepted and utilized, while others were tried, found wanting and discarded. There is also a possibility that specific elements might be differentially integrated. For example, if the assumptions made in earlier chapters concerning the integration of music video style in commercials are correct, certain patterns of integration should emerge in this data. MTV was ensconced in the national cultural subconscious circa 1983-1984. It is logical to assume and anticipate that commercials would display increased presence of the individual music video attributes and attribute groupings after MTV became part of the cultural landscape. It would be logical to expect some acceleration of the editing pace of commercials as well. It would also be logical to expect that of the music video attributes under examination, the elements of audio, particularly the usage of popular music in commercials, would show the greatest and longest lasting changes. As discussed earlier, this is due to the emergence of rock music in adult contemporary lives.

Further, it was expected that changes would be noticeable across certain product and target demographic lines, to wit: that products showing the greatest amount of integration would be those aimed at the same 12-34 target

demographic that MTV sought in the 1980's. Conversely, products designed for people over 35 would show the least amount of integration of music video style.

Irrespective of the outcome, the study was designed to examine the extent to which contemporary advertising reflected and/or had integrated elements of music video style. The study examined the extent to which elements associated with the music video style actually appeared in advertising. The main questions of this study were:

1. To what extent (if at all) and how, had the music video style been utilized by contemporary commercials?
    a) How widely diffused had the music video style been through contemporary commercials?
    b) Was usage equal across all attributes of music video style?
    c) Has usage increased, peaked or declined over time?
2. What was the relationship, if any, between demographic attributes of the target audience and use of these elements?
3. What was the relationship, if any, between product type and use of these elements?

This chapter provided a context for this study through review of the extent literature and the creation of a framework of questions this study sought to address. The next chapter reviews the methodology employed in the collection and analysis of the data gathered for this study.

Chapter 3. METHODOLOGY

In order to address the research questions guiding this effort, a content analysis of commercials aired from 1975 to 1990 was conducted. The content analysis was designed to measure the extent to which commercials employed stylistic attributes of music video production as well as the specific attributes present in those commercials. The analysis also was designed to measure changes in integration of music video attributes over time.

Selecting the Data Base

Ideally, a study such as this would employ a representative sample of advertisements. Advertising studies such as this, though, are limited to available research materials. Commercial spots are, after all, the collective property of the advertising agencies which produced them and of the clients for whom they were produced. One of the problems that continues to plague advertising researchers is the lack of an accessible, centralized, and sizeable advertising archive from which representative, random samples of ads can be drawn. The two most notable archival collections in this country are housed in the Museum of Broadcast Communications in Chicago and the Museum of Broadcasting in New York City. Both collections are a melange of commercial spots that either were donated

by various advertising agencies which produced them or were "runner-ups" from various ad competitions. As a result, the presence of specific advertisements in either museum is the result of serendipity rather than planning. The advertisements available at both museums, then, represent collections of ads, rather than truly representative samples. Given this limitation, it made sense to use other sources for the database, and using advertising contest award-winners to comprise that database posed several advantages. Ad contests generally possess a year-to-year consistency in the number and types of awards distributed, in addition to maintaining high standards of eligibility. Moreover, many contests maintain archival records, and some make reproductions of the winning ads available to the general public, either in the form of posters, portfolios, film reels, or videotape cassettes.

Selecting the CLIO Awards

There are a number of current advertising contests in the United States. [Figure 1: Sources of Advertisements]. Most were judged unusable because archival records from previous years were either nonexistent or inaccessible. In two cases, the archival records did not have the requisite advertising base predating the 1981 introduction of MTV. The One Show, for example, was inaugurated in 1977 and the

Figure 1

Sources for Ads

Source	Year Began	Categories & Media	Scope	Criteria & Number of Awards
MOBIUS	1970	14 Groupings (with 75 product types) 13 Production/Technique (includes TV)	LRNI	"Outstanding" Judged head to head in product categories, then 10 Best
ANDYS	1964	29 Product Categories TV	LRNI	Outstanding Creativity 8 Best
ADDIES	1969	17 Types of Ads Print, Outdoor, TV & Radio	LRNI	Creative Excellence 17 Best
EFFIES	1967	38 Categories (Judged solely by campaign) TV, Radio Print 38 Awards	LRNI	Effectiveness; Results in meeting objectives
ONE SHOW	1977	TV-12 Categories by time & type (Consumer vs PSA)	LRNI	Advertising Excellence 12 TV Awards
ART DIRECTORS SHOW	1950	Print & TV 8 Categories	LRNI	Excellence in Art Direction in US; No Min or Max # Awards
CLIOS	1959 (TV)	USTV - 60 Categories INTV - 43 by product & technique	LRNI	Excellence in Advertising
MUSEUM OF BROADCAST CHICAGO	1977	5,000 ads from different sources 1980 - 90	LRNI	Donated by Agencies & Festivals

Scope of Eligibility: (L) Local, (R) Regional, (N) National, & (I) International

earliest ads in Chicago's Museum of Broadcast Communications collection were produced in 1980.

The CLIO competition was chosen because it met several criteria. Most importantly, the CLIO awards have a history of more than a decade. In addition, the CLIO competition is one of a limited number of contests with obtainable copies of archival records that are more than one year old.[15] Finally, there was precedence for using the CLIO's for this type of research; several published advertising studies using content analytic methods relied on CLIO award winners to examine a number of executional variables. These included: Ernst (1980), Fry & Fry (1987), Stewart & Furse (1986) and Gagnard & Morris (1988). In fact, those studies served as models for the present study. Finally, the CLIO's represent a wide range of product categories and creative styles and, as award winners, they embody a hallmark of creativity in the advertising industry.[16]

The study selected the United States CLIO winners from 1975 through 1987, using odd years. Commercials produced in the mid-seventies predate MTV's 1981 start-up by several years, and could be expected to reflect a different production style than those produced later. The study selected 1975 as the initial year of the comparison. The decision to use every other year reflected the idea that changes in production style would not be readily apparent on a yearly basis. While the original study design stipulated

the inclusion of the 1989 CLIO winners in the sample, their exclusion became necessary because copies of the winning ads were unavailable at the time the data were being collected. The latest year available when the data collection began was 1987.

The CLIO organization categorizes awards by product and services, and creative techniques. Technique awards are given strictly on the merit of technique employed in the ad, e.g., animation, computerized animation, special effects, etc. This study utilized only the product/service categories and eschewed the technique categories. Using just the CLIO product categories facilitated subsample analysis by product types, allowed for more precise categorization of ads, and avoided the possible overlap which might have been present with the use of the technique award winners. Excluding the creative technique winners also averted a potential comparability problem. For the purpose of adding to the contemporary picture, the study employed a 1990 sample recorded off-air. Since the spots in the 1990 sample would be, by definition, ads for products and services, the exclusion of creative or technique CLIO award winners also facilitated the direct comparisons between the 1990 off-air sample and the CLIO award winners. Finally, since this study purports to compare production styles of American television, only the United States CLIO

winners were selected; all CLIO award winners falling into the international categories were excluded. (See Figure 2 for a complete listing of CLIO categories.)

Selecting the Supplement

The study employed a supplementary sample of television commercials from 1990, recorded off-air. The supplement was intended to offset what might be construed as the primary limitation of strictly using award-winning commercials: the proposition that any set of award winners, due to their very nature (i.e. being the "best" of a field) do not constitute a true representative sample of the population from which they were drawn. The supplemental spots were used to provide a more representative collection of current television commercials in general. Moreover, the supplement was designed to provide a more contemporary picture of music-video integration in advertising than any of the then-available CLIO's were able to do.

The supplementary sample for 1990 was recorded off-air during the week of July 9, 1990. The supplement was created by recording one hour of network programming each day for one week, using a randomly selected network (ABC, CBS or NBC) each day. Network programming was chosen to facilitate comparisons with the same types of ads chosen for the CLIO awards.

Figure 2

CLIO Award Categories

1. **Apparel**
2. **Automotive**
3. **Banking/Financial**
4. **Beverages, Alcoholic**
5. **Beverages, Non-Alcoholic**
6. **Confections/Snacks**
7. **Corporate**
8. **Cosmetics**
9. **Dairy Products**
10. **Entertainment Promotion**
11. **Foods**
12. **Health Care Services**
13. **Hispanic Market**
14. **Home Entertainment Equipment**
15. **Home Furnishings/Appliances**
16. **Home Products**
17. **Station ID's**
18. **Insurance**
19. **Media Promotion, Broadcast**
20. **Media Promotion, Print**
21. **Movie Trailers**
22. **Office Equipment/Supplies**
23. **Olympic Commercials**
24. **Personal/Gift Items**
25. **Pet Products**
26. **Political**
27. **Public Service**
28. **Recreation Equipment**
29. **Retail Auto Dealers**
30. **Retail Foods**
31. **Retail Services**
32. **Retail Specialty Stores**
33. **Toiletries/Pharmaceutical**
34. **Toys/Games**
35. **Travel**
36. **Utilities**

The following are awarded for technique:

37. Animation
38. Animation, Computerized
39. Cinematography
40. Copywriting
41. Direction
42. Editing
43. Special Effects
44. Graphics
45. Humor
46. Local Low Budget (Under $5K)
47. Local Low Budget (Under $10K)
48. New Adaptations of Music (Pop, Classical, Show)
49. New Arrangement of Commercial Themes
50. Original Music With Lyrics
51. Original Music Scoring
52. Performance, Child
53. Performance, Female
54. Performance, Male
55. Product Demonstration

(NB: There are 14 other categories, including 5 awards for Classic Hall of Fame; National, Local, & Cable System/Network ID; New Subscriber or Programming Promotion, and Campaign for Cable; and Local, Regional and National Broadcasting Awards given annually.)

Note: Categories used in this study are in **boldface**.

The networks and days selected for the supplement were chosen by first assigning each of seven consecutive broadcast days a sequential number for an hour and network. Then, with the aid of a table of randomly generated numbers, the particular times and networks that would be recorded were selected. The seven hours of tape produced 170 commercials for the 1990 sample, which were then edited onto one tape to facilitate viewing and coding.

Coding the Ads

A total of 351 ads from 1975 to 1990 were examined. The sample included 181 CLIO award winners from 1975 to 1987, an average of 26 CLIO award winners per year, and the additional 170 ads from the 1990 off-air sample. The CLIO ads were classified in terms of the year of their award. To keep the 1990 sample consistent with the CLIO's, the supplementary ads were also classified by type, product commercial, public service announcement or movie promo. All of the ads (CLIO and 1990 supplement) were also classified by length in seconds, commercial product category and intended target demographic group.

To classify product category, the study relied on the current CLIO product category classification system. To allow for those commercials which predated the ban on tobacco advertising on television, a tobacco products category was added. Target gender was coded as male, female or both. Target ages were bracketed and coded in four

standard advertising industry groupings: under 12 years of age; 12-17; 18-34; and 35 and over. If an ad was targeted towards more than one gender or age group, all appropriate groups were checked off. The coders were instructed to use a combination of factors to determine the intended target age and gender for a particular spot: predominance of age and gender of the characters within a spot and any other supporting lifestyle evidence with respect to the characters within a spot (i.e., dress of the characters within the spots; their possessions, activities they were engaged in, etc). In the final analysis, common sense was to be used as a guide to intended consumers of the product: 12-17 year old people were not likely to be the intended target for adult incontinence diapers or denture cleansers; at the same time, despite the preponderance of babies in a baby diaper commercial, the real targets of the ad would not be the babies, of course, but the parents who would be making the brand choice prior to purchase.

Coders counted the number of cuts within each ad. They also coded each ad for the presence or absence of the 16 attributes of music videos discussed earlier. Coders were instructed to render explicit decisions for each attribute (i.e., that it was not enough to simply check the **yes** column if the attribute was present; coders were instructed to check **no** if an attribute was not present). (See Figure 3 for a copy of the coding instrument used and the

Appendix for the operationalized definitions of music video attributes.)

Coders, Coding and Intercoder Reliability

Under the direction of the author, graduate students from Indiana State University's Department of Communication performed the coding. The initial phase of the coding was devoted to training and orientation. During this time, the author explained the nature of the project and provided operationalizations for each of the music-video attributes under consideration. After this introduction, a trial coding session was held, at which time the author and coders watched and coded a series of test commercials (recorded off-air) and then compared results. After this, the coders were quizzed on several pre-selected spots to check the accuracy of their coding decisions and to spot potential problems.

Following the training session, the coders were each given duplicates of 45 other commercials and instructed to code them on their own. When the coders finished this task, the results were compared, the coding form was redesigned (incorporating several modifications suggested by the coders), and the coders were assigned to view and code another series of 50 test spots, again recorded off-air. This was followed by another reliability check and debriefing procedure to identify remaining problems with instructions, definitions, order of items, as well as to

Figure 3

The Coding Form

					Col. #
Spot_____		Date_____	Coder_____		
Year:_____					1-2
1990 Sample:					
___network ad	___PSA	___local	___movie		3
1990 Sample:	___New Ad	___Repeat			4
Product Category _____					5-6
Length:	:10	:15	:20	:30 :60 Other	7
TARGET DEMO INFORMATION:					
Sex:	Male	Female	Both		8
Age:	___<12	___12-17	___18-34	___>35	9
Age:	___<12	___12-17	___18-34	___>35	10
Age:	___<12	___12-17	___18-34	___>35	11
Age:	___<12	___12-17	___18-34	___>35	12
# Of Cuts _____					13-15
Jump Cuts		___yes	___no		16
Cuts On Moving Camera		___yes	___no		17
Music Video Montage		___yes	___no		18
Matted Visuals		___yes	___no		19
New Wave Graphics		___yes	___no		20
Altered Motion		___yes	___no		21
Framing Distortion		___yes	___no		22
Chroma Distortion		___yes	___no		23
Perspective		___yes	___no		24
Polarization		___yes	___no		25
Use of Pop Music		___yes	___no		26
Foreground Music		___yes	___no		27
Other Cameras In Shot		___yes	___no		28
Self Reflexive References		___yes	___no		29
Intertext References		___yes	___no		30
Amateur Appearance		___yes	___no		31

delineate any needed modification of the coding guide. Based on the feedback provided, several necessary modifications to items and instructions were made, and the coding form was again redesigned. With this, viewing and coding of the actual study sample began.

During the actual coding, the two coders worked independently of each other. Both coders viewed and coded all of the spots. All cases of intercoder disagreement were handled by having the spot recoded by the author, using the same criteria employed by the original coders. The author's decisions were seen as the final arbitration.

After the coding was completed, intercoder reliability was checked again. Reliability coefficients were computed for both coders for the production variables (number of cuts, and presence of jump cuts, cuts on moving camera, etc.). Two measures of intercoder reliability were computed. The first simply measured the percent of agreement reached by the coders. The second was Scott's Pi (Scott, 1955) regarded by some as more accurate than other methods of calculating intercoder reliability because it "corrects for the number of categories, and also for the probable frequency of use" (Wimmer & Dominick, 1987, p. 184). Scott's Pi is the quotient of a series of calculations. The formula for it is:

$$pi = \frac{\%\ \text{of observed agreement} - \%\ \text{of expected agreement}}{1 - \%\ \text{of expected agreement}}$$

where the percent of observed agreement is the sum of the total number of decisions that coders agreed upon divided by the total number of decisions made, and where percent of expected agreement is the sum of the squared percentages of all categories of observation.

The items coded (attributes, target demographic information, number of cuts) had percentages of agreement that were very high, ranging from 64% to 100%, with a mean agreement level of 92% and a median level of 94%. The coefficient of agreement associated with Scott's Pi varied dramatically, ranging from 0% to 100%, with a mean of 58% and a median level of 63% (Figure 4: Intercoder Reliability).

It is difficult to evaluate the significance of the reliability coefficients derived from Scott's Pi. Scott never provided the evaluation criteria for interpreting the coefficients. While there is some precedent (drawn from other studies) suggesting 80%+ coefficients of agreement (using Scott's Pi) as acceptable[17], interpreting reliability in the absence of hard data becomes somewhat problematic. More germane to these data is the fact that Scott's Pi tends to produce low coefficients when the attribute under consideration is rare and intercoder agreement is not perfect. Scott's Pi, then, may be a better indicator of intercoder reliability in cases where there are larger samples and proportionately more occurrences of the

Figure 4

Intercoder Reliability

Item #	Attribute	Observed Agreement %	Scott's Pi
8	Gender: Male	99	.93
	Female	100	1.00
	Both	95	.81
9 - 12	Age: Under 34	87	.63
	Over 35	91	.33
13 - 15	Number of Cuts	99	NA
16	Jump Cuts	64	.63
17	Cuts On Moving Camera	79	.58
18	Music Video Montage	82	.47
19	Matted Visuals	97	.77
20	New Wave Graphics	100	1.00
21	Altered Motion	93	.75
22	Framing Distortion	97	.03
23	Chroma Distortion	86	.50
24	Perspective	87	0.0
25	Polarization	100	1.00
26	Use of Pop Music	96	.14
27	Foreground Music	88	.73
28	Other Cameras in Shot	99	.50
29	Self Reflexive References	93	.16
30	Intertext References	83	.23
31	Amateur Appearance	100	1.00

% of agreement = number of times coders agreed on an item divided by sample size

phenomena under study (Krippendorff, 1980).

Data Entry, Central Measures and Analysis

When all of the discrepancies had been satisfactorily adjudicated, the coding sheets were "finalized" and the data were transferred to computer score sheets and converted into a computer-ready database. Indices linking conceptually related variables were constructed. These included indices of music video production attributes and nature of the products being promoted. Conceptual groupings of music video production attributes were more fully explicated on pp. 35-42. For the purpose of reiteration, the groupings are included here as well. (See Figure 5: Conceptual Attribute Groupings.)

The individual product categories used by the CLIO awards were collapsed into product groupings. These categories were a contrivance for the purposes of comparison. However, the products grouped together have apparent elements of commonality. For example, one category consisted of spots for food and beverage products. A second category contained ads for non-food retail products, services and businesses; another category comprised spots for automotive, travel and recreation. Promotional spots for a variety of media were grouped and the last category was comprised of spots for larger entities like corporations, utilities, health care, banking and insurance. (See Figure 6: Product Groupings.)

Figure 5

Conceptual Attribute Groupings

Group A	**Movement Across Frame**
1.	Jump Cuts
2.	Cuts on Moving Camera
3.	Music Video Montage
Group B	**Movement Within Frames**
1.	Electronically Matted Visuals
2.	New Wave Graphics
3.	Altered Motion
Group C	**Elements of Static Visualization**
1.	Framing Distortion
2.	Chroma Distortion
3.	Perspective
4.	Polarization
Group D	**Elements of Audio**
1.	Use of Pop Music
2.	Foreground Music
Group E	**Elements of Narrative**
1.	Other Cameras in the Shot
2.	Self Reflexive References
3.	Intertextual References
4.	Amateur Appearance

Figure 6

Product Groups

Product Group 1:
Food & Beverage

Beverages, Alcoholic
Beverages, Non-Alcoholic
Confections/Snacks
Dairy Products
Foods
Pet Products
Retail Foods
Tobacco

Product Group 2:
Retail

Apparel
Cosmetics
Hispanic Market
Home Entertainment Equipment
Home Furnishings/Appliances
Home Products
Office Equipment/Supplies
Personal/Gift Items
Retail Services
Retail Specialty Stores
Toiletries/Pharmaceutical
Toys/Games

Product Group 3:
Automotive, Travel & Recreation

Automotive
Recreation Equipment
Retail Auto Dealers
Travel

Product Group 4:
Promotional

Entertainment Promotion
ID's
Media Promotion, Broadcast
Media Promotion, Print
Movie Trailers
Olympic Commercials
Political
Public Service

Product Group 5:
Corporate

Banking/Financial
Corporate
Health Care Services
Insurance
Utilities

The following variables indicating presence of music video style were examined:

1. overall pace of ads, gauged by the mean number of cuts per 30 seconds;
2. the percentage of ads with at least one music-video production attribute;
3. the mean number of music video production attributes per ad;
4. the proportion of ads employing particular production attribute groupings, and individual attributes.

No single attribute or subset of attributes was regarded as a necessary and sufficient determinant of the presence of music video production style in a commercial spot. Moreover, music video production style presence was examined in a number of different ways. These include over-time comparisons of individual and grouped music video attributes found in the commercials and over-time sub-sample analyses based on target age groups and product groupings.

Each attribute was examined for the proportion of times it appeared each year. Pace of editing, though, was measured by calculating cuts per thirty seconds. Years were collapsed in dichotomous fashion in order to compare the pre-MTV (1975-1979) and post-MTV (1981-1987) periods.

T-tests were used when continuous measures were being analyzed, i.e., cuts per thirty seconds, the mean number of

music video attributes per ad, and the number of ads with at least one music video attribute per year. Chi-square tests were employed in the analyses involving nominal variables dichotomized in the study, i.e., presence or absence of jump cuts, chroma distortion, or use of recognizable music in a given year. One-way ANOVA's were computed to determine statistically significant differences across individual years. When significant differences emerged in the ANOVA's, the study employed the Scheffe' procedure as a post-hoc test. For all statistical comparisons, conventional probability levels for significance testing ($p<.05$) were used. After data entry and index construction, SPSS-X was used to perform the analyses that follow.

Because of limitations in the data set, sub-sample analyses involving the age of intended target and type of product advertised were more limited and generally descriptive in nature. Multiple t-tests were run on the sub-sample analyses involving age of intended target audience; because of sample size limitations, though, they were employed with caution. Sample size limitations were more problematic with product groupings, prohibiting the use of statistical analyses (See Table 1 for cell sizes). In addition, because of sample size limitations, over-time sub-sample analyses were based on collapsed time periods, i.e., pre-MTV years (1975-79) and post-MTV years (1981-87).

Table 1

Cell Sizes for Sub Sample Analyses

Sub Sample Type		Pre-MTV	Post-MTV
Age: Under 35		51	10
Age: Over 35		33	87
	Total	84	97
Product Type 1		24	25
Product Type 2		23	33
Product Type 3		15	12
Product Type 4		7	16
Product Type 5		15	11
	Total	84	97

Comparisons between the CLIO and 1990 figures were made cautiously, because the two samples [the CLIO awards winners and the 1990 off-air sample] were drawn from different sources relying on different selection criteria. No tests of significance were computed between these two groups of ads. Nonetheless, the 1990 sample does give a more contemporary picture, updating the results of the 1987 CLIO's. The 1990 sample was analyzed in the same way as the CLIO sample. The figures for 1990 will be graphically displayed and discussed in a parallel fashion to their CLIO counterparts.

The following chapter presents the results of all the analyses undertaken.

Chapter 4 **RESULTS**

This chapter will examine the results of the various analyses and sub-analyses run on the data collected. The chapter will open with an examination of the overall pace of the commercials in the sample as reflected in the "cuts per thirty seconds" measure. Following this, the chapter will examine the mean number of commercials with at least one music video production attribute as well as the mean number of attributes found on a per commercial basis. Then, analyses of the presence of each of the attribute groupings and individual attributes will be presented. The final sections of the chapter will deal with subsample analyses. Here, overall pace (cuts per thirty seconds), mean number of commercials with at least one music video attribute, mean number of attributes per commercial, and presence of each attribute grouping and attribute will be examined by target age demographics and by product groups. Again, the focus will be on the data from 1975-87; 1990 levels will be included for comparison purposes, but no statistical tests will be conducted on those comparisons.

Acceptance of Attributes by Years

Overall Pace (Mean Number of Cuts Per 30 Seconds Per Ad)

One way of measuring integration of music-video style involved the over-time comparison of editing pace. Of the

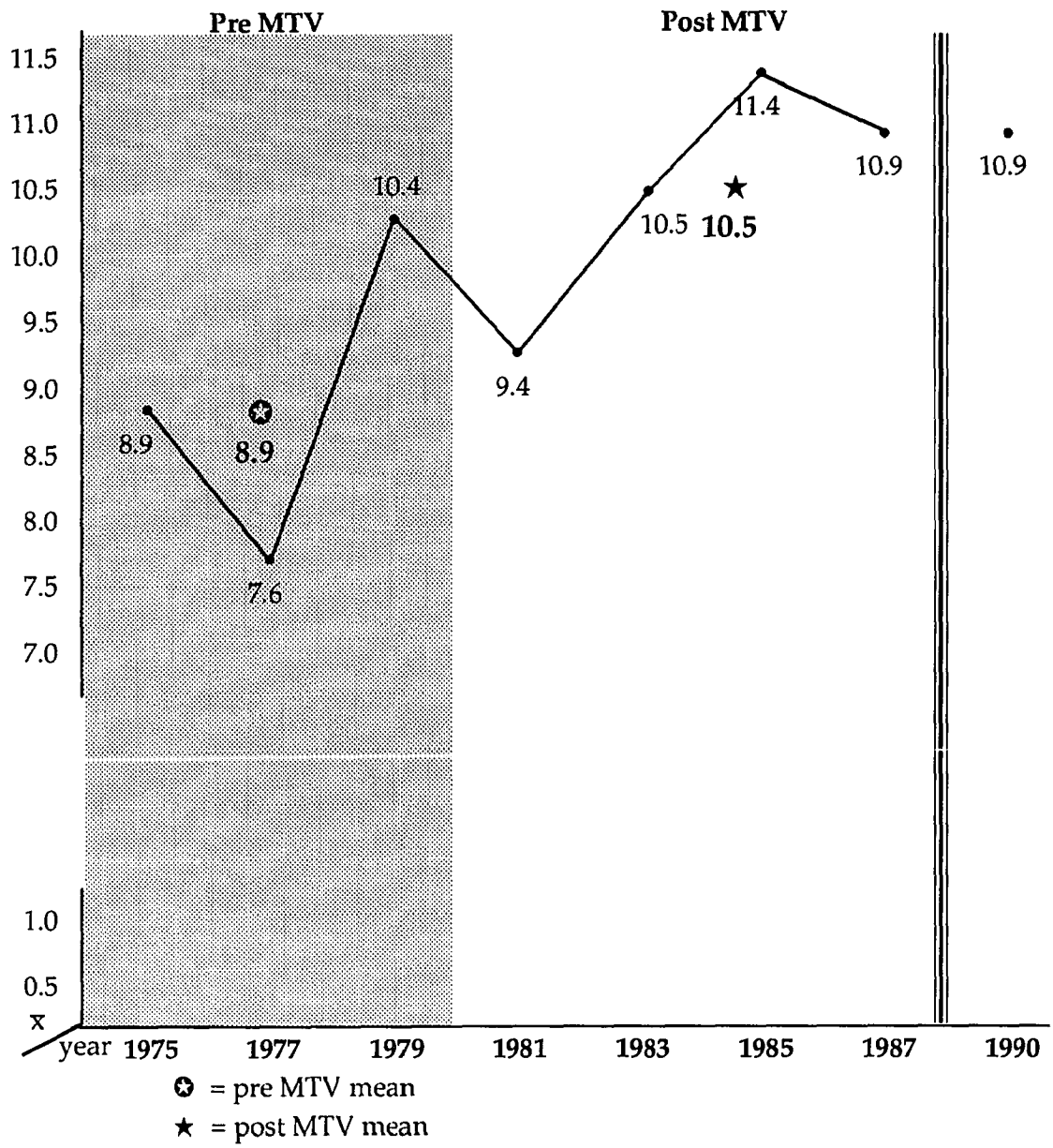
music video production attributes studied here, this attribute required the least amount of coder subjectivity. This attribute also had the distinction of being one of the few examined and discussed in the extant literature, a factor that allowed longitudinal comparisons exceeding the time frame of this study.

In 1975, the commercials in the sample employed an average of 8.9 cuts per 30 seconds (Figure 7). This decreased to 7.6 cuts per 30 seconds in 1977 before escalating to 10.4 in 1979. The average fell back to 9.4 cuts per 30 seconds in 1981. After 1981, the editing pace began a steady climb that rose to 10.5 in 1983 and to 11.4 cuts per 30 seconds in 1985, a pace 22% faster than that which had been seen prior to 1981. The editing pace then fell to 10.9 cuts per 30 seconds in 1987, where it remained in 1990. The rise and fall of the editing pace can also be viewed over time by examining pre-MTV and post-MTV averages. Prior to MTV, the editing pace averaged 8.9 cuts per 30 seconds; after MTV, that figure rose to a mean of 10.5 cuts per 30 seconds. Nonetheless, differences across years, clustered pre- and post-MTV or examined individually, were not statistically significant.

Figure 7

Mean Number of Cuts per 30 Seconds

All Ads By Year



t-test ns ANOVA ns

Ads with at Least One Music Video Attribute

Here, integration and acceptance involved examining the percentage of ads that had at least one of the 16 music video attributes under consideration. In 1975, 64.7% of the ads studied had at least one music video attribute present (Figure 8). This rose to 70.3% in 1977, cresting at 82.6% in 1979. This figure dropped to 69.2% by 1981 before rising slightly to 70.8% in 1983. The proportion of commercials with at least one music-video attribute present peaked at 100% in 1985, before descending again to 80.0% in 1987. The descent continued in 1990; in 1990, 76.4% of the ads examined contained at least one music video attribute. During the pre-MTV years, 71.4% of the ads contained at least one music video attribute; the post-MTV mean was 80.0%. Differences between the pre-MTV and post-MTV proportions were not statistically significant. Differences across individual years were significant (ANOVA, $F=2.3$ $p<.05$), with 1985 the outlying year.

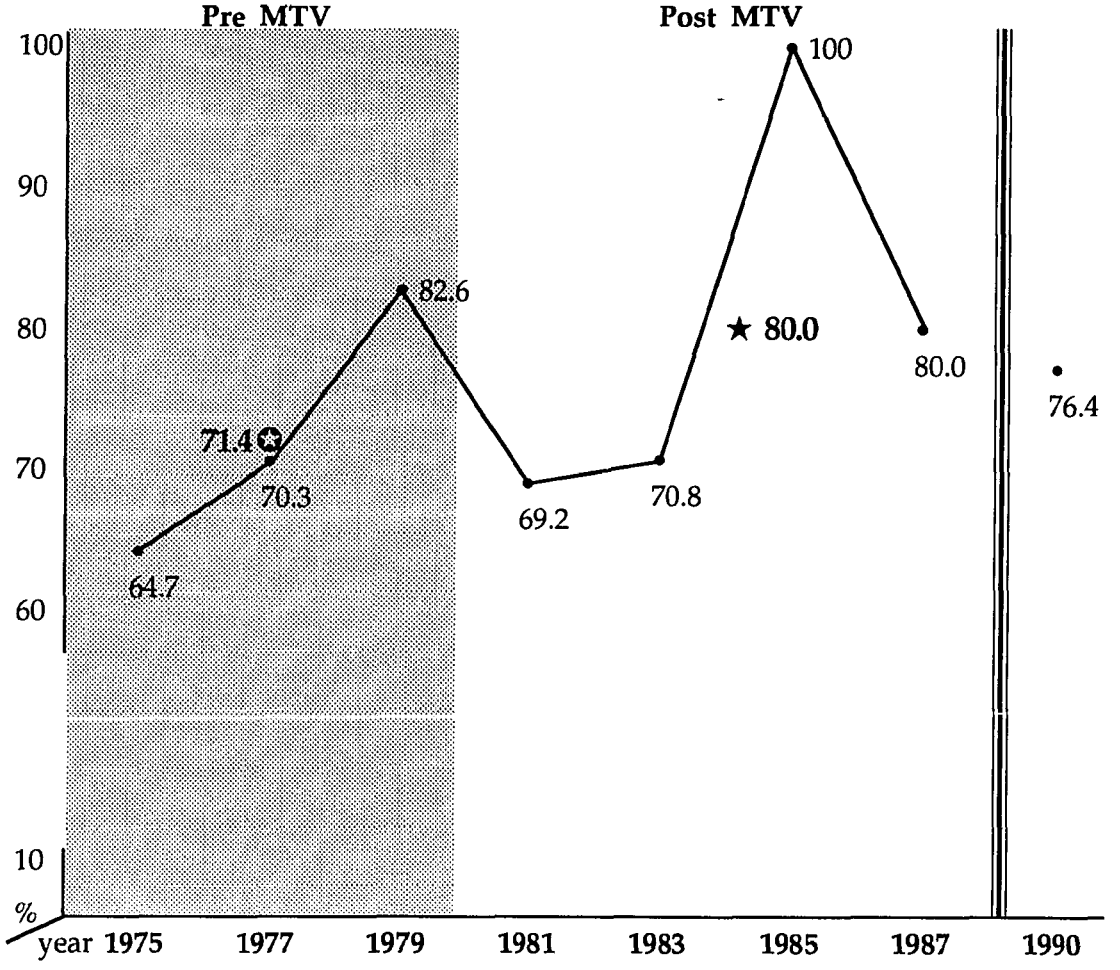
Mean Number of Music Video Attributes Per Ad

This analysis involved the over-time comparison of the mean number of music video production attributes contained in each ad. In 1975, there were an average of 1.7 attributes in the ads examined (Figure 9). That figure fell slightly to 1.5 in 1977, rose to 2.0 in 1979, and fell back to its previous level of 1.5 in 1981. After 1981, the mean

Figure 8

Percentage of Ads With at Least One Music Video Attribute

By Year



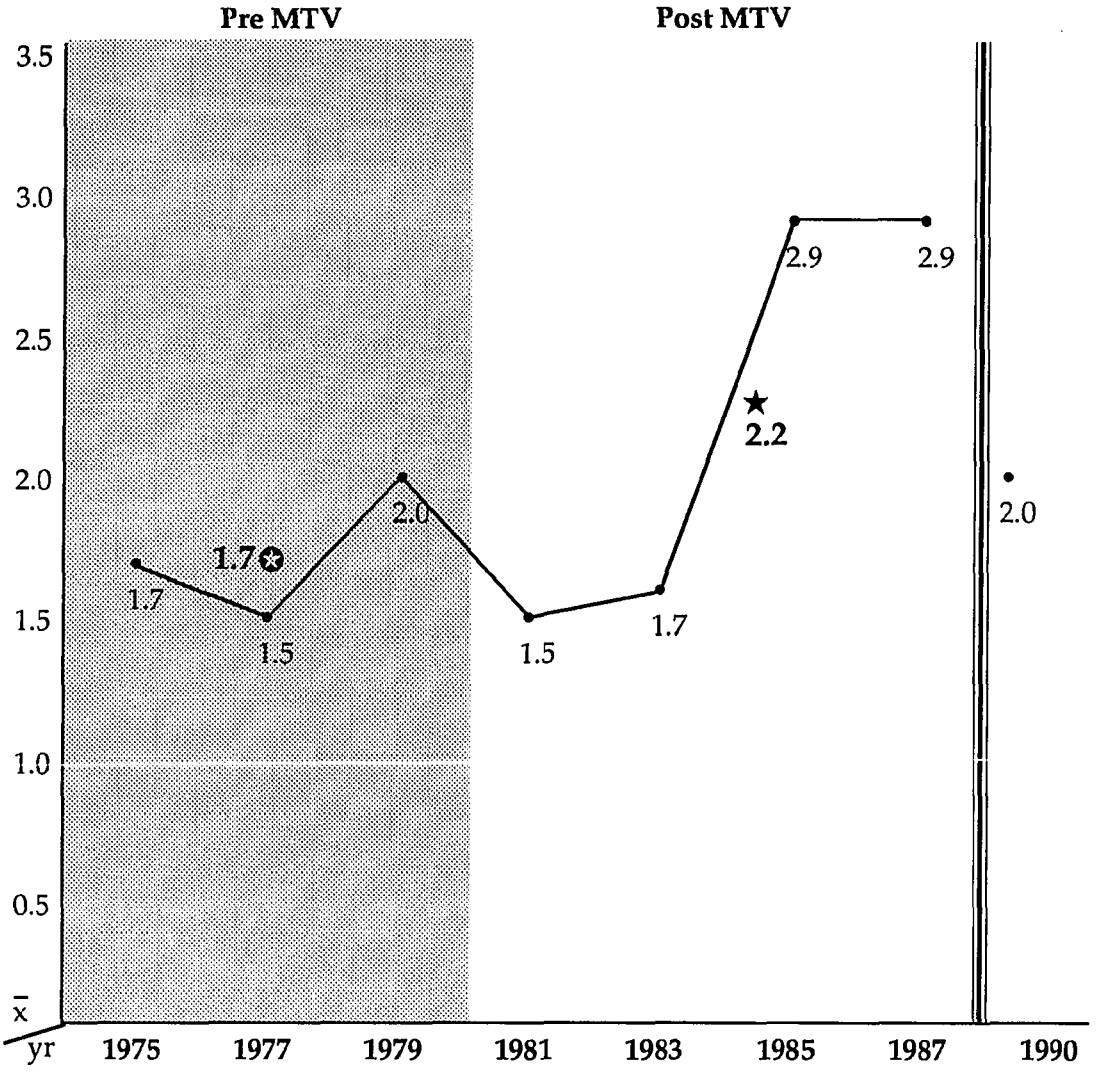
✪ = pre MTV mean
★ = post MTV mean

t-test ns ANOVA ($F = 2.3$ $p < .05$)

Figure 9

Mean Number of Music Video Attributes per Ad

By Year



t-test ns ANOVA ($F = 2.9$ $p < .01$)

number of attributes per ad began to climb, reaching 1.7 in 1983 and 2.9 in 1985, nearly double the 1983 level. It stayed at 2.9 in 1987, before dropping to 2.0 in 1990. The mean number of music video attributes per ad during the pre-MTV years was 1.7, while the post-MTV mean was 2.2. Differences between these means were not significant. Nonetheless, differences were significant across individual years (ANOVA, $F=2.9$ $p<.05$). Post-hoc tests revealed 1985 and 1987 to be the outlying years.

Attribute Groupings and Individual Attributes by Years

The data were also examined over time in reference to the presence of the music video attributes, in their attribute groupings and individually. When the attributes were examined over time, a clear pattern emerged: 2 of the 5 attribute groupings and 7 of the 16 individual attributes had greater proportional representation in 1985 than any other year. Figure 10 provides an overview of the findings for both attribute groupings and individual attributes.

Movement Across Frames

This grouping included three attributes: cuts on moving camera, music video montage, and jump cuts. The grouping was present in 26.5% and 22.2% of the ads examined in 1975 and 1977 (Figure 11). This figure rose to 37.7% in 1979, fell to 24.4% in 1981, and rose slightly to 27.8% in 1983.

Acceptance of Attributes: Number & Percentage of Ads Employing Each Music Video Attribute

By Year

	1975		1977		1979		1981		1983		1985		1987		Total of '75-87		1990	
	n = 34		n = 27		n = 23		n = 26		n = 24		n = 27		n = 20		n = 181		n = 170	
	#	%	#	%	#	%	#	%	#	%	#	%	#	%	#	$\bar{x}$%	#	%
Move Across Frames $\bar{x}$	**9**	**26.5**	**6**	**22.2**	**8.7**	**37.7**	**6.3**	**24.4**	**6.6**	**27.8**	**10.8**	**39.5**	**6**	**30.0**	**53.3**	**29.4**	**49.7**	**29.2**
Jump Cuts	4	11.8	2	7.4	6	26.1	5	19.2	7	29.2	5	18.5	2	10.0	31	17.0	33	19.4
Cuts on Moving Camera	15	44.0	12	44.4	14	60.9	12	46.1	10	41.6	18	66.7	8	40.0	89	49.2	96	56.5
Music Video Montage	8	23.5	4	14.8	6	26.1	2	7.7	3	12.5	9	33.3	8	40.0	40	22.0	20	11.8
Move Within Frames $\bar{x}$	**1.66**	**4.9**	**1.66**	**6.2**	**2.6**	**11.6**	**2.3**	**9.0**	**1.6**	**6.9**	**2.0**	**7.4**	**3.3**	**15.2**	**15.3**	**8.5**	**19**	**11.2**
Matted Visuals	1	2.9	1	3.7	1	4.3	2	7.7	2	8.3	4	14.8	2	10.0	13	7.2	16	.4
New Wave Graphics	1	2.9	0	0	0	0	0	0	0	0	0	0	1	5.0	2	1.1	6	3.5
Altered Motion	3	8.8	4	14.8	7	30.4	5	19.2	3	12.5	2	7.4	7	35.0	31	17.1	35	20.6
Static Visualization $\bar{x}$	**1.3**	**3.7**	**1.0**	**3.7**	**1.8**	**7.6**	**1.0**	**3.8**	**1.0**	**4.2**	**3.0**	**11.1**	**2.5**	**12.5**	**11.5**	**6.4**	**9.5**	**5.6**
Framing Distortion	1	2.9	0	0	2	8.7	0	0	0	0	0	0	0	0	3	1.6	0	0
Chroma Distortion	4	11.8	3	11.1	1	4.4	3	11.5	2	8.3	11	40.7	7	35.0	31	17.1	20	11.8
Perspective	0	0	1	3.7	4	17.4	1	3.8	2	8.4	1	3.7	3	15.0	12	6.6	17	10.0
Polarization	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	.6
Elements of Audio $\bar{x}$	**6**	**17.7**	**5**	**18.5**	**3.5**	**15.2**	**3**	**11.6**	**4**	**16.7**	**10**	**37.0**	**6.5**	**32.5**	**38**	**21.0**	**32.5**	**19.2**
Use of Pop Music	0	0	2	7.4	0	0	0	0	2	8.3	7	25.9	3	15.0	14	7.7	21	12.4
Foreground Music	12	35.3	8	29.6	7	30.4	6	23.1	6	25.0	13	48.1	10	50.0	62	34.3	44	25.9
Elements of Narrative $\bar{x}$	**1.8**	**5.1**	**.75**	**2.8**	**0**	**0**	**.75**	**2.9**	**.75**	**3.1**	**2.25**	**8.3**	**1.75**	**8.8**	**8.0**	**4.4**	**8.25**	**4.9**
Other Cameras in Shot	1	2.9	1	3.7	0	0	0	0	0	0	0	0	0	0	2	1.1	1	.6
Self Reflexive Reference	2	5.9	0	0	0	0	0	0	0	0	1	3.7	3	15.0	6	3.3	11	6.5
Intertext References	3	8.8	1	3.7	0	0	3	11.5	3	12.5	8	29.6	4	20.0	22	12.2	19	11.2
Amateur Appearance	1	2.9	1	3.7	0	0	0	0	0	0	0	0	0	0	2	1.1	2	1.2

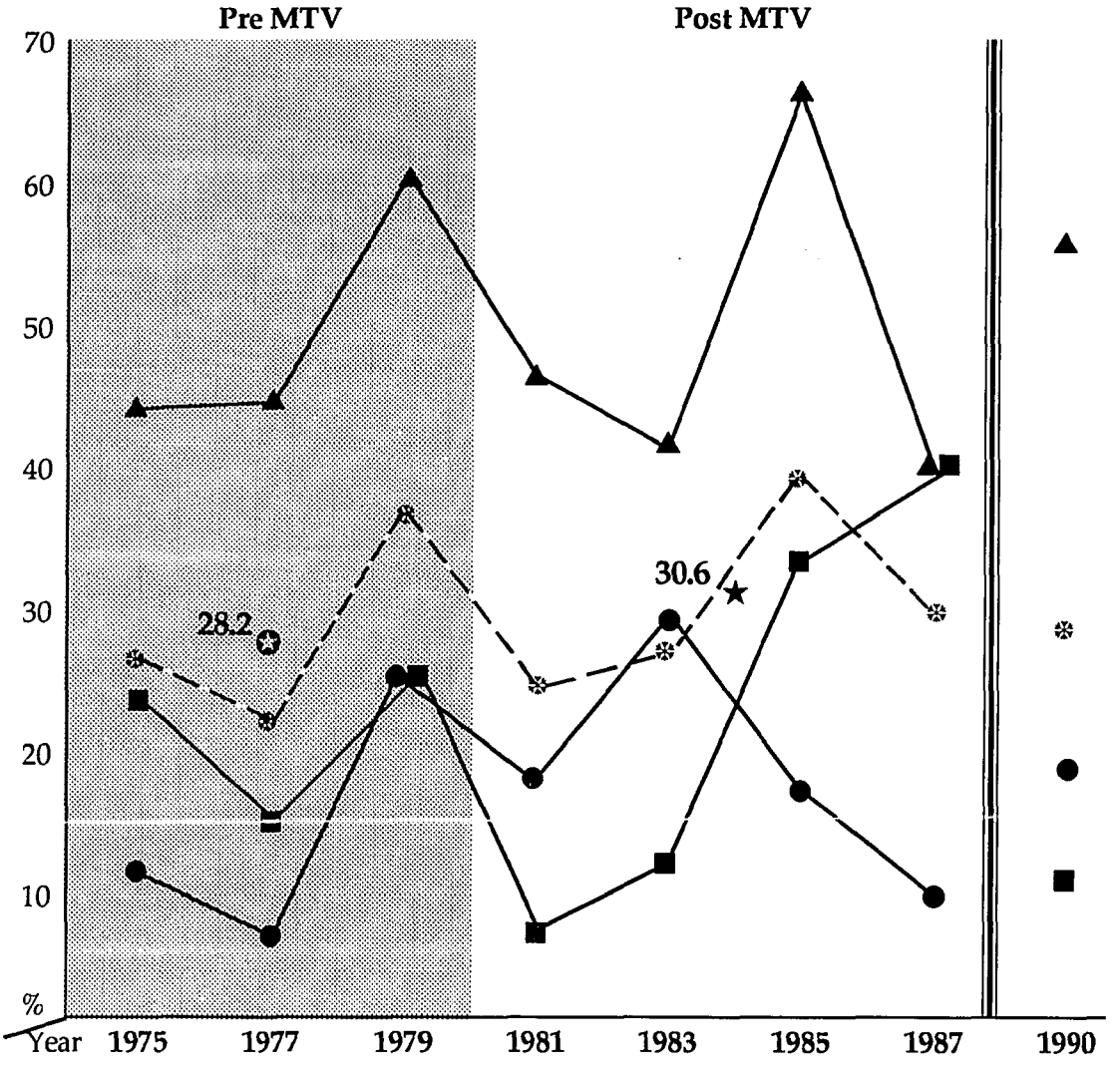
$\bar{x}$ = attribute grouping means
n = total ads per year
# = number of ads with the attribute
% = percentage of ads with the attribute

Figure 10

Figure 11

Percentage of Ads Employing Movement Across Frames

By Year



●	Jump Cuts	t-test	ns	ANOVA ns
▲	Cuts on Moving Camera	t-test	ns	ANOVA ns
■	Music Video Montage	t-test	ns	ANOVA ns
❄	Mean of Attribute Grouping	t-test	ns	ANOVA ns

✪ = pre MTV mean

★ = post MTV mean

This attribute grouping rose to 39.5%, its greatest proportional presence, in 1985. The presence of movement across frames decreased to 30.0% by 1987 and 29.2% in 1990. T-tests comparing the pre-MTV and post-MTV periods showed averages of 28.2% and 30.6%, respectively, but these differences were not significant. There also were no significant differences across individual years.

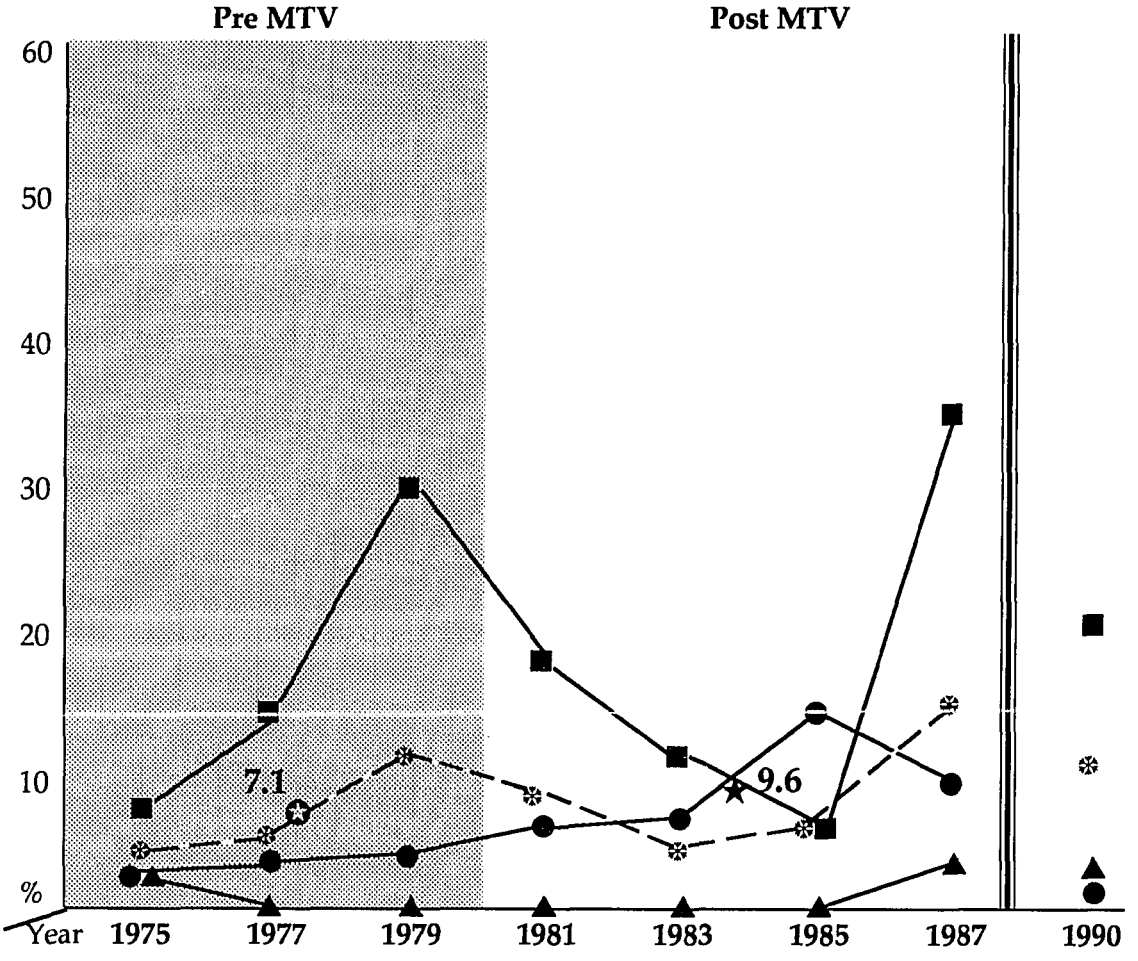
Cuts on moving camera increased from 44% in 1975 and 1977 to 60.9% in 1979. In 1985, two of every three ads (66.7%) examined contained cuts on camera movement. The presence of this attribute fluctuated, falling to 40.0% in 1987, and rising to 56.5% in 1990. The percentage of ads containing music video montage hovered between 14.8 and 26.1 in the pre-MTV years. After dipping to 7.7% in 1981, it began a gradual rise that culminated in a 40% presence in 1987. In 1990 it stood at 11.8%. Jump cuts fluctuated from 7.4% to 26.1% in the pre-MTV years, ultimately peaking in 1983 at 29.2%. There were no statistically significant changes recorded for the individual attributes in this group.

Movement Within Frames

This grouping included altered motion, matted visuals, and new wave graphics. The presence of this cluster of attributes was always low, rising and falling several times between 1975 and 1985 (Figure 12).

Figure 12

Percentage of Ads Employing Movement Within Frames
By Year



● Matted Visuals	t-test	ns	ANOVA	ns
▲ New Wave Graphics	t-test	ns	ANOVA	ns
■ Altered Motion	t-test	ns	ANOVA	ns
❄ Mean of Attribute Grouping	t-test	ns	ANOVA	ns

✪ = pre MTV mean

★ = post MTV mean

The proportion of ads containing this group of attributes ranged from 4.9% in 1975 to a high of 15.2% in 1987. In 1990, 11.2% of the ads examined exhibited these attributes. Comparison of pre-MTV and post-MTV periods for the attribute grouping showed presence in 7.1% of the pre-MTV and 9.6% of post-MTV ads. This comparison was not statistically significant, nor was the comparison across specific years.

The proportions of ads with altered motion rose gradually through the pre-MTV years, from 8.8% in 1975 to 30.4% in 1979. It decreased to (19.2%) in 1981, before bottoming out at 7.4% in 1985. However, in 1987 it nearly quintupled its presence from the previous measurement to a level of 35.0%. By 1990, it decreased to 20.6%. Ads with matted visuals almost doubled between 1981 (7.7%) and 1985 (14.8%). The presence of new wave graphics was virtually negligible in the ads observed, showing a presence of 2.9% in 1975 and disappearing entirely until 1987, when it appeared in 5.0% of the ads. None of the comparisons between the pre-and post-MTV periods or the comparisons by years for the individual attributes were significant.

Elements of Static Visualization

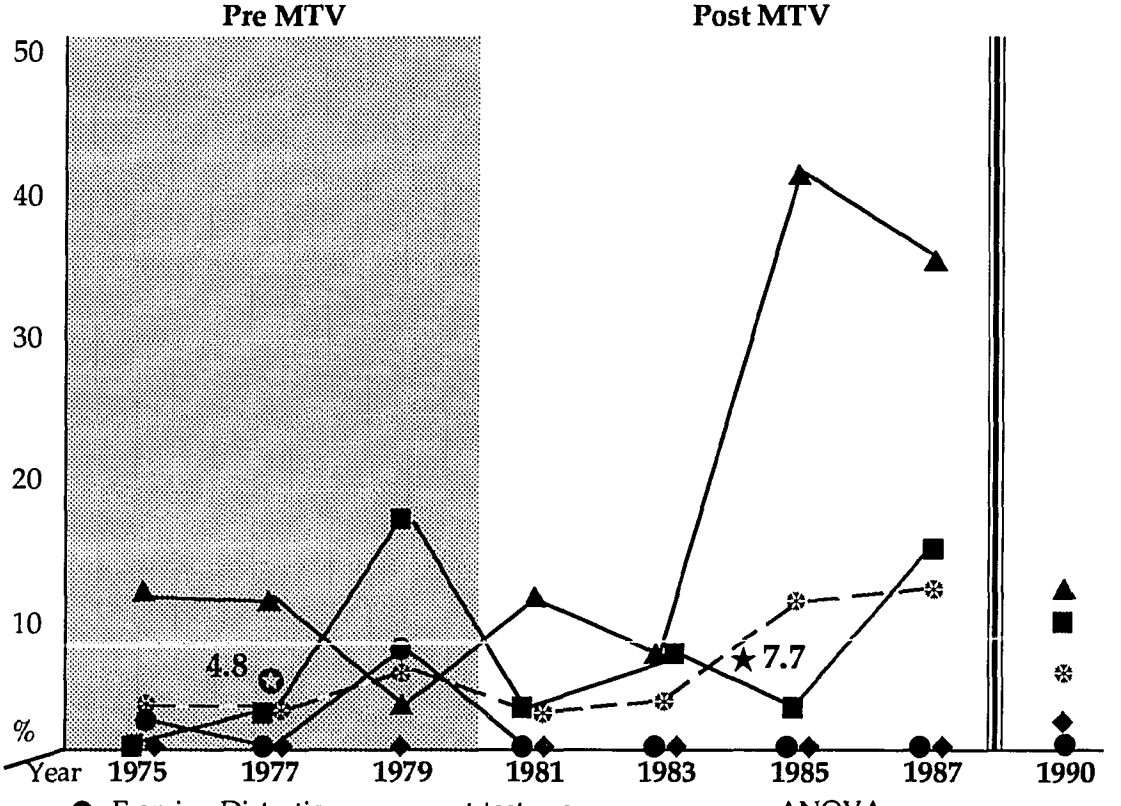
This attribute grouping, comprised of chroma distortion, non standard perspective, framing distortion, and polarization, was rarely present during the pre-MTV years. It was found in 3.7% of the commercials of 1975 and

1977 before increasing slightly to 7.6% in 1979 (Figure 13). In 1981, the presence of these attributes returned to approximately that of 1975/1977 (3.8%), before beginning a slow rise in 1983 that culminated in levels of 11.1% in 1985 and 12.5% in 1987. Over the years, the attribute grouping more than doubled, going from a pre-MTV average of 4.8% to 11.1% in 1985. By 1990, the presence of these elements had fallen again to a level of 5.6%. Differences between the pre-MTV and post-MTV periods for the attribute grouping were not significant. Differences across individual years were significant (ANOVA $F=2.4$ $p<.05$); the outlying years were 1985 and 1987.

Two of the attributes within this cluster were rarely used. Framing distortion was found only in 1975 and 1979 (2.9% and 8.7% of the ads, respectively); polarization appeared in 1 ad in 1990 (.6%). Perspective rose from 0% in 1975 to 17.4% in 1979. During the post-MTV years, it ranged from 3.8% in 1981 to a peak of 15.0% in 1987. Chroma distortion was present in 9.5.% of the pre-MTV and 23.7% of the post-MTV ads examined. This over-time change was significant (t-test, $t= -2.56$ $p<.01$). In 1975, chroma distortion was present in 11.8% of the ads viewed. With the exception of a drop in 1979, it stayed at about that level through 1983. It shot up to 40.7% of the sampled commercials in 1985 and 35.0% of the ads in 1987.

Figure 13

Percentage of Ads Employing Elements of Static Visualization
By Year



●	Framing Distortion	t-test	ns	ANOVA	ns
▲	Chroma Distortion	t-test	(t = -2.56, p < .01)	ANOVA	(F = 3.8 p < .01)
■	Perspective	t-test	ns	ANOVA	ns
◆	Polarization	t-test	ns	ANOVA	ns
❄	Mean of Attribute Grouping	t-test	ns	ANOVA	(F = 2.4 p < .05)

✪ = pre MTV mean

★ = post MTV mean

Differences here across individual years were significant (ANOVA, F=3.8 p<.01). In 1990, it was present in 12% of the ads viewed. None of the changes in the other attributes were statistically significant.

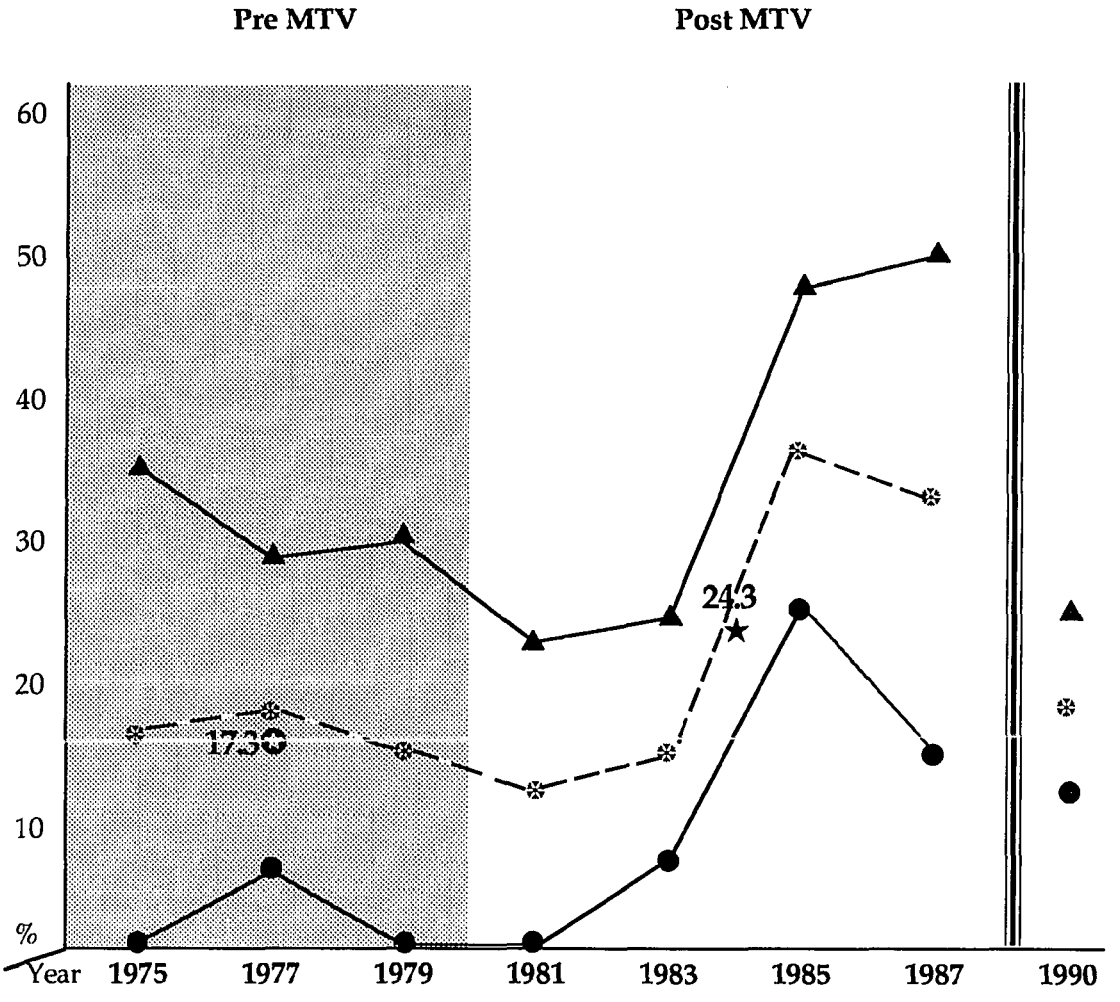
Elements of Audio

The presence of this attribute grouping, comprised of the use of pop music and music in the foreground, more than doubled from a pre-MTV average of 17.3% to a post-MTV average of 24.2% (Figure 14). This change, though, was not statistically significant. Across individual years, the attribute grouping varied significantly, with 1985 recording the highest proportion of presence (37.0%) (ANOVA, F= 2.5 p<.05). In 1990, 19.2% of the ads examined featured a music video element of audio.

The use of pop music was not present at all in 1975. It appeared in 1977 (7.4%), disappeared in 1979 and 1981, and rose to 8.3% in 1983. Pop music was present in one out of every four ads (25.9%) in 1985, and one out of every six (15.0%) in 1987. The pre-MTV post-MTV difference in this attribute, (2.4% and 12.4%, respectively) was significant (t-test, t=-2.54 p<.01). Individual year differences also were significant (ANOVA, F=3.8 p<.01), 1985 recording proportionately more of ads with this element. Foreground music was consistently present in the ads examined.

Figure 14

Percentage of Ads Employing Elements of Audio
By Year



● Use of Pop Music	t-test (t = -2.54, p < .01)	ANOVA (F = 3.8 p < .01)
▲ Foreground Music	t-test ns	ANOVA ns
❄ Mean of Attribute Grouping	t-test ns	ANOVA (F = 2.5 p < .05)

✪ = pre MTV mean

★ = post MTV mean

In 1975, 35.3% of the ads looked at used music in the foreground. The usage of this element decreased slightly in 1977 and 1979 (29.6 and 30.4%, respectively); in 1981, it stood at 23.1%. In 1983 it rose to 25.0%, in 1985 to 48.1%, and in 1987, was present in one out of every two ads examined (50.0%). Pre-MTV and post-MTV differences as well as differences across individual years, however, were not statistically significant.

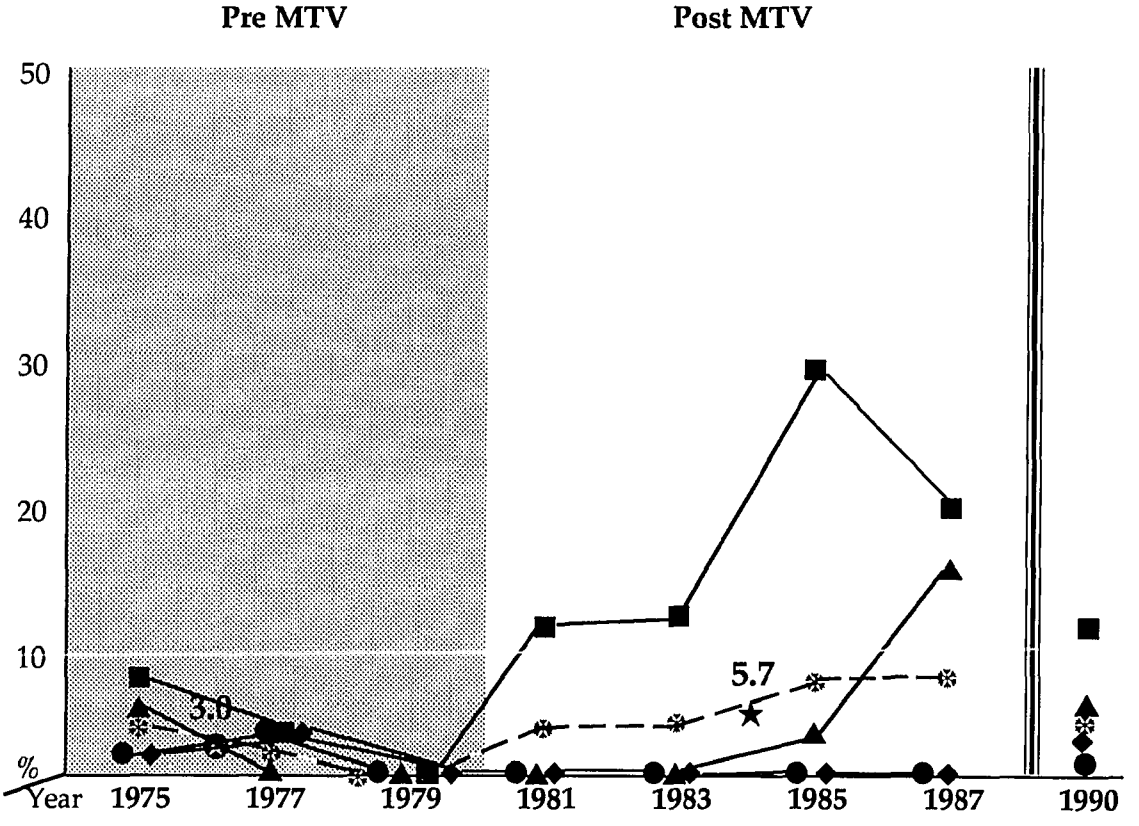
Elements of Narrative

This attribute grouping consisted of other cameras in the shot, self-reflexive references, intertextual references, and amateur appearance. Together, this attribute grouping did not show a great deal of presence in any year, ranging from 0% in 1979 to 8.8% in 1987; pre-MTV and post-MTV proportions (3.0 and 5.7%, respectively) were not statistically significant (Figure 15).

Intertextual references appeared in 8.8% of the ads of 1975, disappeared entirely in 1979 and then escalated to a level of 29.6% in 1985. By 1987, intertextual references had dropped to 20.0%; the level for 1990 was 11.2%. Pre-MTV and post-MTV scores on intertextual references showed an increase from 4.8 to 18.6%, a significant difference across years (t-test, $t=-2.88$, $p<.01$). Individual year differences for intertextual references were significant as well ($F=2.5$, $p<.05$), with 1985 the outlying year.

Figure 15

Percentage of Ads Employing Elements of Narrative
By Year



● Other Cameras in Shot	t-test	ns	ANOVA	ns	
▲ Self Reflexive	t-test	ns	ANOVA	(F = 2.2	p < .05)
■ Intertext References	t-test	(t = -2.88 p < .01)	ANOVA	(F = 2.5	p < .05)
◆ Amateur Appearance	t-test	ns	ANOVA	ns	
❄ Mean of Attribute Grouping	t-test	ns	ANOVA	ns	

✪ = pre MTV mean

★ = post MTV mean

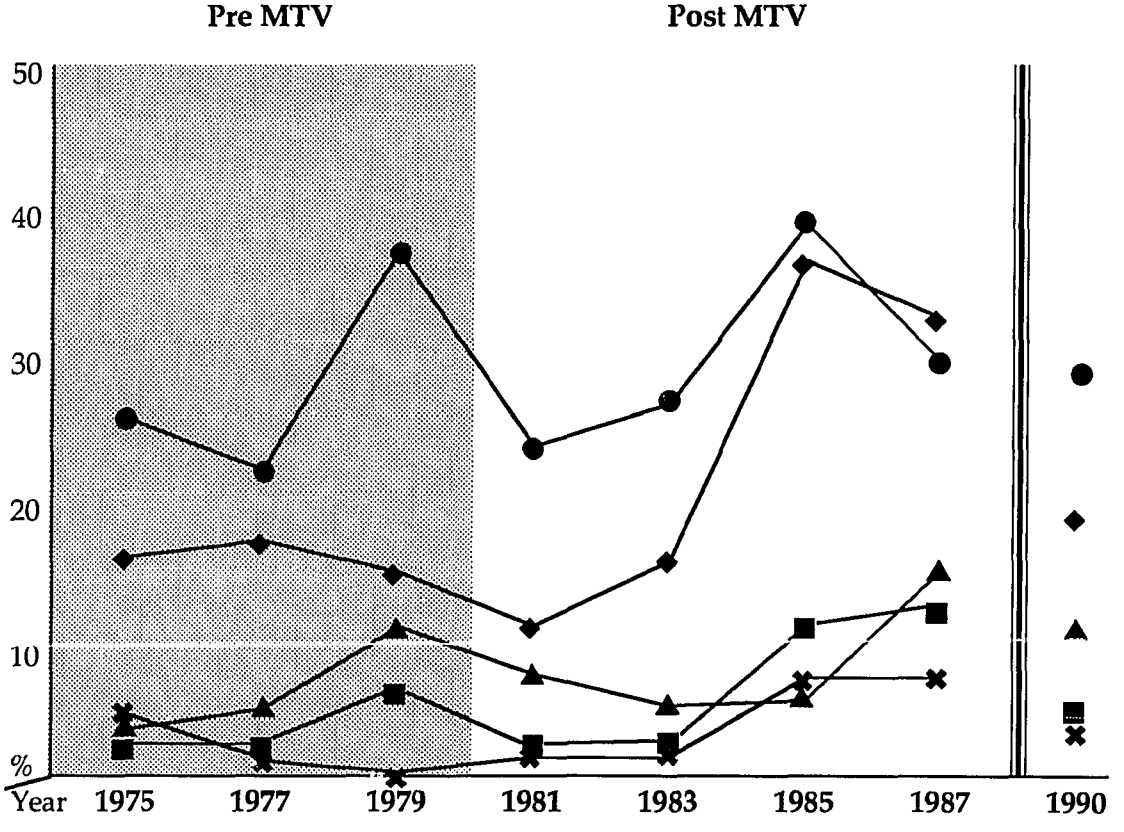
Self-reflexive references appeared in 5.9% of the ads in 1975, disappeared in 1979, rose to 3.7% in 1985 and peaked at 15.0% in 1987. In 1990, they were present in 6.5% of the ads examined. Pre-MTV and post-MTV differences for self-reflexive references were not significant (2.4% and 4.1%, respectively); individual year differences were significant ($F=2.2$ $p<.05$). The outlying year was 1987. The use of other cameras in the shot and of amateur appearance were virtually non-existent throughout the years examined.

Means of all Attribute Groupings

The means of all of the attribute groupings are graphically summarized in Figure 16. Three of the five attribute groupings (movement within frames, elements of static visualization and elements of narrative) showed low levels of presence and remained relatively constant until 1983. These groupings then rose slightly before dropping again in 1990. Elements of audio and movement across frames were more prominent than these three across the entire sixteen year period. Movement across frames displayed the highest levels of presence as well as the highest degree of fluctuation across years. This attribute showed its greatest proportional presence (39.5%) in 1985. Elements of audio showed sizeable growth in the 1980's, achieving greater presence than each of the other groupings in 1987. In 1990, it fell again to second place, substantially behind movement across frames.

Figure 16

Means of Attribute Groupings
By Year



● Movement Across Frames	t-test ns	ANOVA ns	
▲ Movement Within Frames	t-test ns	ANOVA ns	
■ Elements of Static Visualization	t-test ns	ANOVA	(F = 2.4 p < 0.5)
◆ Elements of Audio	t-test ns	ANOVA	(F = 2.5 p < .05)
✖ Elements of Narrative	t-test ns	ANOVA ns	

Reconfiguration of the Pre- and Post-MTV Periods

Since MTV did not begin operation until August, 1981, it could be argued that 1981 was really the last pre-MTV year, and that the results of a number of these analyses might have differed if the 1981 data were included with the pre-MTV ads. Based on that contention, another series of analyses were run. T-tests comparing proportions of presence of music video attributes in the realigned pre- and post-MTV periods (1975-1981, and 1983-1987, respectively) were conducted. These analyses documented the emergence of several additional statistically significant findings, each pointing to an expanded presence of music video production style.

Using the reconfigured periods, the mean number of music video attributes per ad increased from 1.7 to 2.5 ($t=-2.75$, $p<.01$) (Figure 17). Similarly, the percentage of ads with at least one music video attribute rose from 70.9% to 84.5% ($t=-2.22$, $p<.05$). Cuts per thirty increased from 9.0 to 11.0., pre-MTV and post-MTV. Here, the difference was not significant.

In addition, over-time differences for three of the attribute groupings, not significant in the initial configuration, emerged as statistically significant here. Elements of static visualization were present in 4.5% of the ads pre-MTV, and 9.2% of the post-MTV ads ($t=-2.38$, $p<.05$).

Figure 17

Music Video Attribute Differences
Pre & Post MTV

Attribute	Pre MTV 75-79	Post MTV 81-87	Pre MTV 75-81	Post MTV 83-87
Movement Across Frames	28.2	30.6	27.3	32.9
Movement Within Frames	7.1	9.6	7.6	8.5
Elements of Static Visualization	4.8	7.7	4.5	9.2*
Elements of Audio	17.3	24.2	15.9	28.9**
Elements of Narrative	3.0	5.7	3.0	6.7*
Percent of Ads With at Least One Attribute	71.4	80.4	70.9	84.5*
Jump Cuts	14.3	19.6	15.5	19.7
Cuts on Moving Camera	48.8	49.5	48.1	50.7
Music Video Montage	21.4	22.7	18.2	28.2
Matted Visuals	3.6	10.3	4.6	11.3
New Wave Graphics	1.2	1.0	.9	1.4
Altered Motion	16.7	17.5	17.3	16.9
Framing Distortion	3.6	0.0	2.7	0.0
Chroma Distortion	9.5	23.7**	10.0	28.2**
Perspective	6.0	7.2	5.5	8.5
Polarization	0.0	0.0	0.0	0.0
Use of Pop Music	2.4	12.4**	1.8	16.9**
Foreground Music	32.1	36.1	30.0	40.9
Other Cameras in Shot	2.4	0.0	1.8	0.0
Self Reflexive References	2.4	4.1	1.8	5.6
Intertext References	4.8	18.6**	6.4	21.1**
Amateur Appearance	2.4	0.0	1.8	0.0
Cuts per 30 Seconds	8.9	10.5	9.0	11.0
Average Number of Attributes Per Ad	1.7	2.2	1.7	2.5**

* $p < .05$
** $p < .01$

Elements of audio were present in 15.9% of the pre-MTV, and 28.9% of the post-MTV ads ($t=-2.61$, $p<.01$). Elements of narrative were present in 3.0% of the ads pre-MTV, and 6.7% of the ads post-MTV ($t=-2.15$, $p<.05$). Over-time differences for the movement within and movement across frame groupings remained non-significant.

In short, attribute groupings displayed greater pre-MTV and post-MTV differences in the reconfigured time periods than they did when 1981 was used as the cutoff year. Analyses of data generated by the reconfigured time periods, then, present more compelling evidence supporting the expectations presented at the beginning of this study.

Interrelationships Among Attributes

The final analyses conducted examined the interrelationships among the production attribute groupings as well as among the individual attributes. Overall, most of the attribute groupings were moderately related to each other (see Figure 18). The elements of audio grouping, for example, was related to movement across frames ($r=.51$, $p<.01$), movement within frames ($r=.24$, $p<.01$), and elements of static visualization ($r=.29$, $p<.01$). Elements of narrative was unrelated to the other four attribute groupings. Four of the five attribute groupings also were

Figure 18

Interrelationships of Music Video Attribute Groupings

	Cuts per 30	Movement Across Frames	Movement Within Frames	Elements of Static Visualization	Elements of Audio	Elements of Narrative	Average Number Music Video Attributes/Ad
Cuts per 30	1.00						
Movement Across Frames	.42**	1.00					
Movement Within Frames	.23**	.34**	1.00				
Elements of Static Visualization	.14	.29**	.31**	1.00			
Elements of Audio	.23**	.51**	.24**	.29**	1.00		
Elements of Narrative	.17*	.09	-.00	.05	.11	1.00	
Average Number Music Video Attributes/Ad	.41**	.82**	.58**	.58**	.72**	.32**	1.00

* $p < .05$

** $p < .01$

significantly related to cuts per thirty, the lone exception being elements of static visualization.

The relationships among individual attributes were more attenuated. Several of the individual attributes (music in the foreground, perspective, and altered motion) were related to many of the others measured. More often the attributes seemed unrelated to one another. Generally, the relationships were quite modest with correlation coefficients in the .2 to .3 range (Figure 19). Occasionally, two individual attributes were substantially related to each other; the correlation coefficient between music in the foreground and music video montage was .71 ($p<.01$). Use of one, then, generally served as a poor indicator for the inclusion of others. The absence of negative relationships between the individual attributes, i.e., a relationship where the presence of one would absolutely preclude the presence of another was also worth noting.

Analysis by Target Age

The first of the sub-sample analyses entailed segregating the ads on the basis of the apparent intended target of those ads. As stated in Chapter III, the ads initially had been coded into four target age groups, but the data were compressed into two age-groupings: "12-34"

Figure 19

Interrelationships of Individual Music Video Attributes

	Cuts per 30	Jump Cuts	Cuts on Moving Camera	Music Video Montage	Matted Visuals	New Wave Graphics	Altered Motion	Framing Distortion	Chroma Distortion	Perspective	Polarization	Use of Pop Music	Foreground Music	Other Cameras in Shot	Self Reflexive References	Intertext References	Amateur Appearance
Cuts per 30	1.00																
Jump Cuts	.33**	1.00															
Cuts on Moving Camera	.24**	.23**	1.00														
Music Video Montage	.32**	.25**	.19**	1.00													
Matted Visuals	.14	.10	.03	.11	1.00												
New Wave Graphics	.11	.09	.001	.07	.38**	1.00											
Altered Motion	.19	.22**	.29**	.25**	.10	.09	1.00										
Framing Distortion	-.001	.06	.05	.04	-.04	-.01	-.06	1.00									
Chroma Distortion	.11	.10	.08	.18*	.33**	.09	.18*	.06	1.00								
Perspective	.11	.17*	.18*	.23**	-.07	-.03	.29**	.14	.06	1.00							
Polarization	X	X	X	X	X	X	X	X	X	X	X						
Use of Pop Music	.04	-.02	.05	.34**	.08	-.03	.03	-.04	.09	.26**	X	1.00					
Foreground Music	.27**	.20**	.27**	.71**	.07	.15*	.29**	.00	.20**	.23**	X	.31**	1.00				
Other Cameras in Shot	.13	.09**	.00	.07	-.03	-.01	-.05	-.01	-.05	-.03	X	-.03	.04	1.00			
Self Reflexive References	.04	-.08	.00	-.02	-.05	-.02	-.08	-.02	-.08	.07	X	-.05	-.07	-.02	1.00		
Intertext References	.16*	-.03	.07	.17*	.03	-.04	.06	-.05	.06	.10	X	.21**	.09	-.04	.21**	1.00	
Amateur Appearance	.06	-.05	.11	.07	-.03	-.01	.09	-.01	X	.18*	X	.17*	.04	-.01	.28**	.12	1.00

* $p < .05$
** $p < .01$
X could not be computed; attribute never present

(dubbed the "under-35's" on the charts) and "35+" (dubbed the "over-35's"). For similar reasons, and consistent with previous analyses, time was also compressed to two time periods: pre-MTV years (1975-1979) and post-MTV years (1981-1987).

Overall pace (Mean Number of Cuts per Thirty Seconds)

Target age group analysis for the overall pace involved looking at age group differences in pre-MTV (pre-1981) and post-MTV (post-1981) years. The pre-MTV editing rates for both groups were identical, 8.9 cuts per thirty seconds (Figure 20). The post-MTV pacing of commercials for both groups increased, with the pacing for the over-35's increasing to 10.6 cuts per thirty seconds and the pacing for the under-35's to 10.2 cuts per thirty seconds. Neither of these over-time differences were significant.

Percent of Ads with at Least One Music Video Attribute

Next, differences based on target age were analyzed by examining the proportion of ads with at least one music video attribute. During the pre-MTV years, the under-35's had at least one attribute in 76.5% of their ads, while the over-35's had at least one attribute in 63.6% of the ads targeted to them (Figure 21). In the post-MTV period, the proportion of ads with at least one music video attribute directed at the under-35's increased to 88.9%. At the same time, the proportion of ads with at least one music video

Figure 20

Mean Number of Cuts per 30 Seconds By Target Age

Pre & Post MTV

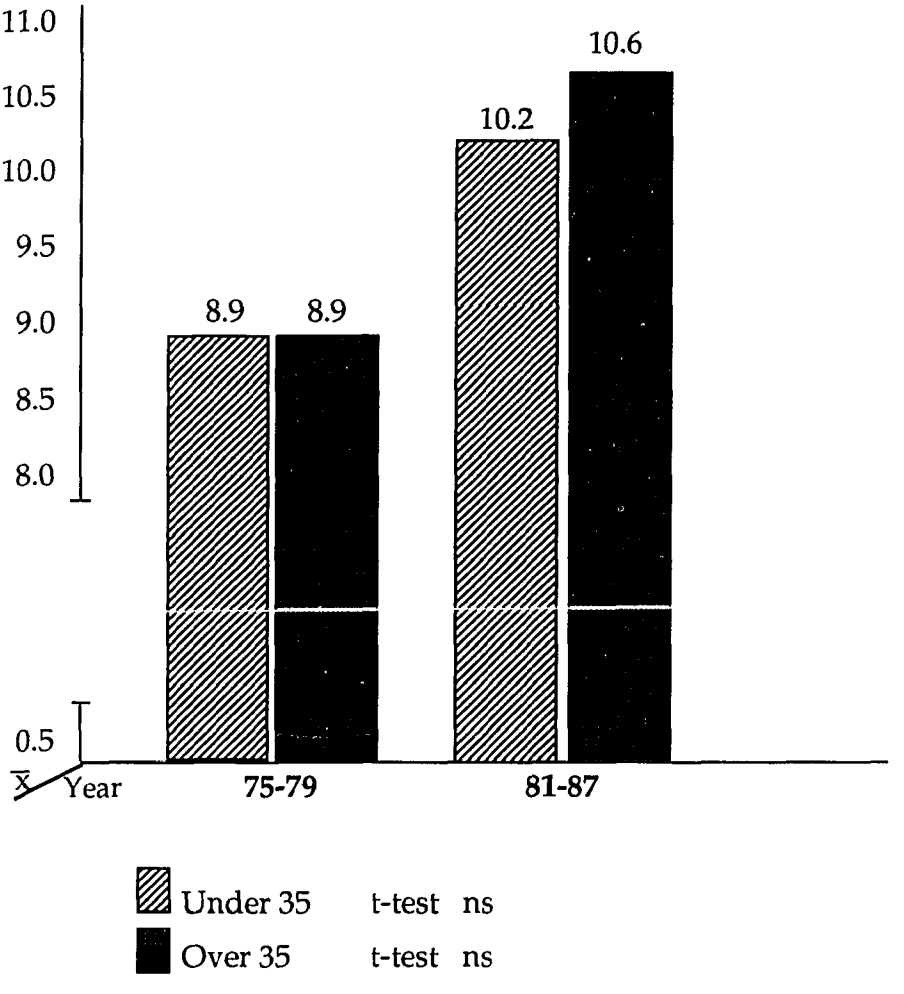
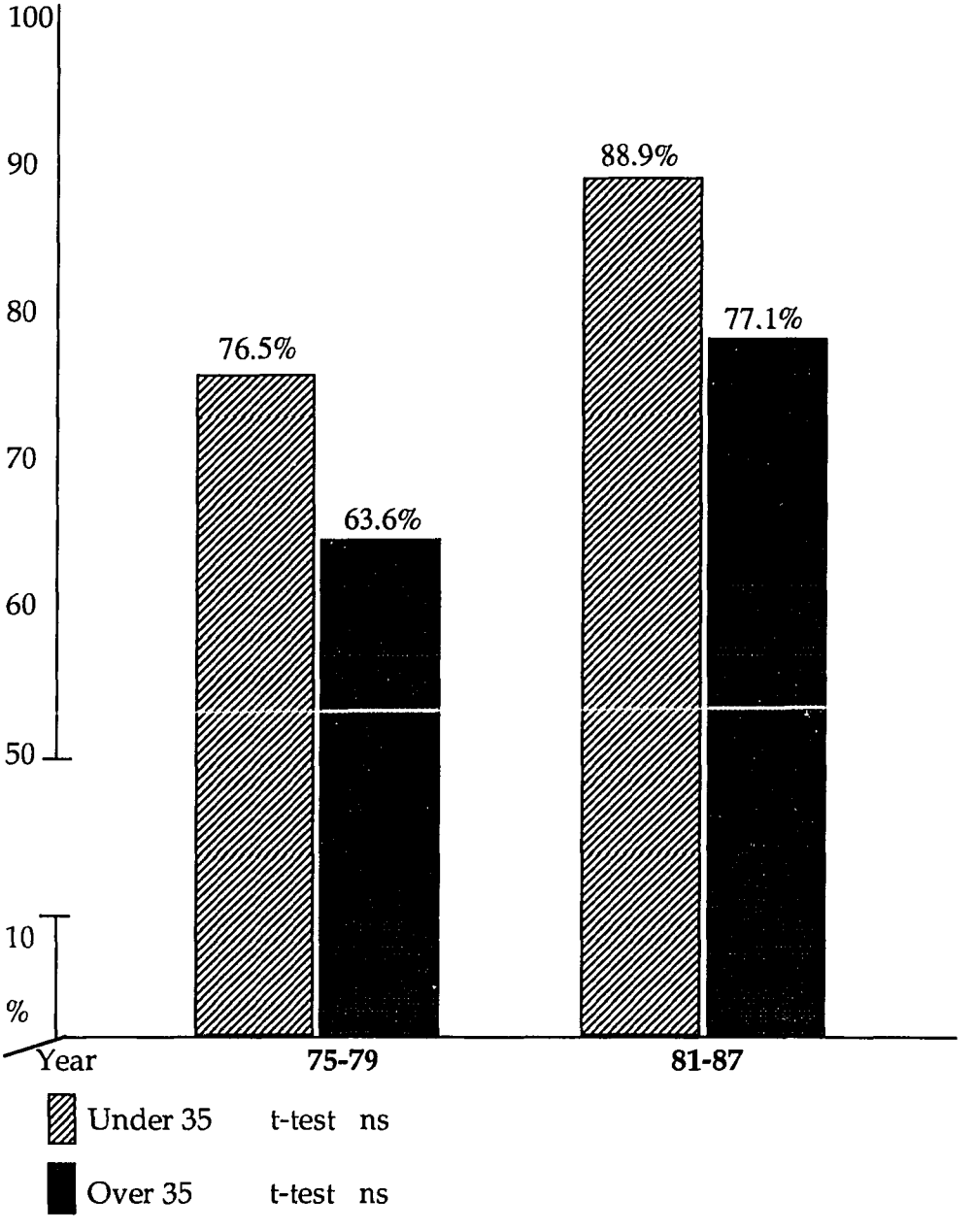


Figure 21

Percentage of Ads With at Least One Attribute By Target Age

Pre & Post MTV



attribute targeted to the over-35's increased to 77.1%. The gap between groups, then, remained fairly consistent between pre-MTV and post-MTV time periods: 12% in the pre-MTV period and 11% in the post-MTV period. In neither group were the differences between the time periods statistically significant.

Mean Number of Music Video Attributes per Ad

Next, differences based on target age were analyzed by examining the proportion of music video attributes per ad. Before the advent of MTV, the under-35's had an average of 1.8 music video attributes in their ads (Figure 22); the corresponding figure for the over-35's was 1.5 attributes per ad. While the number of attributes per ad increased in the post-MTV period, the difference between the groups remained relatively consistent. In the post-MTV years, the average number of music video attributes in ads targeted to the under-35's was 2.0. In the same time period, the average amount of attributes in ads targeted to the over-35's was 2.5. The over-time differences were not significant for either group. Nonetheless, the over-time changes recorded for the over-35 group, a 66% increase, was proportionately greater than that (11%) for adults under 35.

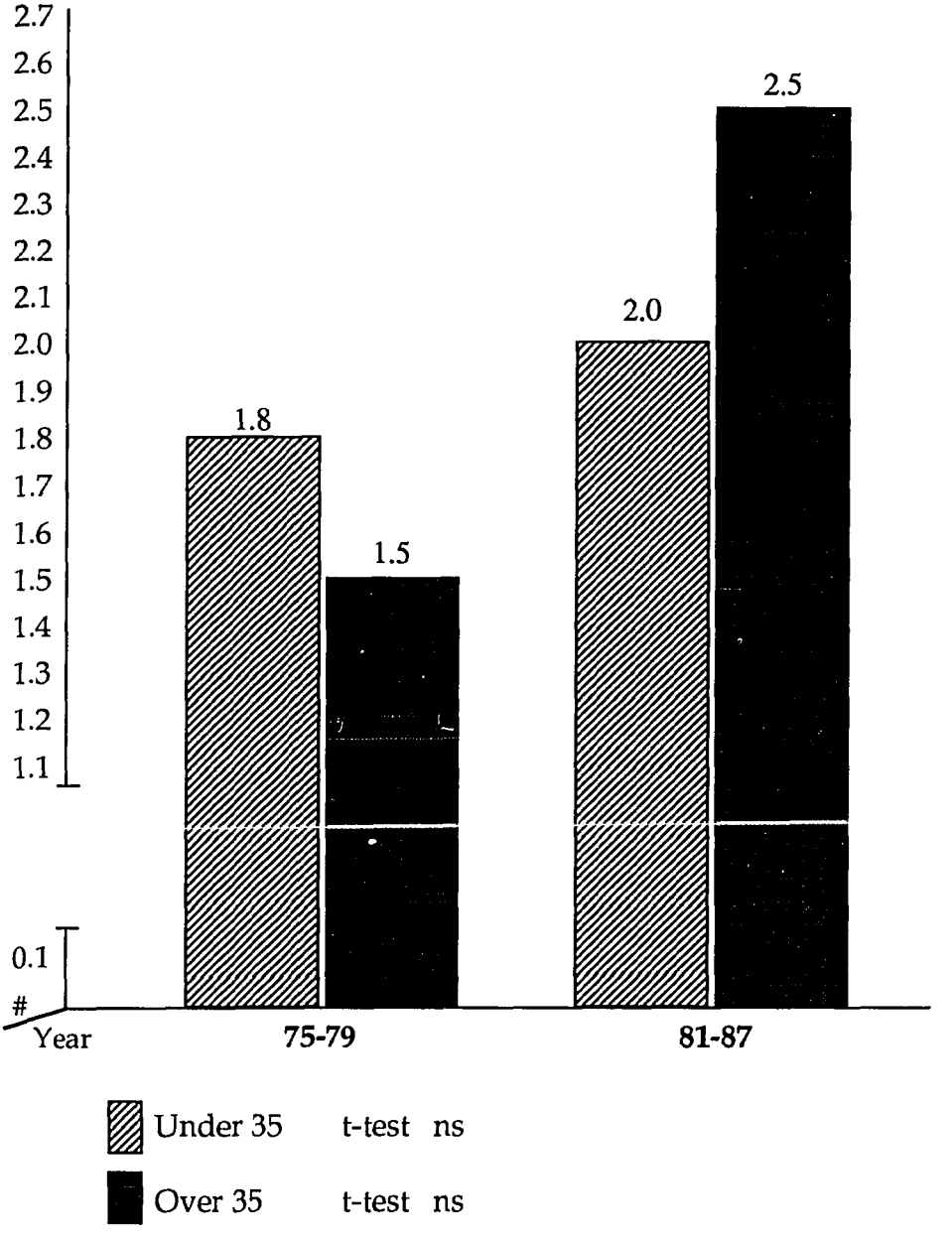
Presence of attributes

One significant over-time change emerged when the

Figure 22

Mean Number of Attributes Per Ad By Target Age

Pre & Post MTV

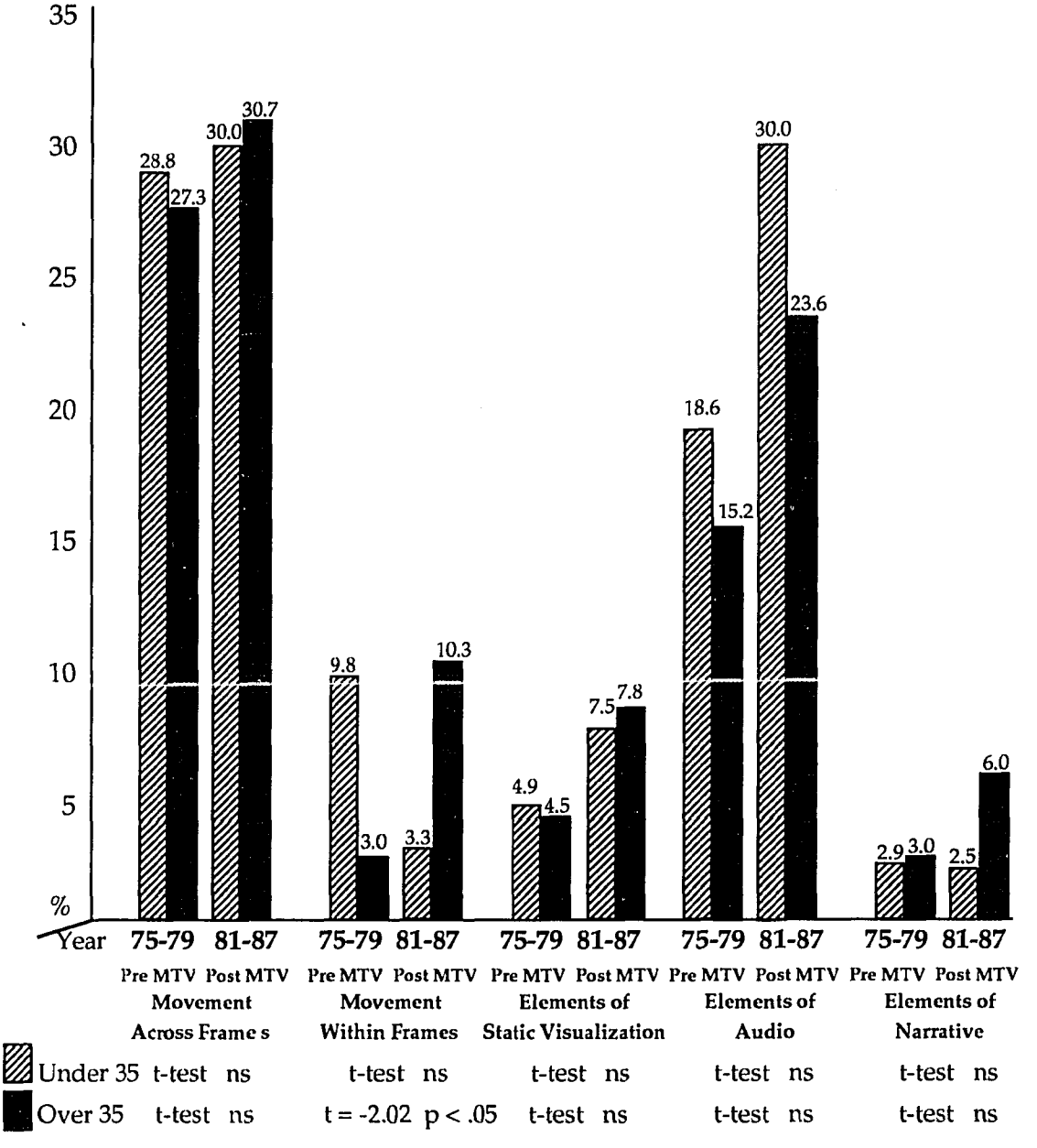


attribute grouping data were examined based on target age (Figure 23). Presence of movement within frames in ads changed for both groups between the pre- and post-MTV periods. Commercials targeted to the under-35's exhibited this attribute in 9.8% of the ads in the pre-MTV period, while ads for the over-35's contained the attribute in 3.0% of their ads. The attribute decreased to 3.3% in the post-MTV period for the under 35's, and increased to 10.3% for the over-35's. The change was significant for the over-35's (t-test, -2.02 $p<.05$); the change for the under-35's was not. Ads for both target groups had relatively high proportions of elements of audio in the pre-MTV period (18.6% for the under-35's and 15.2% for the over-35's). Both groups increased considerably with the under-35's advancing to 30.0% and the over-35's increasing to 23.6%. While the gap between the two groups widened, the over-time change was not significant for either group. The under-35's started the pre-MTV period with movement across frames in 28.8% of their ads. At the same time, the over-35's exhibited movement across frames in 27.3% of their ads. In the post-MTV period, both groups remained approximately where they started, with this attribute in 30.0% of the ads for the under-35's, and in 30.7% of the ads for the older group. Over-time differences were not significant for either group.

Figure 23

Proportionate Differences of Ads By Attribute Groupings By Target Age

Pre & Post MTV



The presence of elements of static visualization and elements of narrative were low for both groups, pre-MTV and post-MTV; neither group showed significant change for either attribute grouping.

Analysis by Product Groupings

The final sub-sample analyses involved separating ads on the basis of product type. This study employed the 36 product/service categories used by the CLIO organization and added a 37th category (tobacco) in order to accommodate the 1975 ads pre-dating the ban on tobacco product ads on television.

For this analysis, the products were then grouped together on the basis of function, again, to better see potential relationships between products and production attributes. Those groups were: food and beverage; retail; automotive, travel and recreation; promotional; and finally, corporate (corporations, utilities, health care, banking and insurance). As stated in chapter III, statistical analyses similar to those conducted in each of the preceding sections were not appropriate here, due to small cell sizes.

Overall pace, mean number of cuts per 30 seconds

Product analysis for the overall pace involved looking at product group differences in editing pace in pre-MTV and post-MTV years. Major differences were apparent in two groups of product ads: food and beverage ads, which displayed an average of 8.7 cuts per 30 seconds, pre-MTV and

12.4, post-MTV; and automotive, travel and recreation ads, which displayed 9.1 cuts per 30 seconds pre-MTV, and 13.1, post-MTV (Figure 24). The editing pace for ads in these two product groups increased dramatically, approximately 43% for each group. For these two groups, the time period seemed to make a difference; for the remaining three groups, there were no obvious changes between the pre-MTV and post-MTV years.

Percent of ads with at least one music video attribute

Few sizable over-time differences appeared to emerge between product type and the percent of ads with at least one music video attribute, although all product groups except automotive, travel and recreation had higher percentages of ads with at least one music video attribute in the post-MTV period (Figure 25). The largest increase between the pre-MTV and post-MTV periods was in the food and beverage ads; 70.8% displayed at least one music video attribute during the pre-MTV period; that percentage increased to 92.0%, post-MTV. Of the retail goods and services ads, 65.2% had at least one music video attribute, pre-MTV and 72.7%, post-MTV; of the ads for automotive, travel and recreation, 80.0% displayed at least one music video attribute, pre-MTV, and 75.0%, post-MTV; of the promotional ads, 71.4% displayed at least one music video attribute, pre-MTV and 81.3%, post-MTV; and finally, 73.3%

Figure 24

Mean Number of Cuts per 30 Seconds By Product Group

Pre & Post MTV

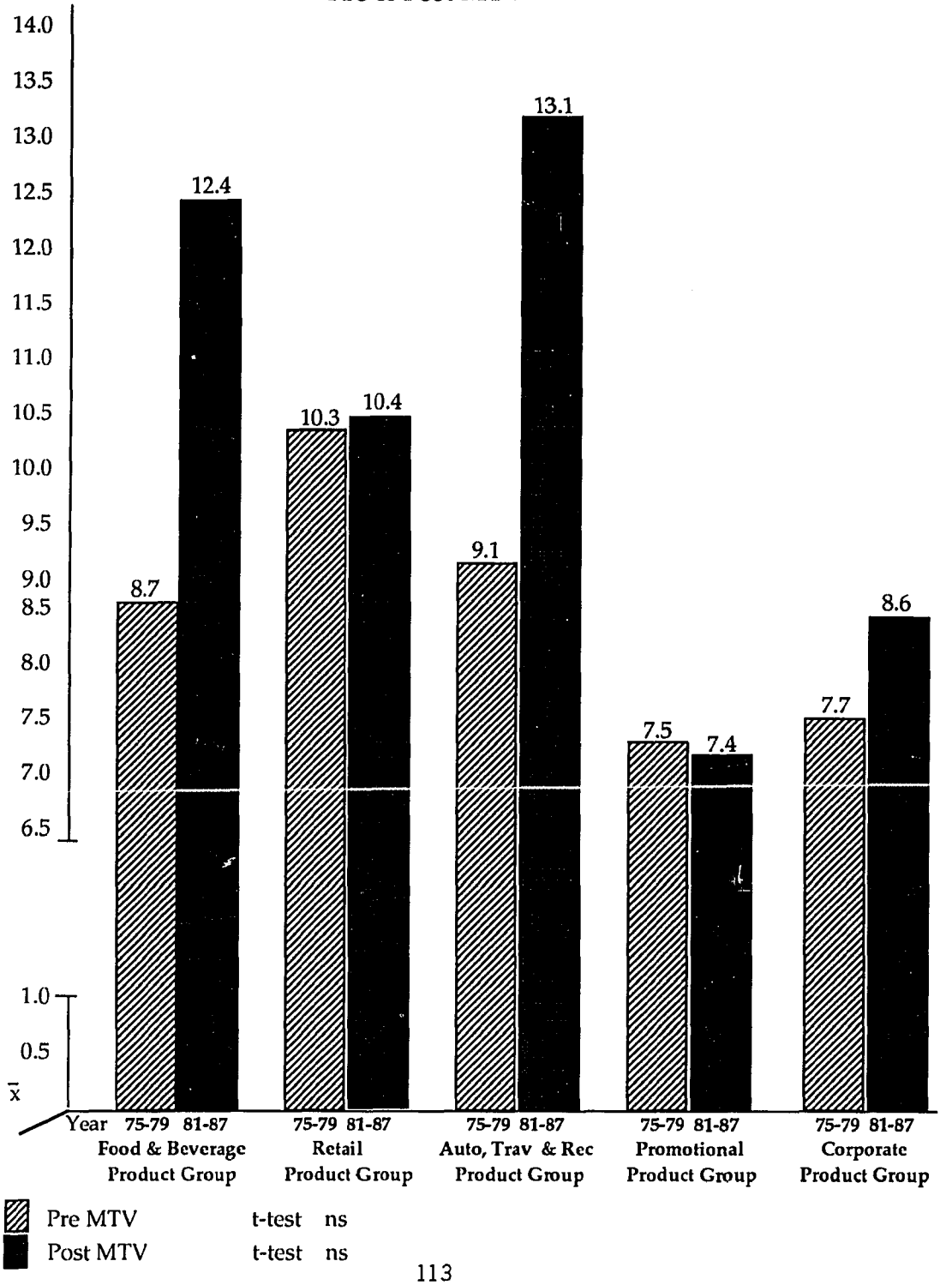
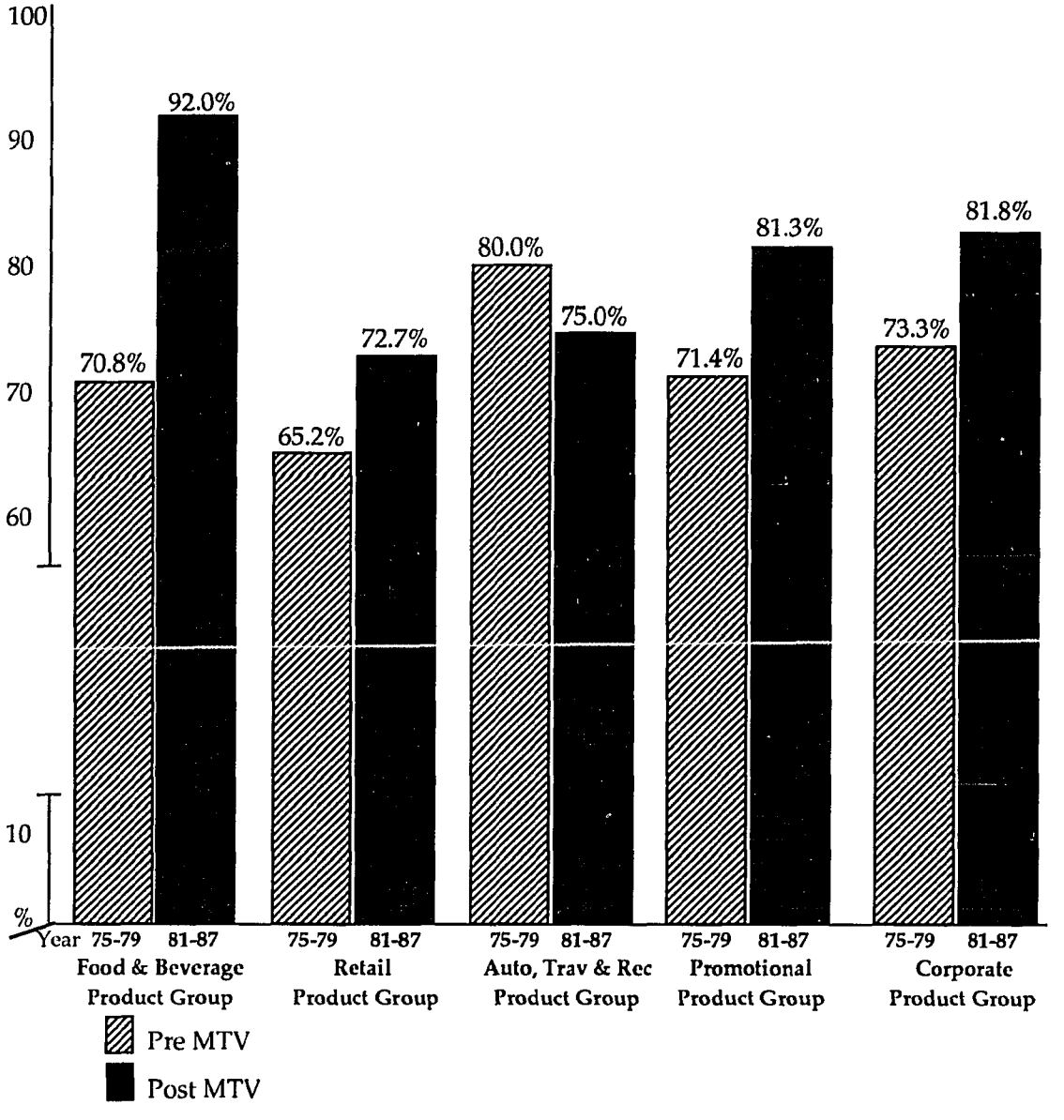


Figure 25

Percentage of Ads With at Least One Music Video Attribute By Product Group

Pre & Post MTV



of the business ads had at least one music video attribute, pre-MTV, and 81.8%, post-MTV.

Mean, music video attributes per ad

Only one sizable difference between product type and the mean number of music video attributes appeared across the pre-MTV and post-MTV periods. Corporate ads displayed the noticeable jump, moving from 1.2, pre-MTV to 2.8, post-MTV (Figure 26). This represented an increase of 133%. Other differences were not as dramatic. Food and beverage ads displayed an average of 2.1 music video attributes per ad, pre-MTV and 2.5, post-MTV; retail goods and services ads displayed 1.5, pre-MTV and 1.9, post-MTV; automotive, travel and recreation ads displayed 1.8, pre-MTV, and 2.4, post-MTV; and promotional ads displayed 2.0, pre-MTV, and 1.8, post-MTV.

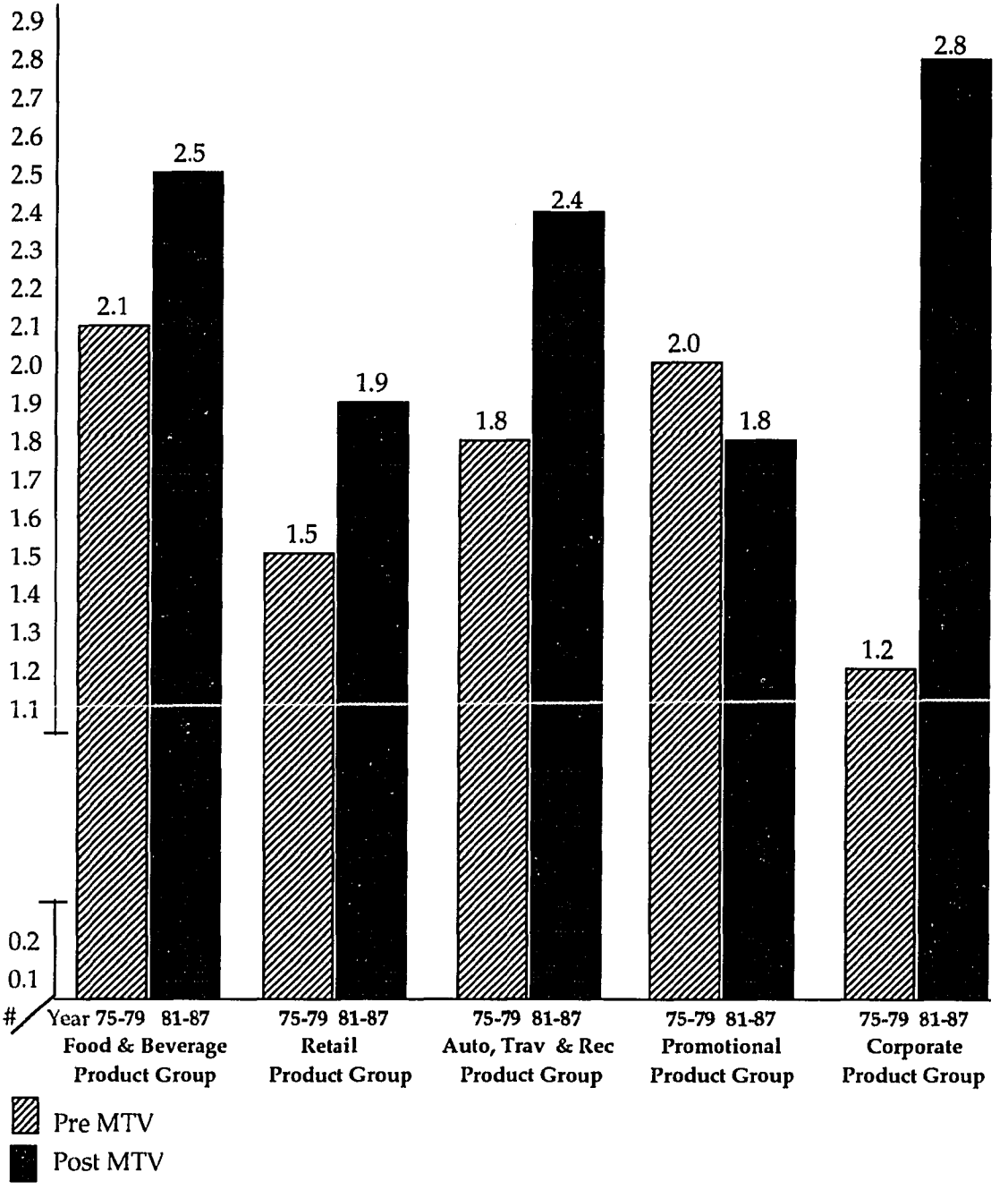
Presence of attributes

Finally, the data were examined with regard to the presence of the attribute groupings across product types. For movement across frames, four of the five product groups showed increases in the mean number of music video attributes per ad in the post-MTV period (Figure 27). That pattern held for three other attribute groupings: movement within frames, the elements of static visualization and the elements of audio. The elements of narrative displayed increases in two of the five product groups and decreases in the remaining three.

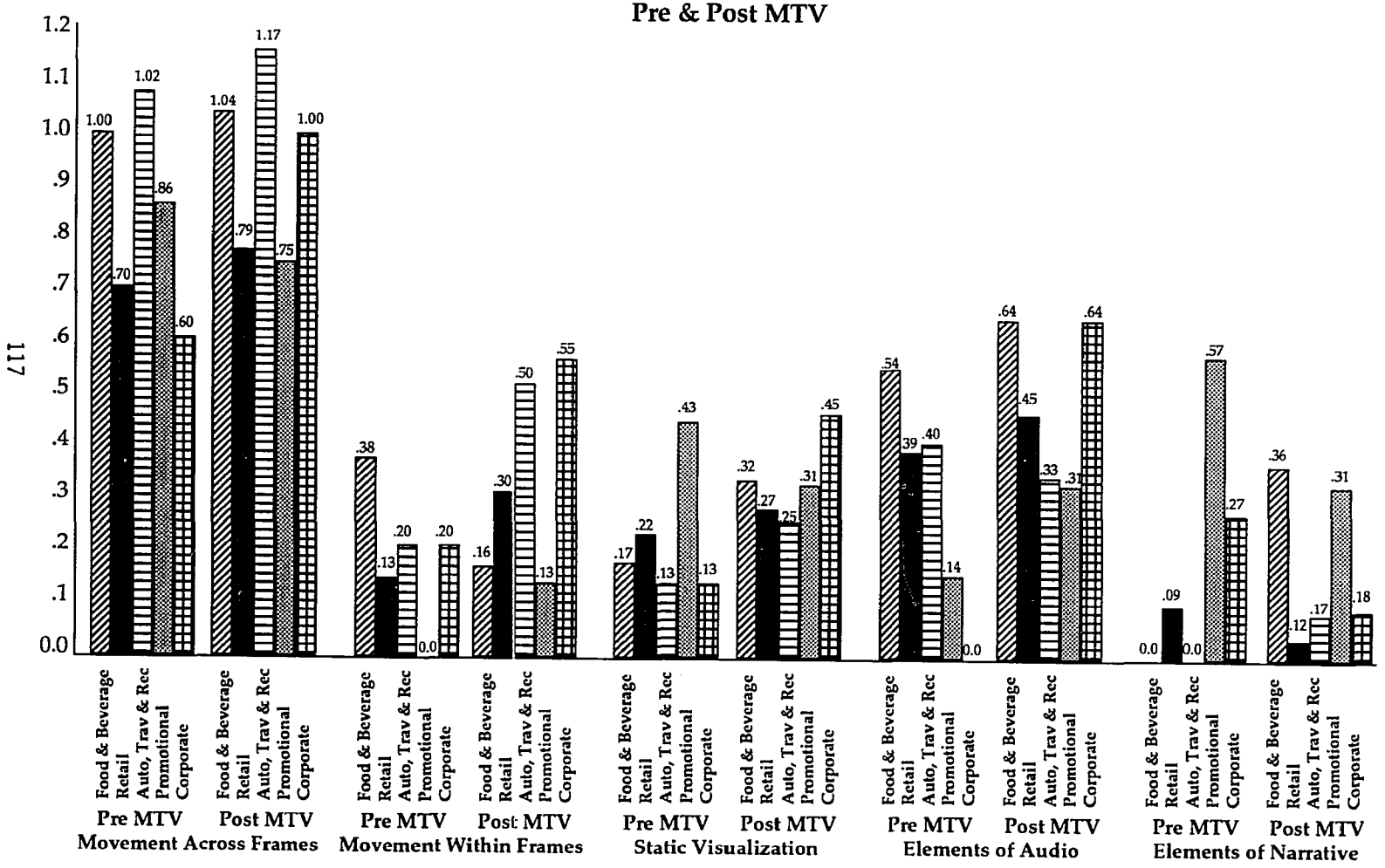
Figure 26

Mean Number of Music Video Attributes Per Ad By Product Group

Pre & Post MTV



Mean Number of Music Video Attributes Per Ad
By Attribute Grouping & Product Group
Pre & Post MTV



117

Figure 27

Chapter 5 **DISCUSSION**

This chapter will review the major findings associated with the content analysis conducted and integrate those findings into the extant literature. In addition, the chapter will point out limitations associated with the study design, address the implications of the findings for practitioners and teachers and, finally, outline additional research initiatives warranted by the data. Overall, this chapter will interpret the findings of the study, and enrich those findings by providing a context for them.

This study began with the premise that the production style of music-videos had altered a number of long standing rules, themselves derived and adapted from earlier visual forms, that had governed television's treatment of a number of stylistic elements: light and color; two dimensional space; three dimensional space; time and motion; and sound. The content analysis conducted was designed to test the widely held view that, by the end of the 1980's, music-video style had been integrated into television advertising. In doing so, the study sought answers to the following questions:

1) How widely diffused was the music video style in contemporary commercials?

2) Was usage equally or unequally diffused across the attributes reflecting music video style?

3) Had usage increased, peaked or declined over time?

4) What was the nature of the relationship between adoption of music video style attributes and age of the intended target of contemporary commercials?

5) What was the nature of the relationship between adoption of music video style attributes and the nature of the product being advertised?

Summary of the Results

To address the first question, the study examined three types of data: the percentage of ads with at least one music video attribute, the number of music video attributes per ad, and the editing pace of commercials, each involving pre-MTV and post-MTV comparisons. Neither the average number of commercials with at least one music video attribute nor the mean number of music video attributes in each commercial changed significantly between the pre-MTV (1975-1979) and post-MTV (1981-1987) periods (see Figure 28). When the post-MTV period was delineated using 1983, rather than 1981 as the first year, the mean number of music video attributes in each commercial did increase significantly, supporting the premise that music video style was more widely integrated in commercials after MTV than before.

Figure 28

Presence of Attributes

	1975	1977	1979	1981	1983	1985	1987	1990
Percentage of ads with at least 1 attribute	64.7	70.3	82.6	69.2	70.8	100.0	80.0	76.4
Mean number of attributes per ad	1.7	1.5	2.0	1.5	1.7	2.9	2.9	2.0
Mean number of cuts per 30 seconds	8.9	7.6	10.4	9.4	10.5	11.4	10.9	10.9

Was usage equal among attributes reflecting this style? The answer here was a resounding "no." Although a small number of attributes were widely utilized, about as many were virtually ignored. In addition, interrelationships between the attributes was examined. Not surprisingly, some of the attributes were related to each other. An example of this would be the pairing of music in the foreground and music video montage. A segment or sequence with music-video montage would be marked by no dialogue and would have to be "carried" by the music, which logically would be located in the foreground.

Had usage increased, peaked or declined over time? The editing pace certainly has changed. Contemporary commercials moved at a faster pace than their predecessors (10.5 cuts per :30 post-MTV as opposed to 8.9 cuts per :30 pre-MTV, an 18% increase). The changes, though, were not statistically significant. Data from 1990 suggest that editing pace seemed to have fallen from the peak hit in the mid-eighties. Increased proportions of presence and significant differences between pre-MTV and post-MTV years were found within three attribute groupings: elements of static visualization, elements of audio and elements of narrative. Within those groups, chroma distortion, use of pop music, self-reflexive references and intertextual references were more widely integrated in the post-MTV commercials studied. When the data were reconfigured,

significant differences emerged for three of the attribute groups.

The study posed additional questions about the relationship between the integration of music video style and two other variables: the intended target audience for the ad and product type. The results of the comparisons made with these variables lead to the conclusion that generally, music video style was not differentially integrated into ads by intended target or product type.

Integrating the Results with the Literature:

The attribute that received the most coverage in the literature was pacing. Ernst (1980) found that 1976 U.S. CLIO award winners had an average of 9.3 cuts per thirty seconds, with the 1977 winners averaging 7.5 cuts per thirty. Although Stewart & Furse (1986) relied on different coding methods, they found almost all (99.5%) of the ads examined from 1980-1983 contained 6-8 cuts per thirty seconds. Gagnard & Morris (1988) found that 60% of the 1975 and 1980 ads examined had an "average" number of cuts (6-8), while 20% had "few" and 20% had "many." Gagnard & Morris also reported that in 1985, the proportion of commercials having an "average" number of cuts decreased to 54%, while ads with "many" increased to 34%, and those having "few" slipped to 12%. Fry & Fry (1987) found that commercials drawn from an off-air sample in 1983-84 averaged 14.2 cuts per thirty seconds. Their figures are supported by the

editing pace found in this study: 7.6 cuts per thirty for 1977 commercials; 10.5 cuts per thirty for commercials in 1983, and 11.4 in 1985. The present findings also indicate that after peaking in 1985, the editing pace returned to a somewhat more relaxed pace (10.9 cuts per thirty) in 1987, where it still was in 1990.

Most of the attributes examined in this study were not assessed previously. This may be a function of timing and technological innovation. Electronic matting, for example, was an emerging technology and not in heavy use when Fry & Fry did their study. By 1985, the digital-technology used in the production of such effects was itself more widely dispersed, no longer the province of select video post-production organizations in the U.S. As a result, digital effects such as electronic matting became more widespread after the research conducted by Fry & Fry and Stewart & Furse. Consequently, for this and some of the other attributes studied, it is difficult to make extended over-time comparisons on the basis of the work conducted by others. Nevertheless, some additional linkages with earlier studies can be made.

Stewart & Furse (1986) reported the presence of "well known" music and "new wave" graphics in less than one percent of the ads examined (.9% and .4%, respectively). Gagnard & Morris (1985) reported "well known" music in 10%, 20% and 17% of the 1975, 1980, and 1985 ads studied; the

corresponding figures for "new wave" graphics in their study were 8%, 2% and 15%. This study did not find a single ad that used pop music in 1975 or in 1981. Pop music was present, though, in 26% of the 1985 ads examined. By 1987, this figure had dropped to 15% and was slightly below that in 1990. In this study, "new wave" graphics were present in 8%, 2% and 15% of the ads from 1975, 1980 and 1985, respectively.

Data from the previous studies are generally consistent with what was found in this study, lending support to the current findings. In addition, the previous studies also examined years not covered in this one, e.g., the reporting of findings from even years in the 1980's. When combined with the present study, the previous studies provide a richer mosaic for the attributes being considered.

Discussion

There is considerable evidence that integration of the music video attributes increased in the early eighties, peaked in 1985 and is now declining. A clear pattern emerged when the attribute groupings and individual attributes were examined across individual years: when over-time changes were statistically significant, 1985 was frequently the outlying year. Two of the attribute groupings and four of the sixteen individual music video attributes had a greater presence in 1985 than any other year. In addition, both the average number of commercials

with at least one music video attribute and the mean number of music video attributes in each commercial peaked in 1985. Finally, while not statistically significant, commercials in 1985 (and 1987) exhibited a faster editing pace than the earlier ads examined. There appeared to be nothing atypical or unusual about the products and services represented by the 1985 and 1987 CLIOS. Although, the presence of some of the attributes remained high in 1987, two data points hardly represent a trend: to the contrary, the 1990 data suggest that the amount of presence of music video style observed in 1985 was atypical. What, then, accounted for the surge of music video stylistic presence observed in 1985?

As stated in chapter I, there was a tremendous amount of media coverage about music videos and their stylistic influence just prior to mid-decade. The CLIO awards from 1985 represent commercials produced in 1984. The media exposure of MTV and music videos began in earnest during the summer of 1984. In any given year, creative directors of advertising agencies traditionally take vacations and catch up on their reading during the summer. As the media coverage of MTV increased in 1983 and 84, the advertising industry may have simply seized upon the music video style as the freshest, most novel, most "au courant" approach of the moment. If this explanation is correct, then the commercials produced during the first years that music video style was in vogue would logically show a high degree of

music video integration. This explanation would also account for the decline in presence of music video style after 1984 and 1985. By 1986, this style would have seemed a little "shop worn," and no longer innovative and ground-breaking; commercials produced in that year and those produced later could logically be expected to show less integration of music video style.

In short, novelty may be mother of all advertising invention, and the music video style may have coincidentally happened at a moment when the advertising industry was looking for something new and exciting. Thus, it was not a surprise that the commercials viewed from 1985 appeared to display the highest degree of integration of music video style. The only other year which displayed a high degree of music video stylistic integration was 1979. Although there was a high incidence of cuts made on camera movement and the use of audio in the foreground, both of these attributes preceded and were widely diffused prior to the advent of music videos and MTV. In addition, with the exception of the attribute non-standard camera framing, all of the changes noted in 1979 were not statistically significant, and to some extent, the result of normal fluctuation and variation of styles.

The convergence of a number of factors seems to be responsible for the integration of music video style in commercials of the mid and late eighties: constant pressure

from advertisers for change; the premise that all novel, attention-getting devices initially offer advertisers some promise of cutting through television's advertising clutter and reaching the viewers they covet; the similarities (discussed earlier in this paper) between the music video and advertising formats; the availability of new image-altering post-production technologies; and an influx of directors from film and music videos. All of these influences were fanned by the media exposure that music videos and music video style received during 1983 and 1984.

After 1985, there was a definite downward trend in the integration of the music video style. This raises two related questions. The first deals with predictions made regarding the density and longitude of the integration of music video style in American commercials. A number of writers, both in academe and the television and advertising industries, spoke of an integration of music video style that actually may never have been attained. What accounts for such misperceptions? The second question concerns the rise and fall of the style itself: why did the integration of the music video style fall to the extent that it did?

Although neither of these questions can be answered with hard, scientific evidence, the answer to both may rest in the same events that originally propelled the music video style to such preeminence. In the first instance, a number of authors wrote anecdotally about the spread of what they

perceived as a new production style in a number of media simultaneously. When this style was found in television advertising, several of these critics perceived a trend, which they then announced with a great deal of fanfare (and without a shred of scientific evidence). While the appearance of a number of magazine and newspaper articles within a relatively short period of time certainly appeared to reinforce the conclusions drawn initially, the majority of those articles were based on casual viewing and insiders reinforcing the impressions of other insiders. That music video style showed some promise of breaking through the clutter of television advertising merely increased the media-hype surrounding it.

At the same time, the spread of the music video style was due, in part, to technology. The mid-1980's arrival of new digitally based, electronic post-production hardware and software helped break down some of the barriers between music videos and advertisements. The Charlex post-production firm in New York City provides an excellent example of this. The firm was a struggling partnership between two video editors when they deployed some of the newly available electronic matting processes to create a music video for the song "You Might Think" by the rock group The Cars. The results were impressive: the video immediately won great acclaim within the industry (later going on to win an award from MTV), sales of the group's

album being promoted by the video soared, and the Charlex firm's business skyrocketed, first with music video producers looking for similar results with their groups, and then with advertisers looking to cut through the clutter of television advertising with something new and distinctive. This "common ancestry of technology" was one of the forces that fueled the integration of music video style in advertising in the mid-1980's.

After some time, however, the novelty effect may have worn off, an occurrence almost inevitable with any new approach. Moreover, there was probably some overexposure with constituencies vital to the advertising industry: first with the account managers and video editors who are the medium's creatives, and later with the audience and the advertisers themselves.

There is plenty of anecdotal and visual evidence to suggest that those elements of the music video style dealing with the use of sound have had a lasting impact on how commercials are shot and edited. Long after many of the other conventions of music videos have become quaint footnotes in television advertising history, the sustaining contribution of music video style may be changes in the way commercials use music, foreground and background, as well as changes in the style of music used. Music videos have brought rock and roll music into prominent display, transforming soundtracks stylistically, in the words of one

critic, from "lagging behind the times--[using] big band soundtracks during the 1960's, for example--to being right on top of them" (Johnson, May 5, 1991, p. 2-1). Advertising writer John McDonough (1989) agrees with this premise and senses that rock music has become an essential ingredient in advertising:

> All rock generations understand one another across the years in a way that the Tin Pan Alley and rock and roll generations couldn't do in the single year of 1955. Seventy-five percent of today's [1989] population hit their teens after 1954. That makes rock the music of consensus. And, thus, the music of advertising (p. 18).

Critic Aliza Laufer (1987) saw the continuing use of rock music in advertising as a legacy of music videos:

> As a second and third generation weaned on rock and roll comes of age, a preponderance of commercials in all brand categories, from the expected--fashion and cosmetics categories--to the less expected--cars and financial services--are using pop music to drive their message home. As the executive producer of MGMM observes, 'Music video is old news. It's less of a fad now. It's had an effect that will continue, namely, the emphasis put on music in commercials' (p. 1).

An advertising industry survey also supports this notion:

> Another noticeable advertising change caused by MTV is a greater emphasis put on music. A 1988 survey of more than 2,000 national television advertisements by the American Association of Advertising Agencies determined that 72 percent of them featured some background music, up from 63 percent the year before (The New York Times, October 9, 1989, p. C1).

Was the music video style responsible for changing television advertising production style in the United States? Clearly, there was evidence that advertising conventions changed to some degree during the 1980's, and

that the changes took place after MTV's national media saturation in mid-decade. However, statistical change is not always "meaningful" change. There are other elements, particularly other cultural factors that make the process of addressing this issue an uncomfortable one at best. The models of lineage discussed earlier are simultaneously compelling and enigmatic to deal with. It is very difficult to say whether MTV was the offspring or the parent of a cultural change; in all likelihood, it was a little bit of both.

Already, there is evidence from other sources that elements of the music video style that were present in commercials may soon be forsaken for more current styles. According to The Wall Street Journal, the advertising community is reconsidering the music video style in light of new evidence that the style is less effective than more traditional narrative approaches. According to a study by the Survey Center in Chicago, people take away far less from MTV-style ads than they do from more conventional narrative commercials:

> Ad agency trend setters are turning away from MTV because they don't see it as stylish any more.... Even ad executives who spent the 1980's swept up in video fever are coming to the same conclusion.... In fact, the study found that in many cases, people take away far less from MTV-style ads than they do from more conventional narrative forms (Lipman, p. B6).

Music videos have certainly stylistically affected the process of producing commercials. "The music-video world's

experimentation has achieved industry-wide acceptance--its [stylistic] "risks" have spilled into other areas: for instance, who would have dreamed, five years ago, that the 'shakicam'[18]would be used to sell American Express cards" (Stratton, p. 51)? As of mid-1991, a number of ads targeted for people 12-34, for products like Nike and Reebok athletic footwear, Miller Lite Beer and various soft drinks (Diet Pepsi, Diet Coke, etc.) seem to employ the music video style. What surprises is the music video style turning up in ads for items as pedestrian and mainstream as laundry detergent. In 1991, for example, Cheer laundry detergent used a spot which featured jump cuts, cuts made on camera movement, new wave graphics, altered motion, shots with non-standard framing, chroma distortion (going from full color to monochrome and back to full color within the spot), shots with non-standard perspective and amateur appearance, all of which were set to a throbbing, bass heavy, rock beat. While the appearance of one ad hardly portends a trend, it certainly is suggestive that this style has not totally run its course. An accurate way to assess this would be to continue the study by extending the time frame under examination, either using CLIO award winners or off-air spots.

Limitations associated with study design

As with most efforts, there were several methodological weaknesses limiting the generalizability of the findings.

The primary limitation concerns the commercial spots analyzed. As stated earlier, it was difficult gaining access to a sizeable, representative sample of commercial spots. Although there were multiple precedents for using award winners (particularly the CLIOs) in research of this nature, an argument can be advanced that award winners do not constitute a true representative sample of the population. This might cause some justifiable concern over the generalizability of the results to all television ads produced within the U.S.

Another concern that could be raised by the use of the CLIO's is the possibility that the judges might "burn out" on special production techniques more rapidly than the average viewer. The CLIO organization employs a peer system that provides the 1000+ advertising professionals who judge "with an opportunity to vote in their specific areas of expertise, and to vote solely on creative merits" of a spot (The CLIOS, 1991, p. 2). According to CLIO criteria, every award needs to support the sales message with creative techniques. Since award categories that are judged solely on the creative deployment of certain techniques are judged by working professionals, the amount of burnout that is inevitable probably does not affect the awards in any consistent manner.

Other design issues emerged during the viewing and coding process. This study found less utilization of

popular music prior to 1985 than did Gagnard & Morris (1988). On one occasion during the coding, the author recognized music that one of his coders (a graduate student in her late twenties) did not; she had failed to recognize music that was more than five years old. Subsequent recoding of this attribute by the author revealed no other such mistakes.

Although the music video production attributes were carefully delineated, consideration must be given to three distinct possible design limitations concerning those attributes:

First, it must be recognized that the list of the music video attributes was constructed. There is a possibility that attributes were missing or were inappropriately included in the study.

A second design-related issue concerns the viability of alternatives for measuring the music video attributes. The majority of the measures employed assessed the number and variety of attributes each spot contained. The findings might have been richer from measures that also measured the density of usage of the music video style within an ad, i.e., the number of times a particular attribute was employed within a given spot. Another alternative measure might involve the use of pre-determined, automatic markers, e.g., the presence of particular attributes or combinations of attributes which would automatically mark a spot as

having music-video stylistic presence. Both concepts have merit; both would bring a more gestalt approach to the problem of determining whether an ad had music video style.

When the study was being constructed, a good deal of discussion and thought was devoted to this issue. Ultimately it was decided that the assessment of the average number of music video attributes per ad was the best measure of the presence of music video style in a particular year. To compensate for what might be lost among ads that had few of these attributes, the study also measured the number of ads with at least one music video attribute. These measures were used largely because of a lack of consensus in naming particular attributes or attribute combinations as being more "music video-like" than any others. It would be difficult to pre-define the presence of particular attributes as automatically marking a spot as being "music video-like"; a much more reasoned response would involve the pre-determination of a combination of attributes for this sort of a priori labelling.

Additionally, such alternative measures might better deal with the third design-related issue: the premise that the use of averages among attribute groupings tended to flatten some of the more interesting variations within the groupings themselves. The small number of occurrences of specific attributes may have placed an undue emphasis on how particular attribute groups performed over time. This may

have caused the potential loss of individual differences within those groupings, and, in turn, made the case for measurements that would better address variations within the individual spots. The attribute groupings were designed, in fact, to prevent the loss of individual variation from attributes that had potentially low presence, and ultimately, the data indicated no cases where the presence of one attribute mitigated the presence of others.

Finally, as discussed in chapter IV, the pre-MTV and post-MTV periods may have been inaccurately configured. Additional analyses were run utilizing re-defined pre- and post-MTV periods, with 1981 falling in the pre-MTV, rather than post-MTV period. The sheer number of significant changes indicates that the alignment of years into pre-and post-MTV comparisons was in itself a pivotal decision broadly affecting answers to the research questions guiding the study. Viewed in this reconfigured light, the data point somewhat more clearly to a changed style of advertising products on television in the post-MTV period, supporting the expectations declared earlier. Overall, the differences certainly were not as dramatic as expected.

Suggestions for Future Research

This study provides more evidence that content analytic studies of television and advertising style are feasible. Given how closely the findings of this study match the findings of those which employed the same or similar

samples, it is possible to conclude that a number of executional variables related to visual style are measurable, with good possibility of replication.

Given the pattern of data that emerged, it would be informative to extend this study to the end of the eighties, or possibly 1991, and make a better assessment of music video style's integration into commercials. Other research possibilities include cross-sectional studies of random, off-air samples of ads from broadcast and cable over a longer time frame, with more specialized subsamples. It might be informative to perform a similar content analysis study across specific day parts. This would facilitate an examination of advertising executional style applied to various subgroups of the broad television audience. A study of this nature would be helpful in determining, for example, the extent to which the music video style--or any other style--is inculcated in Saturday morning children's programming. A content analysis could be easily adapted to study virtually any type of executional variable, in advertising or in television programming. Different day parts suggest different audiences and different styles; this type of content analysis could be expanded to stylistically examine and compare a number of different day parts.

Concluding Comment

Research often raises more questions than it answers. In an attempt to answer one set of problems, others

gradually emerge. That certainly is true for this comparison of television production styles. This study did not produce the final word on whether music video style was incorporated into commercials, or vice-versa, or whether both video forms took their collective entrance cues from a third source. The study also did not provide the definitive roster of music video style; as the form matures, other stylistic elements will emerge. However, this study did provide evidence that particular elements of music video style have been circulated among television commercials. The study also provided additional evidence that the executional style of commercials and other television forms of television programming can be dissected and examined. The study was primarily descriptive and proto-typical in nature. Hopefully, the study will serve as a baseline and stimulus for updates and the study of execution styles in the 1990's.

References

A word about the Clio awards. (1991) (p. 2). New York, N.Y.: Clio Awards.

Abt, D. (1987). Music video: Impact of the visual dimension. In J. Lull (ed), Popular Music and Communication (pp. 102-103). Newbury Park, CA: Sage.

Alsop, R. (1987, April 16). Forget the jingles and jokes in these 'cinema verite' ads. The Wall St. Journal, p. 33.

Arens, W.F. (1990). [Music video production techniques]. Unpublished interview.

Armer, A.A. (1986). Directing television and film (p. 307). Belmont, CA: Wadsworth.

Aufderheide, P. (1986). The look of the sound. In T. Gitlin (Ed.) Watching television, New York, N.Y.: Pantheon.

Baldwin, H. (1990). How to create effective tv commercials (p. 21) Lincolnwood, IL: NTC Business Books.

Baxter, R. L., DeRiemer, C., Landini, A., Leslie, L. & Singletary, M.W. (1985). A content analysis of music videos. Journal of Broadcasting & Electronic Media, 29 (3) 333-340.

Block, C.E., (1972). White backlash to negro ads: fact or fantasy? Journalism Quarterly, 49 258-62.

Brown, B, Gaillard Jr.,. R. & Shackelford, L. (1989, December 13). On and off the charts. Washington Post, p. A22.

Burke Marketing Research, Inc. (1978). The effect of environmental and executional variables on overall memorability. Cincinnati: Author.

Caplan, R.E. (1985). Violent program content in music video. Journalism Quarterly, 62:146-152.

Cohn, F. (1989, May). Talking to tv's children. Corporate Video Decisions, p. 11.

Dominick, J., Copeland, G., & Sherman, B. L. (1990). Broadcasting/cable and beyond (p. 60). New York, N.Y.: McGraw Hill.

Entertainment This Week, (1990, September 15). National Broadcasting Company, WTWO, Terre Haute, IN.

Ernst, S.B. (1980). A feature analysis of Clio-winning ads. Journalism Quarterly, 57, 321-24.

Fry, D.L. & Fry, V. (1987). Some structural characteristics of music television videos. The Southern Speech Communication Journal, 52 159-174.

Gagnard, A. (1989). Elements of timing and repetition in award-winning tv commercials. Journalism Quarterly, 66 965-969.

Gagnard, A. & Morris, J. (1988). Clio commercials from 1975-1985: An analysis of 151 executional variables. Journalism Quarterly, 65, 866.

Gehr, R. (1983). The MTV aesthetic. Film Comment, 19 (4) 40.

Gitlin, T. (1986). We build excitement. In T. Gitlin (ed.) Watching Television (p. 137)-161). New York, N.Y.: Pantheon.

Gunderson, R. (1985) An investigation of the effects of rock music videos on the values and self-perceptions of adolescents (Doctoral dissertation, United States International University, 1985). Dissertation Abstracts International, 46/07A p. 1875.

Hollywood goes to the movies. (1984, August 6). Newsweek, p. 74.

Horovitz, B. (1988, November 29). It's sometimes hard to tell differences between a music video and an ad. Los Angeles Times, Sec IV, p. 6.

Horovitz, B. (1988, June 28). Public drawn to 'splash of color' ads that make products stand out. Los Angeles Times, p. IV, 6.

How MTV has rocked television commercials. (1989, October 9). The New York Times, p. C6.

Hugonnet, M.J. (1986) An experimental study of rock video's impact upon the attitudes and values of normal and emotionally disturbed adolescents (Doctoral dissertation, The American University, 1986). Dissertation Abstracts International,47/12B p. 5056.

Hume, S. (1986, March 31). Ken walz reels in video. Advertising Age, p. 5,7.

Johnson, S. (1991, May 5). Soft drinks and the hard sell. The Chicago Tribune, p. 2-1.

Kalis, P. and Neundorf, K. (1989). Aggressive cue prominence and gender participation in mtv. Journalism Quarterly, 66 148-154.

Kinder, M. (1984). Music video and the spectator: Television, ideology and dream. Film Quarterly, 38 2-15.

Krippendorff, K. (1980) Content analysis: An introduction to its methodology. (p. 138). Beverly Hills, CA: Sage.

Laufer, A. (1987, May 18). Music video's unspoken influence. Backstage, p. 1.

Lehrman, C.K. (1985, October). Music videos come of age. Public Relations Journal, 813.

Leonard, J. (1985, February 25). State of the art: The cool heat of "miami vice". New York, pp. 39-41.

Lincoln, Y. S. & Guba, E.G. (1985). Naturalistic inquiry. Beverly Hills, CA: Sage Press.

Lipman, J. (1991, February 12). MTV style abandoned by many shops. Wall Street Journal, p. B6.

Local stations moving to 24-hour music video. (1984, September 4). The New York Times, p. C6.

Lull, J. (1987). Popular music and communication: An introduction. In James Lull (ed.) Popular Music and Communication (22-26). Newbury Park, CA: Sage.

McCollum/Speilman/and Company (1976). The influence of executional elements on commercial effectiveness. Great Neck, N.Y.: Author.

McDonough, J. (1989, April 4). Rockin' in adland. Advertising Age, p.18.

McEwen, J. & Leavitt, C. (1976). A way to describe tv commercials. Journal of Advertising Research 16, 35-39.

Medoff, N.J. and Tanquary, T. (1986). Portable video: ENG and EEP (p. 104) White Plains, N.Y.:KIPI.

MTV fact sheet, (1990). New York, N.Y.: MTV Networks.

Ochiogrosso, P. (1984, July 31). Video dreams: MTV goes to the movies. Village Voice, p. 36.

O'Conner, J.J. (1984, July 1). Music video is here, with a vengeance. The New York Times, p. C2.

Ogilvy, D. & Raphaelson, J. (1982). Research on advertising techniques that work - and don't work. In Timothy B. Blodgett (ed.) "Ideas for Action," Harvard Business Review, 60 14-18.

Pareles, J. (1989, December 10). After music videos, all the world has become a screen. The New York Times, sec IV, p. E6.

Pollan, M (1985, July-August). The 'vice' look. Channels, p. 26.

Radio Recall Research, Inc. (1981). Characteristics leading to significant differences in recall rates. Holmdel, N.J.: Author.

Reid, L., Lane, W. R., Wenthe, L.S., & Smith, O.W. (1985). Methods of presentation used in clio-winning television commercials. Journalism Quarterly, 62 (3) 553-58, 691.

Rock videos become designer's new runways. (1984, August 13). Advertising Age, p. 3.

Rugh, C. (1990). [Corporate video applications]. Unpublished Interview.

Scott, W.A. (1955). Reliability of content analysis: The case of nominal scale coding. Public Opinion Quarterly, 19, 321-325.

Sherman. B. L. and Dominick, J.R. (1986). Violence and sex in music videos: TV and rock 'n' roll. Journal of Communication, 36 (1) 79.

Stewart, D.W. & Furse, D.H. (1986). Effective television advertising: a study of 1000 commercials. Lexington, MA: Lexington Books.

Stratton, C. (1991, May). Top of the pop. Millimeter, p. 51.

Vincent,R.C. (1989). Clio's consciousness raised? Portrayal of women in rock videos, reexamined. Journalism Quarterly, 66 155-160.

Vincent, R.C. Davis, D.K. and Boruszkowski, L.A. (1987). Sexism on mtv: The portrayal of women in rock videos. Journalism Quarterly, 64 750-755.

Walker, J.R. (1987). How viewing MTV relates to exposure to other media violence. Journalism Quarterly, 64 756-763.

Williams, M. (1989, December 13). MTV as pathfinder for entertainment. Washington Post, pp. A1, A20-22.

Wimmer, R.D., & Dominick, J. (1987). Mass media research, (2nd ed). (p. 184). Belmont, CA: Wadsworth.

Whipple, T.W., & Courtney, A.E. (1980). How to portray women in tv commercials. Journal of Advertising Research, 20 53-60.

Young, K.J. (1987). The effects on music video violence on the aggression level of emotionally disturbed adolescents. (Masters thesis, Western Michigan University, 1987). Masters Abstracts International, 26 /03 288.

Zettl, H. (1990). Sight, sound and motion (2nd ed.) Belmont, CA: Wadsworth.

Appendix

Operationalized Definitions for Music Video Attributes: Instructions to Coders

13-15. Number of Cuts: A cut occurs when there is an instantaneous change from one picture to another. For analysis and comparison, the coders will take a frequency count of the number of cuts per spot.

16. Jump Cuts:

A **jump cut** is created when a cut is made from one camera to another without the requisite change of shot composition or angle, or when there is any jarring cut which ignores the pattern of wide shot-medium shot-close-up (i.e.., from an extreme long shot to extreme close-up; or from any shot to any extremely similar shot).

17. Cuts On Moving Camera:

A cut made before the completion of any of the following: A **pan** (camera is stationary, but follows action by turning the camera head left to right or vice versa); a **tilt** (same as pan, but camera head motion is up and down); a **truck** (camera mounted on a dolly actually moves with action left and right); a **dolly** (again, camera is actually moving toward the subject or away); a **zoom** (camera is stationary, but lens is manipulated to bring viewer close or farther away from the action, magnifying or diminishing a part of the image at the same time).

18. Music/Video Montage:

The use of metric, analytical or idea comparative montages, where there is video, and audio (i.e., music or sound effects) and but no voice-over or dialogue from within the spot, for more than 05 seconds. (NB: The time parameter excludes the quick comparison "ideal" state that many commercials use for a "before and after" demonstration of the benefits of their product.

19. Matted Visuals: Any occurrence of the visual superimposition of persons, objects or places into the ongoing action within the spot, although the superimposed items or subjects are not part of the action, in a "seamless" manner.

20. New Wave Graphics: Any use of graphics embodying poster-like visuals, high symbolism, or any bold graphics in bright colors, that violate traditional rules concerning height and placement on the screen.

21. Altered Motion: Any use of slow motion within the spot for reasons of creating a "textural" or dream-like state within the narrative, as opposed to using slow motion for demonstration purposes; or conversely, any use of speed manipulation of medium (either film or video) or compression to achieve a "speeded-up" state.

22. Framing/Lens Distortion:

Any camera composition where the camera angle is not shot straight on, or where the camera is not held steady or is tilted or canted in any manner; and any use of distortion from special lenses (e.g., a "fisheye" lens).

23. Chroma Distortion: Any shot that is in monochrome (of any color); use of shots mixing color and monochrome, use of natural lighting, and use of subdued colors.

24. Perspective: Over use of extreme close-ups; or usage of extreme close-ups or any other shot out of the normal sequence of the field of view.

25. Polarized Images: Any use of polarized or solarized (negative) photo image.

26. Use of Pop Music:

Any intentional use of original and known pop, rock, soul, urban, country and western, bluegrass, rap, or jazz melodies that are used with commercially rewritten lyrics (i.e., California Raisin Grower's use of "Heard It Through the Grapevine" or Sunkist Orange Growers using "Good Vibrations") or any non-revised usage of intentionally recognizable songs (i.e., Nike Footwear using the Beatles' "Revolution."

27. Music in Foreground: Any music featured in the foreground, rather than background of the spot.

28 Other Cams In Shot: The visual inclusion of any cameras or other production equipment in operation in the shot.

29. Self Reflexive References:

Any references to television either visually (by showing television sets within the shot) or verbally (by making verbal references to television in general, other television shows or commercials).

30. Intertextual references: Any reference to media other than television, either by use of elements of audio (dialogue, music, sound effects) or visually.

31. Amateur appearance: The use of grainy film stock, or the inclusion of splicing edges, dirt streaks and/or 8mm sprocket holes to suggest the "home movie" look.

Notes

1. The primary steps in the field of view have traditionally been as follows: the establishing shot, the long shot, the medium shot, the close-up and the extreme close-up.

2. There are also attributes of music videos that are **not** on this list, such as animation and split screens. Animation (either hand-drawn, computer driven, rotoscope, photographic, claymation, etc.) has a television history that predates music videos by more than forty years. While some music videos utilize animation for the full length of their presentation (e.g., Dire Straits, "Money For Nothing"), quite a number of music videos use it in a segmented manner, either alone, or in combination with other elements. Split screens are used in a similar manner.

3. The editing style which predominated in the later episodes of "Hill Street Blues" combined several elements of music video style, including slow motion, freeze frames, and compressed video (missing frames) to choreograph stunning sequences involving the shooting of police officers in the line of duty.

4. "On-air promotions" is a broadcasting term that now universally refers to self-promotion for any network or station, irrespective of the mode of transmission or delivery.

5. "Not long ago, video or film editors considered a jump cut as an aesthetic mistake and immediately discarded it. Now we have accepted the jump cut as part of our aesthetic arsenal. It was made acceptable by people who edit news interviews. Because of constant deadline pressures and demands for ever shorter running times for news items, the videotape editor eliminated most of the interview except for a few highlights and then simply strung the remaining shots together without concerns for the resulting jump cuts. Eventually, we accepted the spatial jumps and translated them accurately into time jumps..."(Zettl, p. 290).

6. It should be noted that music videos were not invented by MTV. In fact, they are not particularly an American art form, but rather the hybrid offspring of several parents. According to Aufderheide, music videos can trace their lineage back to the Max Fleisher cartoons of the 30's and 40's, which were tightly edited to the music of Cab Calloway, Louis Armstrong and others (Aufderheide, 1986, p. 114). Pareles credits other sources: "The song-length juxtaposition of music and pictures has roots in Walt Disney's 'Fantasia' and song and dance numbers in movie musicals. Rocks' visual side was fully exploited in movies, from Elvis Presley in 'Jailhouse Rock' to the Beatles in 'A Hard Day's Night'. By the late 1970's, record companies regularly produced

promotional films or videotapes to give musicians exposure beyond their usual touring circuit" (Pareles, 1989. p. E6).

7. There has always been a high degree of imitation in the history of television programming, going back to the medium's earliest days. The prime time schedules of the three networks from 1960-1989 illustrate this process. For example, when the television show M*A*S*H--about a group of surgeons in a mobile Army surgical hospital during the Korean War--became a ratings success on CBS, NBC threw **its** helmet into the ring by introducing a show about Korean-War Army **nurses.** When the film Animal House became a blockbuster hit in 1978, all three networks sensed a trend and rushed to create series about circa-1960 fraternity houses and college life. NBC even bought the rights to the title "Animal House" and signed up several of the movie's young actors to star in the series. CBS and ABC both followed with **their** Animal House clones. This pattern was repeated a decade later, when the mid-eighties' success of the **Bill Cosby Show** encouraged another network to attempt a cloned program starring Flip Wilson.

8. There is, of course, a counter-psychology that works with this approach: anyone who belongs to a cohort outside of the targeted age group, who desires to be seen either **as** a member of that age group or as a person possessing characteristics of that age group (i.e., young people who want to look older, or older people who want to look younger) will be attracted to the product as well.

9. Thus pointing out, in light of Zettl's earlier comment concerning the (average) viewer's ability to "handle" the density created by such a frenetic pace, that everything is relative. A juvenile raised on MTV can probably handle this type of pacing better than a typical adult over age 40.

10. The music video format is also a format that is still somewhat infused with the tradition of adolescent rebellion and anarchy associated with rock music. Hence, as a new, "anti-format" style, it might refuse to accede to its own rules and not include **any** of the attributes mentioned.

11. According to the Long Beach (CA) Museum of Art (creators of a retrospective exhibit called "The Art of Music Video" on loan to museums throughout the U.S.), the record number of cuts for music videos is considered to be "Peace Sells, But Who's Buying" by the heavy metal group Megadeth, featuring 1000 edits in a four-minute piece.

12. These comparisons involved means of the number of cuts. It is entirely possible that even the slower videos had internal segments that contained the frenetic cutting pace that is more common today. It is not clear, also, whether they were looking at :30 or :60 spots, whether the spots were local or national in

origin, etc. Any and all of these factors could have affected the means of the cuts per minute observations.

13. In Ernst' study, the ratio of U.S. to international spots was 31:18 in 1976 and 27:18 in 1977.

14. Specifically, Stewart & Furse reported problems with: the reliability of executional coding; the validity of recall measures employed; the lack of thorough examination of relationships between executional variables; and the possibility of contamination by intervening variables.

15. Actually getting copies of the awards proved to be an arduous task due to disorganization and a general lack of both cooperation and purpose on the part of the CLIO organization itself.

16. The CLIO awards are named after Kleo, one of the seven muses of Greek mythology. Kleo's primary role was to proclaim great deeds.

17. Of the studies reviewed which employed Scott's Pi as a coefficient of agreement between two coders, Baxter, et. al., (1985) found 82% to be acceptable; Sherman and Dominick got a range of 80-98%, with agreement in a range of 82-88% on the majority of the coding decisions; and Kalis and Neundorf reported a range of 77% on some items, to 100% on others. (The latter category included easily counted items such as the number of cuts in a video clip).

18. "Shakicam" is a cinema verite technique in which the camera is hand held, without mechanical support, producing unstable, shaky framing. This was operationalized in this study as a shot with non-standard camera framing, an element of static visualization.

VITA FOR

PETER R. GERSHON

EDUCATION

Ph.D.	Mass Communication, Indiana University, expected August 1991
M.S.	Broadcasting, Brooklyn College, January 1981
B.A.	Sociology, Boston University, May 1973

TEACHING EXPERIENCE

1988-1991 **ASSISTANT PROFESSOR**
INDIANA STATE UNIVERSITY, Communication Dept.

Courses Taught:
- Ethics in Media
- Advanced Television Production
- Fundamentals of Television Production
- Writing for the Broadcast Media
- Broadcast Programming
- Broadcast Criticism
- Survey of Broadcasting
- Broadcasting Performance

1986-1988 **LECTURER**
INDIANA UNIVERSITY, Dept. of Telecommunications.

Courses Taught:
- Producing Drama for Television
- Field TV Production & Video Editing
- Fundamentals of Television Production

1985 **ADJUNCT LECTURER, NEW YORK CITY.**

Hunter College (CUNY):	Television Production
N.Y. Institute of Tech.:	Television Production (Graduate & Undergraduate)
College of Mount Saint Vincent:	Introduction to Public Relations

1982-1984 **ADJUNCT LECTURER, BROOKLYN COLLEGE (CUNY):**

Courses Taught:
- Introduction to Mass Media
- Survey of Broadcasting

1976-1978 STONEWALL JACKSON HIGH SCHOOL, MANASSAS, VA.

Taught in Experiential Education Program for High School Students.

1975-76 COMMACK NORTH HIGH SCHOOL, COMMACK, N.Y.

Taught American History.

RESEARCH AND PUBLICATIONS

Gershon, Peter R.: Music Videos and Television Commercials: A Comparison of Production Styles Ph.D. Dissertation.

Gershon, Peter R., The Impact of Music Videos on Television Production Style, 1975-1990. Presented at the Central States Communication Association, Chicago, Il, April 1991.

Gantz, Walter; Abrams, Joyce; Yoo, Euison; and Gershon, Peter R.: **"Safety in the Car: Attitudes and Behaviors of Adolescents Concerning Seat Belts and Drinking and Driving."** Presented to the American Association for Public Opinion Research annual conference, St. Petersburg, Florida, May 1989.

Gantz, Walter, Abrams, Joyce; Dawson, Robert; Dupagne, Michel; Gershon, Peter R.; Gomez, Blanca; Venkatesh, Murali; and Yoo, Euison: Safety in the Car: Adolescents and In-School Curricular Efforts Concerning Seat Belts, Drinking and Driving. Published by the Division of Traffic Safety, Indiana Department of Highways, September 1988.

Gershon, Peter R.: **Ethics and Social Science Experimentation.** Presented at AEJ Mini Conference, Indiana University, April 1986.

Auster, Albert; Bernee, Andrea L.; D'Arienzo, Sr. Camille; Gershon, Peter R.; Lichtenstein, Allen; & Rodman, George: **Instructor's Guide,** Mass Media Issues by George Rodman (SRA, Chicago, IL) 1984.

ADMINISTRATIVE AND PRODUCTION ACTIVITIES

INDIANA UNIVERSITY, Department of Telecommunications: STUDIO SUPERVISOR, 1986-1987. In charge of television and audio studios, field production area, post-production suites and liaison with engineering and repair facilities.

EXECUTIVE PRODUCER: In charge of production of the following original teleplays: "Eureka" and "The Waiting Room" (1988).
"The Sweet Bye & Bye" and "Sacrament" (1987). "Chicago Blue", "A Man of the Eighties" and "Two Scoops: Personal Matters" (1986). All aired on **Made in Bloomington** Series, WTIU, Channel 30, Bloomington, IN.

COORDINATING PRODUCER: I.U. On Location (1985). Weekly news and feature show produced by students, and airing on WTIU.

DIRECTOR (1988-1990) Directed live studio breaks for WTIU annual membership drives.

PRODUCER/DIRECTOR
"What Kind of State Do We Want?" for Public Policy Consultants, Bloomington, IN. (February 1988). Directed promotional video concerning the viability of legalized gambling in Indiana.

PRODUCER/DIRECTOR/WRITER
"HEARTEAM", Bloomington Hospital, Bloomington, IN. (October 1987) Wrote, directed and produced promotional video for Hospital's Cardiac Rehabilitation Program. This promotional is shown daily on the Hospital's in-house channel and has doubled enrollment in the Cardiac Rehab Program.

PRODUCER
Indiana Symposium On Legalized Gambling, Indianapolis, IN. (January 1987) Produced Multiple-Camera, Live, Remote Video Production.

ASSISTANT PRODUCER/ SECOND UNIT DIRECTOR New York, N.Y. (May-June 1986) N.J. Sambul & Co., Producers. Line Producer for Live, Global, Audio-Video Teleconference for The Chase Manhattan Bank, N.A., with 12 international sites. Produced videotaped inserts.

PRODUCTION COORDINATOR
Chase Manhattan Bank, N.A., New York, N.Y. (January 1984 -June 1985) Freelance Production Services. Production Coordinator for live video teleconferences; Asst. Producer, Customer Markets Orientation Series; Production Coordinator, International Area Annual Review.

RESEARCHER
President Films, Ltd., New York, N.Y. (January-May 1983)
Research for NBC's mini series Kennedy. Primary research and historical design on episode II: "Civil Rights". All episodes: secured archival and stock footage; fact-checked script for liability; did continuity breakdowns; and obtained copyright permissions.

PROMOTIONS MANAGER
Cablevision Program Services Corp., Woodbury, N.Y. (1981-1982)
Coordinated on-air promotions for regional, 50,000 subscriber classic film service (Now satellite delivered and known as **American Movie Classics**). Hired and supervised staff; budgeted, wrote, and produced on-air promos and marketing tapes. Created new on-air look with animation, graphics and music.

PRODUCTION ASSISTANT
WNET/13 New York, N.Y. (1981)

American Playhouse: Script breakdown, location scouting, secured permits & facilities. Compiled editing logs during shooting. Supervised 3/4", 1" & 2" computerized editing and sound mixing.

Great Performances: Program packaging for PBS- Five Decades By Irwin Shaw; The Shakespeare Plays; and The Hallmark Hall of Fame.

Issues for the Eighties: [Education Division/WNET] Supervised post-production and compiled footage for issue-oriented shows for use in secondary schools.

PRODUCTION ASSISTANT, FREELANCE New York, N.Y. (1980-1981)

Twentieth Century Fox	Author, Author
Southern Pictures Ltd.	Alberta Hunter: Live at the Cookery
WNET/13	WNET Gala of Stars '81
WNET/13	Great Performances
WNET/13	Rhapsody & Song [**Emmy Award Winner**]

SUMMER RELIEF ENGINEER, AIR OPERATIONS
WNJU-TV, Newark, N.J. (May-August 1980)
Tape Operator; Camera Operator; and Technical Director.

WRITER, PRODUCER AND DIRECTOR
Brooklyn College TV Center, Brooklyn, N.Y. (1979-1981)
Brooklyn College Presents. Series aired on public television station WNYC-TV, New York, N.Y.

SERVICE ACTIVITIES

INDIANA STATE UNIVERSITY I.S.U. Representative to Indiana Higher Education Telecommunication System [IHETS] (A statewide distance education program), Utilization Committee 1988-91.

Reviewer for **Telecommunications-An Introduction to Electronic Media, 4th Edition**, by Lynne S. Gross (William C. Brown Publishers, Dubuque, IA) 1990

Reviewer for **Basic Broadcast Copywriting** by Charles Rasberry (William C. Brown Publishers, Dubuque, IA,) 1989-90.

Reviewer for **Video Field Production** by Ron Whittaker (Mayfield Publishers, Mountain View, CA) 1989.

Advisor to Alpha Epsilon Rho, National Broadcasting Honor Society. 1988-1990.

INDIANA UNIVERSITY
Advisor, **Telepro** (Student Production Organization) 1987-88.
Faculty Search Committee 1986-1987.
Coordinator: AEJ Mini-conference, April 1986.

BROOKLYN COLLEGE Panelist: Seminar on Movie Production: "The Creation of NBC-TV's Kennedy", Fall 1983.

MEMBERSHIPS

International Television Association (ITVA);
Speech Communication Association;
International Brotherhood of Electrical Workers.