



Music Video

Time
And
Relative
Dimensions
In
Space

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Music Video T.A.R.D.I.S

- With a chameleon-like appearance and porous borders, music video is a hybrid and transitory audiovisual form that travels across mediums, genres, time and space
- Far from serving merely as light entertainment or a marketing tool, music video also functions as a kind of TARDIS – a vehicle for the representation, performativity and transit of diverse identities and complex signifiers that bleed into our daily lives.



Music video in transformation

- New digital technologies, along with networking and file sharing capabilities, have enabled previously unconsidered production practices and *collaborative assemblages*.
- These developments have formed suitable conditions for *remediation*, and for the activation of *participatory cultures*.
- The production of music video is now complicated by alternative models of *dispersed authorship*, and increased participation in the production process by fans and uncommissioned video artists

Key concepts

- Remediation
- Transmedia storyworlds
- Dispersed authorship
- Participatory cultures
- Intertextuality
- Collaborative assemblage
- Diaspora, exile, migration, alienation

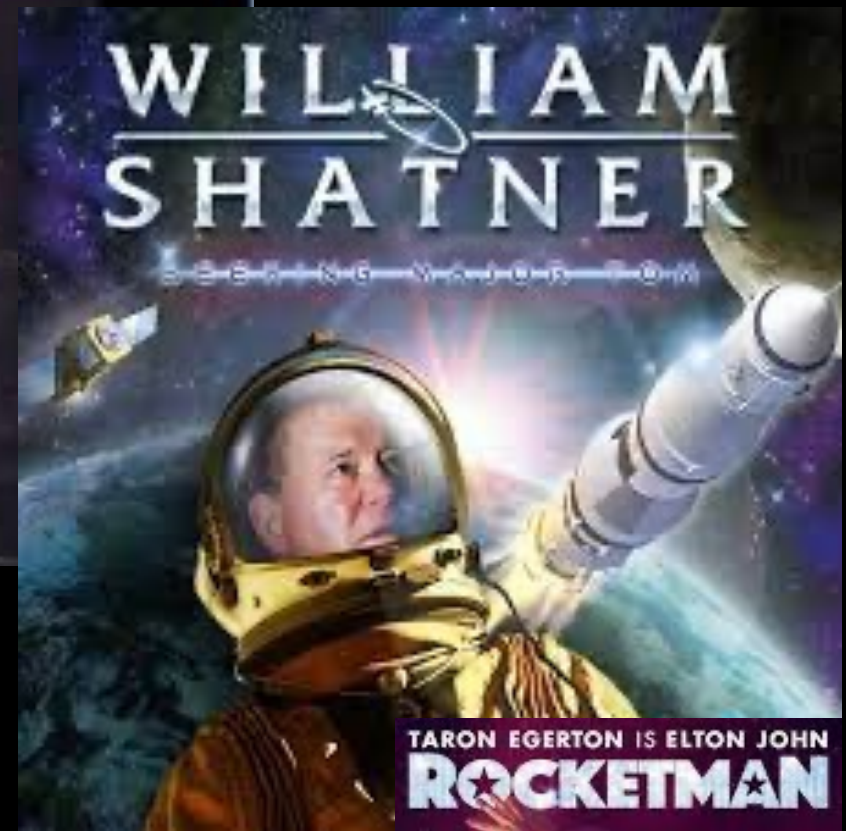


Related publications

- Perrott, L (2019) 'Accented Music Video: Animating Memories of Migration in 'Rocket Man', *Music, Sound and the Moving Image*, 13(2): 123-146
- Perrott, L (2020) The Animated Music Videos of Radiohead, Chris Hopewell and Gastón Viñas: Fan Participation, Collaborative Authorship and Dialogic Worldbuilding. In *The Bloomsbury Handbook of Popular Music Video Analysis*, Edited by Lori Burns & Stan Hawkins, Bloomsbury: New York: 47-68.
- Perrott, L (forthcoming, 2022) 'Travelling Music Video Meets Musical Documentary: Charting the transit of *Poi-E* across time, genres and cultural space'. In *Travelling Music Videos: Platforms, Interventions, Extensions*, Edited by Mathias Bonde Korsgaard & Tomáš Jirsa, Bloomsbury: New York.
- Perrott, L (forthcoming, 2022) *David Bowie and the Expansion of Music Video*, Bloomsbury: New York.

Tracing the travels of *Space Oddity* - dispersed authorship, time & space

- 1969 – Dir [Malcolm J Thomson](#) for *Love You Till Tuesday* Promotional Film (shot in London)
- 1969 – Song [broadcast on BBC](#) to accompany shots of the Apollo 11 moon landing (UK TV, 20.07.1969)
- 1972 – Dir [Mick Rock](#) (shot in New York)
- 1979 – Dir [David Mallet](#) (shot in London, released on Kenny Everett TV show)
- 2015 – performed & recorded by Commander [Chris Hadfield](#) (on board the International Space Station)
- 2017 – Acapella cover; video directed by [Søren Lundvall Danielsen](#) (shot in Copenhagen, Denmark)
- 2019 – Dir [Tim Pope](#)
- 2019 – performed by [Kingston University Stylophone Orchestra](#), producer [Tony Visconti](#), Dir [Leah Kardos](#) (London)
- 2019 – Fan-edit ‘All them Space Oddity Videos Edit’ by YouTuber [diasopop](#)
- 2020 – performed as a digital youth chorale by the [Silverlake Conservatory of Music Choir](#), producer: SJ Hasman (GMA Digital, LA)



Tracing the travels of *Rocket Man* - dispersed authorship, time & space

- 1972: Song written by Bernie Taupin; composed/performed by Elton John
- 1978: Covered by *Star Trek's* William Shatner, performed at *1978 Science Fiction Awards*
- 1990: Song covered by Kate Bush – Reggae style UK TV performance (Wogan, BBC1)
- 2011: Covered/recorded by William Shatner for his studio album *Seeking Major Tom*
- 2018: Mash-up recorded by Young Thug, for his song *High*
- 2017: First official music video released, dir by Majid Adin and Stephen McNally



A stylized, glowing rocket ship is the central focus of the image. The rocket is a vibrant orange-red color with a bright white light emanating from its top. It is positioned vertically, with a small, white, humanoid figure standing on a platform at its base. The background is a dark, industrial environment with silhouettes of structures and a purple and blue color palette. The overall atmosphere is mysterious and futuristic.

Rocket Man (2017) music video by Majid Adin and Stephen McNally

Directed by Majid Adin and Stephen McNally, this animated music video reimagines the lyrics to the song 'Rocket Man' by visually telling the story of Adin's migration from Iran to the United Kingdom during the 2015 refugee crisis in Europe.

Adin and McNally's music video builds upon accrued associations with space travel and alienation, which are interlaced with the cultural memories accumulated around 'Rocket Man'.

Majid Adin's story of exile & migration



Elton John Rocket Man - song by Elton John (1972). Music video directed by Majid Adin & Stephen McNally (2017)

Collaborative assemblage, intertextuality & heteroglossia



Migration, exile and diaspora



Exilic identity – alienated & falling through space





Alienation – a flexible & resilient concept

A person in a spacesuit stands on a dark, rocky surface, looking up at a large, glowing celestial body. The body is surrounded by a bright, ethereal ring of light, and the scene is set against a dark, starry background. The text "Accented Music Video?" is centered in the upper half of the image.

Accented Music Video?

Accented cinema “derives its accent from its artisanal and collective production modes and from the filmmakers’ and audiences’ deterritorialized locations [...] if in linguistics, accent pertains only to pronunciation, leaving grammar and vocabulary intact, exilic and diasporic accent permeates the film’s deep structure” (Naficy 2001, p.23).

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References and sources for further reading on the topics covered in this presentation

Jenkins, Henry (2006) 'Convergence Culture: Where Old and New Media Collide, New York: New York University Press, 95-6.

Perrott, Lisa (2019) 'The Animated Music Videos of Radiohead, Chris Hopewell and Gastón Viñas: Fan-participation, Collaborative Authorship and Dialogic World-building'. In L. Burns and S. Hawkins (eds.) *The Bloomsbury Handbook of Popular Music Video Analysis*, New York: Bloomsbury.

Perrott, Lisa (2019) 'Accented Music Video: Animating Memories of Migration in 'Rocket Man''. *Music, Sound, and the Moving Image*, 13 (2): 123-146.

Perrott, Lisa (2021) "Experimental Animation and the Neosurrealist Remediation of Popular Music Video". *Animation Practice, Process and Production*, Vol. 8 (in publication), view draft article at this link:

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Perrott, Lisa (2019) "The Alchemical Union of David Bowie and Floria Sigismondi: 'Transmedia Surrealism' and 'Loose Continuity'". In Carol Veranllis, Holly Rogers and Lisa Perrott (Eds.) (2019) *Transmedia Directors: Artistry, Industry and New Audiovisual Aesthetics*, Bloomsbury Academic: New York, pp.194-220.

Ryan, Marie-Laure (2014) *Storyworlds Across Media: Towards a Media-Conscious Narratology*, edited by Marie-Laure Ryan and Jan Noel Thon, Lincoln, N.E: University of Nebraska Press, pp: 25-49