

**Playing for Change: the Crystallization of Time, Space and Ideology in a Music Video from
Around the World**

By

Eric Dicaire

A thesis submitted to the
Faculty of Graduate and Postdoctoral Studies
in partial fulfillment of the requirements
for the degree of

Master of Arts in Communication

Supervisor: Boulou Ebanda De B'éri
In the Department of Communication
University of Ottawa

© Eric Dicaire, Ottawa, Canada, 2019

Abstract

Online music videos have become a space for new cultural articulations. These articulations differ from one video to the next, as each instance mobilizes a particular set of production practices aimed at a specific purpose. From a theoretical standpoint, it is therefore challenging to qualify the broad cultural significance of these media objects.

This thesis proposes a potential remedy to this issue, using a theoretical framework based on the theories of articulation, encoding/decoding, and crystallization to assess the cultural significance of an ideologically driven music video produced by Playing for Change—a not-for-profit organization with a mandate of uniting the world through music. These theories reveal how a cosmopolitan ideology is crystallized into the production practices of Playing for Change’s music video “One Love”.

Through this theoretical mobilization, I examine the plurality of identities distilled in the music video, since it functions as a political, economic, and ideological object. These identities are crystallized on multiple levels, leading us to question whether complex articulations of this type can ever fully be conceptualized. Ultimately, I argue that the burgeoning field of music video studies must continue exploring theoretical models in order to develop adequate tools for analyzing the various elements, including discursive constructions, which characterize these complex, yet valuable, cultural objects.

Table of Contents

Introduction.....	1
Research Questions	5
Thesis Outline	7
Literature Review	8
What is a Music Video?	9
From Beatlemania to MTV.....	9
24-hour Musical Coercion.....	11
Music Video’s Death and Resurrection.....	12
Theoretical Frameworks	16
Encoding/Decoding as a Theory of Articulation.....	17
Theorizing Culture and Ideology	21
People-centered ideologies	23
Structures of dominance	26
The author as activist	29
Structural anthropology	30
Combining two paradigms.....	32
The Political Economy of Cultural Production.....	34
The Limits of Encoding/Decoding.....	34
The Crisis of Ideology.....	35
Bridging the Gaps with Deleuze	36
Playing for Change.....	40
Methodology	43
A Brief History of Social Semiotics.....	44
The Method of Multimodal Social Semiotics	46
The Pros and Cons of Social Semiotics	48
The Method of Articulation.....	50
Multimodality, Articulation, and Crystallization	50
Beginning and Audiovisual Analysis.....	52
Musical elements	54
Visual elements.....	57

Linguistic elements	57
Data Collection and Analysis	60
Findings and Analysis.....	61
Musical Perspective, Classification Structures, and Lyrical Themes	64
Musical perspective	65
Classification structures	68
Musical Time and Symbolic Structures	74
Musical time.....	78
Symbolic structures and musical time	80
Crystallizing Time, Space, and Ideology	82
Discussion	83
Political Economic Processes.....	84
Politics, Economics, and Ideology	85
The Multiple Identities of “One Love”	86
Playing for profit.....	87
Contradicting identities.....	87
Levels of Crystallization	90
Limitations	92
Areas for Future Study	94
Conclusion	95
Appendix A.....	97
Appendix B	101
Appendix C	111
Appendix D.....	113
References.....	116

Introduction

Through an analysis of the music video “One Love” by Playing for Change (hereafter PFC), this study investigates how Gilles Deleuze’s crystallization theory, Stuart Hall’s Encoding/Decoding theory, and cultural articulation theory can be applied to reveal the cultural significance of music videos on YouTube. Indeed, “One Love” provides a strong example of how music videos have been reconfigured in recent years. It features powerful ideological, political, and economic articulations that complicate our ability to understand its relationship to the YouTube video platform. This articulation demands a new theoretical approach to better understand how “One Love” operates within an online context.

PFC is a not-for-profit organization that produces music videos with the goal of “uniting the world through music” (Playing for Change, 2017). They host their videos primarily on YouTube.com, an online video-sharing website owned by Alphabet Inc. On this website, almost anyone with an Internet connection may browse and watch videos free of charge. Users also have the option of creating a free account on the site, which allows users to upload their own videos as well as respond to videos by leaving “comments.” When a user uploads a video, it is automatically added to a “channel.” Channels are free, personalized webpages provided by YouTube to organize a user’s videos.

PFC created their YouTube channel in 2008 and August 2018, their channel featured 208 videos. PFC’s most popular series of music videos, entitled *Songs Around the World*, features international musicians hailing from various countries and cultures. In these videos, each musician is depicted performing alone, often outdoors, in different environments from one another. Their respective performances are then merged together through post-production editing techniques. The production practices of PFC’s video give the impression that the represented musicians and groups are performing together, in different places, but at the same time.

This thesis focuses specifically on PFC's video "One Love"—one of the most popular videos in the *Songs Around the World* series. As of November 2018, "One Love" has received over 40 million views, ranking third amongst the channel's most popular videos, which include "Stand by Me" (110 million views) and "Sittin' on the Dock of the Bay" (46 million views). While any of these videos would have been well-suited for this analysis, this thesis employs "One Love" as a synecdoche for the rest of the *Songs from Around the World* series. Due to the size and complexity involved in evaluating this type of media object, analysis of multiple videos would require time and resources that were simply unavailable for the purposes of this research.

PFC's "One Love" provides a striking illustration of how music videos have shifted in both form and function in recent years. During the 1980s, music videos featured prominently on television and they were exclusively produced by large music companies. For academics during this period, the production of a music video was inextricably linked to the promotion of a musical product. Music videos were therefore perceived as commercials made by record companies to sell an artist's new song or new album. Some academics from this time period also described music videos as being coercive in nature, being that they instilled a consumption mentality in their audiences.

By the 1990s, however, new scholarship encouraged researchers to think about music videos in new ways. Lawrence Grossberg (1993), for example, called upon academics to move beyond the somewhat superficial classification of music videos as mere commercial products. He suggested examining individual videos within wider historical and cultural contexts, in order to understand how a music video acquires significance within a particular culture or sub-culture at a precise moment in history. He argues that this is an important factor to take into consideration because the mutability of contexts ultimately defines the construction of meaning.

Indeed, a shift in the context of production around music videos today can be observed, particularly when compared with the context in which music videos originally gained popularity. Music videos have historically been produced exclusively by large music production companies and subsequently broadcast on television. However, inexpensive digital cameras and editing software have made music video production more accessible to independent musicians and other types of content creators. Online platforms—with YouTube being the most popular—have also made it easier for independent producers to share their content with audiences (Shaviro, 2017). Technological advances and increased accessibility have led to a body of online music videos that is large and diverse. And thus, researchers in music video studies face a vital question: what does it mean to produce a music video in the new digital era?

While prior conceptions of music videos as marketing products remained appropriate for a number of decades, Vernallis (2013) aptly points out that “none of this definition holds anymore” (p. 208). As she explains, music is often set to images in a variety of ways and for a myriad of purposes. Music videos can now vary in length, employ dramatic or comedic techniques and can be produced anywhere, from a lavish production studio to someone’s bedroom. This diversification within the field of music videos makes defining the genre a futile exercise. Beyond stating that “these are images set to music,” there few characteristics that can be used to cumulatively define this ever-evolving cultural phenomenon. As a result, it is necessary to reevaluate how we approach music videos as cultural objects.

To begin making sense of this sometimes-overwhelming body of music video content, some academics have employed a more restrictive approach. In a similar vein as Grossberg (1993), researchers such as Burns & Watson (2010), Carol Vernallis (2013), and Steven Shaviro (2017) have begun examining specific music videos and linking them to certain contextual factors. These studies highlight the potential usefulness of a theoretical framework that allows

for a more in-depth analysis of a music video, in order to better unravel its complex relationship with this new digital context.

PFC's "One Love" offers precisely the opportunity needed to explore the link between a producer's ideology, a music video's production practices, and the subsequent interactions with the ideological, political, and economic elements of its context. Such an analysis is indeed facilitated by the clear ideological message from which the production of "One Love" originates, that of uniting the world through music. Indeed, this is a declared humanist ideology, which as the theoretical frameworks mobilized in this research suggest, should have a direct connection to the production practices within the video. This communicated ideology, in turn, imbues PFC's video with additional significance within the context of YouTube.

Drawing on articulation theory, encoding/decoding theory, and crystallization theory, the cultural, political, and economic significance of PFC's video can be better established. The theory of articulation is particularly relevant to this study because it is a theory focused on the importance of context. As explored by Slack (2005), Hall (2005) and Grossberg (1992), this theory views cultural objects as the result of complex linkages between various contextual elements. According to this theory, a detailed understanding of these elements is integral to producing a comprehensive interpretation of a specific cultural object's nature and value. Furthermore, Stuart Hall's (1980b) *Encoding/Decoding* offers additional insight into the interactions that occur between a media object and one contextual factor of extreme significance: ideology. Although he argues that ideology plays an important role in how a media object achieves meaning, he does not address how a researcher might track the implications of ideological leanings on production practices or how a communicated ideology contributes to a media object's cultural significance.

To address this methodological lacuna, Gilles Deleuze's crystallization theory proves essential to this analysis of "One Love." Crystallization theory views cultural objects as a set of *actualities* and *virtualities* which interact with each other within a media object to create meaning. This thesis argues that "One Love" is indeed a crystallized media object that articulates the ideology of its producer, thereby positing that ideology should be present within every element of the production and thus impacting the overall experience of the video. Ideological influences should therefore be detectable through the deconstruction of PFC's crystallized music video in order to reveal its inner workings.

This thesis also argues that crystallization theory can help expose the subtleties and complexities of a media object's context. Through this lens, the politics, economics, and ideologies that surround PFC's music video can also be interpreted as actualities and virtualities. They interact with each other in a seamless blend, where one element is hardly distinguishable from the other. Used in tandem with articulation theory, this reveals the construction of a multi-faceted identity in PFC's video at this specific moment in history.

To perform my deconstructive analysis of PFC's music video, I applied the multimodal social semiotic method, which was particularly useful since it provided me with a set of concepts and terms that allowed for a more effective communication of my findings. This method also enabled me to draw on various literatures that were essential to identifying the key production practices in PFC's video, which I could then combine with the theoretical model outlined above.

Research Questions

Building on the aforementioned theories and the multimodal social semiotic method, I developed the following research question to guide my analysis of PFC's "One Love":

Q 1: How does PFC communicate its ideology of "uniting the world through music" in the music video "One Love?"

To answer this question, I posed the following sub-questions:

SQ 1: What semiotic resources are being articulated in the auidial, visual and lyrical modes of “One Love” respectively?

SQ 2: Do these articulated resources reflect PFC’s ideology on their own?

SQ 3: Do the resources reflect PFC’s crystalized ideology when articulated *together*?

These questions were designed to facilitate my deconstructive analysis of PFC’s music video. They also enabled a clear link to be established between the internal elements of the video and PFC’s external ideology.

I used various literatures in film and music studies to support my analysis. Van Leeuwen’s (1999) work *Speech, Music, Sound* provided a strong basis for identifying the semiotic resources in the music featured in the video, while Jewitt & Oyama (2011), Edgar-Hunt *et al.* (2015) and Van Leewen (2004) equipped me with the tools needed to conduct a semiotic analysis of the images in the video. To interpret the lyrics of PFC’s music video, I used Halliday’s (1978) *Language as Social Semiotic*.

Through the course of this study, I found that PFC’s ideology was indeed articulated through the actualities and virtualities of “One Love.” The music, images, and lyrics each consisted of several semiotic resources that reflected PFC’s ideology. Each resource also effectively reinforced the meaning of the other, thereby creating a crystallized media production.

The images, music, and lyrics in “One Love” articulated PFC’s ideology in a variety of ways. The music reflected PFC’s ideology of unity and togetherness by blending musical timbres into unified soundscapes, while the images depicted a “unified world through music” with representations of diverse musicians and environments. The lyrics also vocalized themes in unison of togetherness, cohesion and harmony. The intertwining of these elements effectively reinforced each other on multiple levels to represent the core tenets of PFC’s ideology.

These findings helped reveal the complex identity of PFC's music video. That being said, the meanings communicated in PFC's "One Love" also interact with the ideology, politics, and economics of YouTube. Each of these respectively contribute to "One Love's" identity as an ideological, political, and economic object. However, through the lens of crystallization theory, we find that these identities cannot be so easily distinguished from one another. It is impossible to accurately delineate borders between these different identities, thus demonstrating that the cultural significance of "One Love" involves interaction between all of these aspects. In other words, just as the economic function of "One Love" is linked to its political function, the political function is simultaneously connected to the ideological function, with the ideological function corresponding to the economic function, and so on. Each identity is interlinked and they interact with one another seamlessly, like the nodes of a crystal. This crystal is the essence of "One Love's" cultural identity.

Thesis Outline

In the following chapters, I will expand on the points outlined in this introduction. The first chapter explores the field of music video studies and the complexity of music videos as research objects. Following a brief overview of the history and development of the music video, existing research in music video studies will be evaluated before turning to the approaches needed for music video studies to move forward given the current state of the field.

The second chapter focuses on theoretical positions essential to the analysis developed in subsequent sections of this study. The theory of articulation as an analytical framework for understanding both *how* media objects are constructed and *why* they are constructed in this way are explored. I also review Hall's (1980b) theory of Encoding/Decoding as a conceptual tool for understanding the articulation of ideology within media objects. I explore how Hall (1980b)

deploys this notion of “ideology,” particularly through culturalist and structuralist paradigms within cultural studies. The limits of this perspective will also be considered, alongside Deleuze’s theory of crystallization, a theoretical model that allows some of the shortcomings of cultural theory to be addressed.

The third chapter focuses on the process through which PFC’s music video will be analyzed, more specifically, the multimodal social semiotic method. Touching upon its key components and its relevance to the other theoretical frameworks employed in this study, this section provides further detail on the underlying research questions that guide my work as well as the process underpinning my analysis of PFC’s music video.

The next chapter provides a detailed study of the key semiotic resources in PFC’s music video, how they reflect the organization’s ideology, how they interact with each other to convey PFC’s ideology and how these semiotic resources consolidate to create a crystallized media object.

The final chapter of this thesis focuses on “One Love’s” relationship with YouTube’s economics, politics, and ideologies, an affiliation that further complexifies the context surrounding PFC’s video. Indeed, this relationship adds an additional layer of meaning to PFC’s video that merits further discussion. The limits of this study will also be addressed along with areas requiring further research and investigation.

Literature Review

This chapter is structured in two broad sections. In the first part, I explore how my theoretical framework might be useful in the field of music video studies, beginning with a brief history of the music video as an art form, the context of its development, and how it has been

reconfigured in recent years. The challenges associated with analyzing music videos in the context of YouTube will also be touched upon in this section.

In the second part, I discuss how the theory of articulation, the theory of encoding/decoding, and the theory of crystallization can be combined to analyze music videos. I use the theory of articulation as my guide for understanding how a media object interacts with the context with which it is surrounded. Through this lens, I draw on Stuart Hall's (1980b) "Encoding/Decoding" to understand how culture and ideology is articulated into media objects, while also exploring some of the limitations of this perspective. From here, I propose Gilles Deleuze's theory of crystallization as a way of pushing our understanding of cultural objects and their surrounding contexts.

What is a Music Video?

Until recently, music videos were interpreted by academics as advertisements that would sometimes adopt avant-garde film techniques to promote an artist or a song. The medium's role has primarily been seen as an economic one, as they were designed to sell music produced by record companies. This notion came into question however as digital technologies gained prominence in the media form's production and dissemination. Increasingly, digitization has challenged the prevailing view of the music video as primarily an economic product. Since the music video has undergone a profound transformation, adequately theorizing music videos in this new context becomes challenging.

From Beatlemania to MTV. In *Money for Nothing*, Austerlitz (2007) traces the history of the music video and considers how music has been incorporated into various visual art forms. As he explains, there is a long history of artists incorporating music into visual media, with the earliest examples being those of live stage productions, including vaudeville shows or opera.

These live performances typically featured musical scores that were written specifically for a particular play. The music was also performed live, either by performers on stage or by a band next to stage, in order to create an audio-visual experience.

During the 20th century, music eventually found a place in the movie theater and on television. Like the stage acts that preceded these developments, film often featured musical numbers that were written exclusively for that production. It was only in the 1950s and '60s that more popular music became regularly used in film score. Films like *The Wild One* (1953), *Rebel Without a Cause* (1955), and *Jailhouse Rock* (1957) were among the first to feature popular music in their soundtracks (Austerlitz, 2007).

The 1960s brought with it the earliest examples of the modern music video. In 1964, the Beatles' *A Hard Day's Night* was the first to use popular music to "provide a wall-to-wall sonic carpet for the film" (Austerlitz, 2007, p. 17). Each song in the film was set to discrete scenes of sweeping images and psychedelic themes. Bob Dylan's film *Don't Look Back* from 1967 also featured a short music video clip, set to the song "Subterranean Homesick Blues." The music was set to a visual narrative, comprising of "equal parts avant-garde New York filmmaking and trademark Dylan detachment, as he literally and figuratively tosses away the words to his songs" (p. 21).

Both the Beatles' and Bob Dylan's music videos provide early examples of the avant-garde production practices that would become characteristic of the music videos of 1980s. The music videos of the '80s were known for their innovative and experimental, though sometimes disjointed visual narratives. Clear visual storytelling was often sacrificed for the sake of promoting the featured artist and music (Lynch, 1984). By this point, the marketing goals of music video financiers would often come into conflict with the creative ambitions of video

directors, though more often than not, the financiers would “win out” creatively, with final productions that resembled TV advertisements more than films (Lynch, 1984; Kaplan, 1987).

At this point in history, it is easy to understand why academics viewed music videos as having “an avowedly commercial agenda” (Railton & Watson, 2011, p. 2). Music videos had grown into big commercial products. By the mid-1980s, music companies invested millions into the genre in order to promote their artists. The growth of this industry was aided by the creation of MTV (Music Television)—a television station devoted to the broadcasting of music-related content. At its inception, this TV station would showcase popular music videos 24 hours a day (Kaplan, 1987; Shaviro, 2017).

24-hour musical coercion. Early academic research on this topic found that music videos, through their complex discourses and visual narratives, had a propensity for encouraging audiences to purchase musical products. Elizabeth Ellsworth, Margot Larson, and Albert Selvin (1986) were among the first to acknowledge the music video’s power to seduce its’ audiences. They found that the clips “manufactured consent” by appealing to the viewer’s “socially constructed fears and desires that lie beneath conscious awareness” (p. 57). Kaplan (1987) would later expand on this idea, explaining that this effect was wholly intentional and purposefully designed to sell a product.

For Ann Kaplan (1987), music videos were productions centered on this primary notion of *consumption*—they kept the spectator “in a state of unsatisfied desire but forever under the illusion of *imminent* satisfaction through some kind of purchase” (p. 12). This function was built into the music video from the very outset of its production. As she explains, record companies generally hired video directors with backgrounds in advertising instead of filmmaking, a choice that further contributed to the production of videos that resembled TV ads more so than creative films.

In 1993, however, Lawrence Grossberg called for researchers to move beyond the idea that music videos were solely commercial products. He argued that music videos are an important part of popular culture that must be studied in relation to their cultural contexts. He suggested that, in another time or place, or perhaps in another culture entirely, music videos might be used and interpreted differently, since the “music video exists within a range of social relationships: it is consumed, by different social groups, for specific reasons and in specific ways” (p. 160). Moreover, the practices of producing and consuming music videos come with their own “historical, intertextual and intermedial ties with other cultural forms” (p. 160).

In his pioneering research, Grossberg was particularly concerned with “how the music video fits into the changing shape and power of rock culture in the contemporary world” (p. 160). To delve into this unexplored topic, he examined the historical context of rock and roll music in terms of its political, economic, cultural, and ideological identities. His investigation revealed that the cultural significance of rock is “identifiable within the discourses and experiences constructed in and around the relationship between the rock fan and the music” (p. 173). This manifested itself through the visual aesthetics of rock music videos, as well as the cinematic representations of rock culture in popular movies. These discourses, of which the music is merely one part, all serve to produce the broader context of “rock culture.”

Music video’s death and resurrection. From the late 1990s to the mid-2000s, the context surrounding music video production was in flux. MTV slowly phased music videos out of its programming, which marked a sharp decline in the genre’s popularity. By 1997, while music videos could still be found on DVDs and other platforms, the music video had been largely abandoned by its primary mode of dissemination (Shaviro, 2017). During this time, music companies sharply reduced their interest and investment in the development of music videos (Edmond, 2014; Shaviro, 2017).

It was not until the founding of YouTube in 2005 that music videos found a new home. Edmond (2014) describes,

As music videos were being sidelined by the music and television industries, they were rapidly becoming integral to YouTube, MySpace and other online video aggregates and social media spaces (Edmond, 2014, p. 307)

Record labels have since made conscious efforts to produce and release videos on these new platforms (2014).

The proliferation of music videos on YouTube marked a shift in the economics of their production. These videos were historically produced solely as promotional pieces for individual songs, resulting in an indirect revenue stream; music videos acted as marketing tools for the sale of an artist's music elsewhere. YouTube, however, functioned differently; the online platform would pay video producers based on the number of viewers they attracted to the website. This had a direct implication for record companies, since this new structure meant that popular music videos could generate direct revenue (Edmond, 2014). YouTube therefore became an attractive platform, through which large music companies could disseminate big-budget video productions.

At the same time, YouTube also provided a space for independent producers to share their work. By the mid-2000s, inexpensive digital technologies made video production more accessible to smaller producers (Edmond, 2014; Shaviro, 2017). Independent artists could now create their own music videos, post them online, and their videos could compete for viewers against those of the large record companies (Edmond, 2014).

Music companies also grouped together to capitalize on the revenue structures of YouTube. Sony Music, Universal, and EMI joined together to create VEVO, a YouTube channel that hosts their content. Oh and Lee (2013) draw attention to the importance of this YouTube

channel in boosting revenue for music video companies. To date the YouTube channel has amassed over 500 million views (Vevo, 2018). It has also become common practice for music companies to co-opt “underground live musicians from around the world after they have garnered a large global audience on YouTube” (Oh & Lee, 2013). This represents an attempt often made by larger music companies to absorb the popularity of independent artists and reduce competition for ad revenue.

While it is evident that many videos on YouTube exist to generate revenue, it is difficult to extend this argument to *all* music videos. Although some music videos are still primarily used as marketing tools, this no longer appears to be the art form’s only function (Vernallis, 2013). Online music videos often feature popular music set to images for reasons that are not always immediately discernable. Some videos are indeed produced by record companies, while others are produced as parodies or are user-generated remixes of popular songs (2013). The fact remains that music videos seemingly operate in an infinite number of ways.

A number of questions emerge from this new context: what does it mean to make a music video on YouTube? How do we begin to make sense of this growing body of digital music videos online? Vernallis (2013) herself refers to the current digital media landscape, of which music videos are an important part, as a “media swirl”—further accentuating the complexity of the issue with which we are dealing. The challenge then is in understanding how the media swirl *works*.

Prior scholarship on music videos, including some outlined earlier in this chapter, examine this media form from political, economic (Ellsworth *et al.*, 1986; Kaplan, 1987), feminist, or racial perspectives (Railton & Watson, 2011). Others have attempted to link music videos to the rather new concept of the “digital,” a term that refers to digitization of music video production as much as dissemination. Shaviro’s (2017) meticulous study of 12 music videos

effectively reveals the innovative production practices made possible by digital technologies.

Vernallis (2013) also considers similar questions, though she extends the discussion to address the wider implications of these new practices.

And yet, both studies are confronted with their own specific limitations. On the one hand, Shaviro's (2017) work, albeit detailed and thorough, does not move far beyond deconstruction of the selected music videos. His work remains valuable for what it reveals about new digital media production practices and more than adequately fulfills his overall objective. Yet, a more detailed examination linking his corpus of study to the broader digital media landscape would have further enhanced his project. On the other hand, Vernallis' (2013) argues throughout her study that current production practices in *all* digital media, from user-generated Internet content to modern film and television shows, are to some degree rooted in the production practices of digital music videos. Unfortunately, this discussion is so broad in scope that, in her attempt to be exhaustive in her work, she leaves little space for any critical analysis of her propositions.

So then where does this leave us? Lawrence Grossberg made the case for a "radically contextual" view of music videos, calling on scholars to consider these objects in relation to the historical and social conditions that led to their production. As a scholar in cultural studies, he invites us to consider music videos as a set of articulations that brings together political, economic, cultural, and ideological elements into one media product. Grossberg's (1993) proposition emerged at a time when, as he saw it, music video studies were becoming ossified. He encouraged researchers to study the contexts surrounding music videos as a means of better understanding their cultural impact. He proposed that music videos represent articulations of various identities, which transforms them into "political objects of knowledge." To Grossberg, this means recognizing that music videos can perform multiple functions, depending on the context of their use. It also means acknowledging that the music video is merely one discourse

among many. In its own way, a music video contributes to a wider context that surrounds a particular genre of music, style, or aesthetics. Through this lens, Grossberg encourages researchers to move beyond the commercial definition of the music video in order to understand a video's discourses, ideologies, and processes of meaning production. This means understanding the points of connection and interaction between a music video and its context. This approach is worth revisiting in order to understand how music videos operate within the context of YouTube.

Theoretical Frameworks

Grossberg's (1993) proposed analytical approach stems from the cultural theory of articulation. This model provides a framework through which cultural objects can be examined within a variety of contexts and "provides strategies for undertaking a cultural study, a way of 'contextualizing' the object of one's analysis" (Slack, 2005, p. 113). "Context," in this case, refers to the conceptual structures that exist around a cultural object. These structures invariably influence how an object is formed and how it operates. As Grossberg (1992) explains,

Articulation is the production of identity on top of differences, of unities out of fragments, of structures across practices. Articulation links this practice to that effect, this text to that meaning, this meaning to that reality, this experience to those politics. And these links are themselves articulated into larger structures, etc. (p. 54)

Following Grossberg, the theory of articulation views cultural objects as linkages between a multiplicity of elements associated with their surrounding contexts, brought into existence in "a moment of arbitrary closure" (Slack, 2005, p. 116). As Hall specifies, an articulation is "the connection that *can* make a unity of [multiple] different elements, under certain conditions. It is a

linkage which is not necessary, determined, absolute and essential for all time” (Hall, 1986, p. 53).

It is, of course, important to note, and as Slack (2005) aptly points out, that there is not one whole theory of articulation. This is because there was never meant to be one dominant, monolithic model. Rather, as Hall (2005) explains it, articulation theory is to be consistently challenged, and re-tooled with each new object it encounters. The goal of theory, then, is to encourage researchers “to adapt our methods as the new historical realities we engage keep also moving on down the road” (p. 115). In this sense, articulation theory is a way of *thinking* about cultural objects, rather than a way of explaining them. It is a method for understanding how cultural objects work, in a general sense—opening the door for researchers to take a closer look at some of the diverse identities that exist within cultural objects and within certain contexts.

Encoding/Decoding as a Theory of Articulation

In his article entitled “Encoding/Decoding,” Stuart Hall (1980b) mobilizes the concept of articulation to better understand discursive constructions in mass communication. He treats mass communication as a circuit consisting of an encoder, a media object, and a decoder. At one determinate moment, an encoder draws from various frameworks of knowledge, relations of production, and technical infrastructure to encode meaning into a media object. These are contextual elements that are drawn into the circuit of communication by the encoder. At another determinate moment, the decoder uses his or her own frameworks of knowledge to *decode* meaning from the object.

A key component of Hall’s (1980b) communication system is related to *ideology*. For him, ideology is itself an articulation—brought into existence through the practices of everyday life. In the context of mass communications, ideology reveals itself through the practice of

meaning production. This practice involves the articulation of multiple identities at determinate moments to make communication possible. It is at these points of articulation that ideology is mobilized, and also from which ideology can be revealed through analysis.

Hall (1980b) explains that the acts of encoding and decoding involves creating linkages between *signs* and *signifieds*. A sign is a referential item present in a media object, while a signified is the meaning associated with that item. Together, these two concepts produce what Hall calls a “code.” For Hall (1980b), the relationship between these two concepts is arbitrary. Any meaning attached to a sign only exists because cultural conventions dictate that it should correspond to a certain interpretation. In this way, the sign-signified relationship is not intrinsic, but is rather learned by individuals through their interactions with language and culture. As a result, the codes we use are deeply rooted in history, culture, and ideology. As Hall (1980b) explains,

Certain codes may, of course, be so widely distributed in a specific language community or culture, and be learned at so early an age, that they appear not to be constructed—the effect of an articulation between sign and referent—but to be ‘naturally’ given (Hall, 1980b, p. 132).

For Hall, “this has the (ideological) effect of concealing the practices of coding that are present” (p. 132). If certain meanings are so culturally entrenched, to the point that they seem immanent, a person may unwittingly perpetuate them through participation in acts of encoding or decoding. These acts of meaning-attribution can contribute to the construction and maintenance of a dominant set of meanings and in turn, of a dominant ideology.

Hall (1980b) explains that meanings become “dominant” when they are imposed on the masses through culture. As he explains,

Any society/culture tends, to varying degrees of closure, to impose its classifications of the social and cultural and political world. These constitute a *dominant cultural order*, though it is neither univocal or uncontested (Hall, 1980b, p. 134).

In this cultural order, “the different areas of social life appear to be mapped out into discursive domains, hierarchically organized into *dominant or preferred meanings*” (p. 134). This hierarchy is organized based on a culture’s assessment of the most “appropriate” way to encode or decode a message. If a person maintains the use of these dominant meanings, he or she is reinforcing the discursive categories of a dominant ideology.

In a mass communication, dominant meanings inform how a message encoder crafts its message. Hall (1980b) uses television broadcasters as an illustration of the way messages can be shaped,

[Television producers] draw topics, treatments, agendas, events, personnel, images of the audience, ‘definitions of the situation’ from other sources and other discursive formations within the wider socio-cultural and political structure of which they are a differentiated part (p. 129).

The term “discursive formations” here refers to the dominant meanings that exist within a culture. Television producers then appropriate these meanings and encode them into their programmes.

At the moment of decoding, these dominant meanings may encourage an audience to decode a programme in a particular way. But, as Hall (1980b) explains, this does not have to be the case; the potential still exists for an audience to struggle against the “preferred” meaning of a message. To further accentuate this argument, Hall outlines three ways in which a person may position themselves in relation to a television production. Each position is defined by the person’s degree of acceptance of the preferred meanings encoded into the TV programme.

Hall defines the (1980b) first (and highest) degree of acceptance, the *dominant-hegemonic* position as the following: “the viewer takes the connoted meaning from, say, a television newscast or current affairs programme full and straight, and decodes the message in terms of the reference code in which it has been encoded” (p. 136). From this position, “perfectly transparent communication” (p. 136) is made possible, as the receiver interprets the message in the way that was intended by the sender. In the case of mass communication, this means fully accepting the dominant and preferred meaning used to originally encode the message.

Hall (1980b) then describes an intermediary level, called the *negotiated* position, which “accords a privileged position to the dominant definitions of events, while reserving the right to make a more negotiated application to ‘local conditions,’ to its own more *corporate* positions” (p. 137). This vantage point generally operates on “exceptions to the rule,” where the subject allows themselves to contradict the dominant set of meanings in certain instances. The person generally accepts these contradictions, since they most often occur at a personal level. Their actions may suit them personally, but this does not discount the dominant meanings that appear to represent the ideology of everyone else.

Hall’s (1980b) third and final position is the *globally contrary position*. The decoder may “understand both the literal and the connotative inflection given by a discourse” (p. 137), but may choose to interpret it in a way that is contrary to the producer’s original intended meaning. From this perspective, the decoder unscrambles the message and reinterprets it within their own set of discursive categories (ideology). As such, this competing ideology then yields a different meaning for the decoder than the dominant-preferred meanings imposed by the initial message.

Theorizing Culture and Ideology

Hall's (1980b) view of ideology is rooted in a historically contentious debate regarding the nature of ideology itself. His propositions in *Encoding/Decoding* can be traced back to the writings of Karl Marx and subsequent thinkers, including Althusser and Gramsci, amongst others. These thinkers laid the groundwork for Hall's mobilization of ideology in *Encoding/Decoding*. They were also instrumental in the development of articulation theory and the overall field of Cultural Studies.

Stuart Hall's (1980a) "Cultural Studies: Two Paradigms" is a fitting place to start tracing the evolution of the discussion surrounding ideology. As a means of legitimizing cultural studies as an academic discipline, Hall's article explores the key works of the field and classifies these thinkers into two main camps, both of which are vital in his theorizing of ideology as presented in "Encoding/Decoding." While these two positions (or *paradigms* of cultural thought) both focus on the notion that *ideology is formed through practice*, they differ in how they understand these practices to work. Hall summarizes the strengths and weaknesses of both paradigms dialogically in order to create a more comprehensive theory of ideology. It is this notion of ideology that he mobilizes in "Encoding/Decoding."

The two main models outlined in Stuart Hall's (1980a) article are the "culturalist" and "structuralist" paradigms of cultural studies. Both modes of thought are responses to the economic determinism found in Marx's writings on ideology, though they differ in the degree to which they accept or reject Marx's original propositions. The culturalist perspective diverges from Marx by placing human experience at the center of their conception of ideology, viewing it as the product of individual human practice. In contrast, the structuralists put forward that ideology is much more deterministic in nature and suggest that it is constructed by very specific power structures that impose it on individuals within a society.

Marx's (1976) concept of ideology, developed with Friedrich Engels, is based on economic dominance. Marx views society through his base-superstructure metaphor—an analogy he uses to interpret the structures of dominance of the ruling class (superstructure) on the working class (the economic base). As a result of this relationship, the base is invariably placed in subordination to the dominant superstructure of society.

Marx extends this view of society to his theory of ideology, stating that “the ideas of the ruling class are in every epoch the ruling ideas: i.e. the class which is the ruling *material* force of society is at the same time its ruling *intellectual* force” (1976, p. 67). He maintains that these ideologies become dominant through the economic exploitation of the working class by the ruling class. According to Marx, this is largely attributable to the fact that the labor of the working class informs all other aspects of human life. However the ruling class exploits labor in order to generate capital. Because the ruling class exploits labor, and labor impacts all other aspects of human life, the ruling class has a direct impact on all aspects of human life. It is through this domination that they control the ideology of society.

The culturalist model outlined in Stuart Hall's (1980a) “Two Paradigms” departs radically from Marx's notion of ideology. This paradigm of thinkers is defined by their insistence on the role of individuals in shaping ideology. They reject the top-down approach of the base-superstructure metaphor; instead, attributing power to the base, that they believe shapes the dominant ideology of a society through various practices of everyday life.

People-centered ideologies. Published in 1926, Antonio Gramsci's *Prison Notebooks* (1999), in his *Prison Notebooks* (originally written in 1926), was among the first to try to remove the notion that only an “elite” class can create ideology. As he explains,

Everyone is a philosopher, though in his own way and unconsciously, since even in the slightest manifestation of any intellectual activity whatever, in ‘language,’ there is contained a specific conception of the world (p. 626).

For Gramsci, the very capacity to *speak* implies a certain degree of intellectualism on the part of the speaker. As Peter Ives (2004) explains, this essentially removes the distinction between academics and the rest of the population. In relation to Marx’s base-superstructure model of ideology, Gramsci’s (1999) view counters the idea that only an elite class may impose ideology on the masses. Since this model positions everyone as an engaged intellectual through language, it seems unlikely that ideology can be produced only at the level of the superstructure.

Gramsci goes a step further by defining ideology as “how speakers understand and construct meaning with language” (Ives, 2004, p. 92). These meanings are acquired over the course of history and often build on previous uses of certain words or concepts. However, as Ives explains, “this connection with history need not be conscious to the speaker” (p. 94). Not unlike Stuart Hall’s (1980b) theory of ideology, the history of language can easily go unnoticed to the person speaking.

Gramsci holds that meanings are decided collectively by society through what he calls “spontaneous grammars.” Spontaneous grammars refer to “those natural patterns that we use unconsciously as we speak or write (Ives, 2004, p. 97). To speak spontaneously is to speak without knowledge of the history of meanings or the structure of language. For Gramsci, spontaneous language is a symptom of a suppressed subaltern class, particularly as spontaneous speakers are alienated from their history and unaware of the formation of discourse. This however does not mean that they are speaking without ideology, but rather that they are speaking without *knowing* their ideology.

Similarly, Raymond Williams (1973), a key culturalist thinker, places *people* at the center of his theory of ideology. Williams' work is focused on the concept of "culture," but his use of the term is in direct opposition with Marx's notion of ideology. As he explains,

Any modern approach to Marxist cultural theory must begin by considering the proposition of a determining base and a determined superstructure. From a strictly theoretical point of view this is not, in fact, where we might choose to begin. It would in many ways be preferable if we could begin from a proposition which originally was equally central, equally authentic: namely the proposition that social being determines consciousness (p. 3).

For Williams, individuals are the makers of culture/ideology. Ideology is shaped through the actions of a person in their everyday life. Ideology, for Williams, is not an abstract notion. Rather it is made up, of "the central, effective and dominant system of meanings and values, which are not merely abstract but which are organized and lived" (p. 9). By this Williams is referring to things like the "the processes of education; the processes of a much wider social training with institutions like the family; the practical definitions and organization of work [...]" (p. 9). These institutions can only exist through the everyday interactions of people and constitute the dominant ideology of a society.

This point of view stems from one of Williams' earlier works, *The Long Revolution* (1961), in which he theorizes a totality of human relations through a notion he calls the "structure of feeling." These structures are intangible elements of living that are felt in everyday interactions. As he explains, these structures describe "a particular sense of life, a particular community of experience hardly needing expression" (p. 48). They are "concerned with meanings and values as they are actively lived and felt" (Williams, 1973, p. 132). They produce

the cultural experience, as it is lived and felt in everyday interactions between people. For Williams, those social interactions create ideology.

Williams' proposition did face some criticism at the time, particularly by the culturalist thinker E.P. Thompson (1961). Thompson suggested that *struggle* as a concept should be included in any theory of ideology and culture. He argued for the need to examine the historical processes through which individuals created their cultural and ideological realities, focusing on how culture developed over time. His reasoning was grounded in the idea that history is littered with moments of tension between people and the dominant structures of culture or ideology. During such events, people struggle against the structures of dominance to facilitate social or cultural change.

Williams (1973) later retracted some of his previous arguments and even adopted Thompson's point of view. Williams explains,

If it were only the isolable meanings and practices of the ruling class, or a section of the ruling class, which gets imposed on others, occupying merely the top of our minds, it would be—and one would be glad—a very much easier thing to overthrow (p. 9).

Here Williams acknowledges that his earlier theory of ideology was reductive, in that it discounted the possibility that individuals may harbor sentiments or perform actions that are counter to the dominant ideology of a society. As a result, Williams (1973) contends that any theory of culture or ideology must account for these non-conformist identities, a view that coincides with Thompson's (1961) perspective.

Structures of dominance. The structuralist paradigm views ideology as existing through the structural relations in a society, more specifically as a set of “determinate conditions” that are

imposed on the individuals of a society. Hall (1980a) cites two seminal thinkers on the topic: Claude Lévi-Strauss and Louis Althusser. Hall explains that these two thinkers “conceptualized ‘culture’ (ideology) as the categories and frameworks in thought and language through which different societies classified out their conditions of existence” (p. 65). As we find in the works of Lévi-Strauss and Althusser, ideology is not made up of the concrete practices of everyday life. Rather, they contend that individuals passively think, speak and act through the ideological structures that are given to them (Hall, 1980a).

In his article “On the Reproduction of the Conditions of Production,” Althusser (1971) argues that the structures of ideology are imposed on a population by Ideological State Apparatuses (ISAs). He describes these apparatuses as “a certain number of realities which present themselves to the immediate observer in the form of distinct and formalized institutions” (p. 143). These can take a variety of forms, but classic examples include:

- The religious ISA (the system of different churches)
- The educational ISA (the system of the different public and private ‘Schools’)
- The family ISA
- The legal ISA
- The political ISA (the political system, including different Parties)
- The trade-union ISA
- The communications ISA (press, radio and television, etc.) (Althusser, 1971, p. 143)

For Althusser, each of these institutions serve to “ensure *subjection to the ruling ideology*” (p. 133).

In a capitalist society, this means imposing an ideology of *productivity* on the masses. Althusser (1970) calls this the “reproduction of labour power.” He maintains that a capitalist society needs to have a labour force that is “competent, i.e. suitable to be set to work in the complex system of the process of production” (p. 131). To maintain such a labour force, ISAs teach and reinforce certain ideological practices. For example, “children at school learn the ‘rules’ of good behaviour” (p. 132) in order to “ensure *subjugation to the ruling ideology* or the master of its ‘practice’” (p. 133). This means that individuals are “‘steeped’ in this ideology in order to perform their tasks ‘conscientiously’- the tasks of the exploited (the proletarians), of the exploiters (the capitalists), of the exploiters’ auxiliaries (the managers), or of the high priests of the ruling ideology (its ‘functionaries’), etc.” (p. 133). The ISAs help to teach the appropriate tasks to each person, so that they may—through their practices—act in accordance with the dominant ideology.

Althusser (1971) carefully stipulates, however, that ISAs can just as well serve a ruling ideology that is *not* capitalist in nature. As he explains, “*no class can hold State power over a long period without at the same time exercising its hegemony over and in the State Ideological Apparatuses*” (p. 146). ISAs serve as the ideological infrastructure of society, and thus become a site of struggle between classes. As he explains,

The class (or class alliance) in power cannot lay down the law in the ISAs as easy as it can in the (repressive) State apparatus, not only because the former ruling classes are able to retain strong positions there for a long time, but also because the resistance of the exploited classes is able to find means and occasions to express itself there (p. 147).

Classes who control the repressive State apparatuses—the apparatuses that help maintain power through physical force, such as the military or the police—can encounter resistance from the

ISAs. This is because the ISAs may still harbor ideologies from a previous State or they may be sympathetic to ideas of the subaltern classes.

The ideologies perpetuated by the ISAs surround individuals in their everyday lives. This is visible in a person's material actions and their practices. Althusser (1971) explains, "what is represented in ideology is therefore not the system of the real relations which govern the existence of individuals, but the imaginary relation of those individuals to the real relations in which they live" (p. 165). Because the ISAs are the institutions of the society to which a person belongs, an individual will constantly act in relation to them. As Althusser puts it,

[A person's] ideas are his material actions inserted into material practices governed by material rituals which are themselves defined by the ideological state apparatus from which we derive the ideas of that subject (p. 169).

In other words, through their everyday actions, individuals are unconsciously acting out the ideologies of the ISAs.

This relationship between the ISAs and individuals leads to Althusser's central thesis: "there is no ideology except by the subject and for subjects" (p. 170). Althusser's dual conception of the "subject" underpins his (1971) view on ideology. Within the Ideological State, individuals are subjects in two primary ways. He explains,

Subject in fact means: (1) a free subjectivity, a centre of initiatives, author of and responsible for its actions; (2) a subjected being, who submits to a higher authority, and is therefore stripped of all freedom except that of freely accepting his submission (p. 182).

Individuals indeed perform actions out of their own volition, however, because ideology is imposed on them by those in power, they have no choice but to act in relation to this ideology.

The author as activist. Walter Benjamin (1970) discusses how a person's ideology is enacted through particular practices, which can also be used to struggle against a dominant ideology. In his article "Author as Producer," Benjamin is particularly interested in the role of the writer in the struggle between the bourgeois and proletarian classes of a capitalist society. He summarizes the goal of his essay in the following statement: "Before I ask: how does a literary work stand in relation *to* the relationships of production of a period, I would like to ask: how does it stand *in* them?" This position allows him to outline how authors may struggle against the bourgeoisie, the class who own the relations of production and who thus wield power over the proletariat (the working class).

For Benjamin (1970), authors in a capitalist society will always serve one of the two classes. As he explains, "even without admitting it, [an author] works in the interest of a particular class" (p. 83). The challenge remains for an author grow to a point where they can choose the class for whom they work. When this happens, "[the author's] decision is determined on the basis of class struggle when he places himself on the side of the proletariat [...] he directs his energy towards what is useful for the proletariat in the class struggle" (p. 83-84).

According to Benjamin, the most useful thing an author can do for the proletarian class is to develop new ideological apparatuses. He affirms that an author must "not simply transmit the apparatus of production without simultaneously changing it to the maximum extent possible in the direction of socialism" (p. 89). This means rejecting existing modes of production available to authors and turning instead to "technical innovations" (p. 89) to disseminate their work.

This is because the apparatuses of production are owned by the bourgeois, and thus serve the interests of the capitalists. Benjamin (1970) uses the newspaper as a primary example and explains, "the newspapers of Western Europe are not a suitable instrument of production in the

hands of the writer. They still belong to capital” (p. 87). By using the newspaper as a mode of dissemination, authors are inadvertently participating and supporting the oppressive capitalist system. Newspapers, as an apparatus for the dissemination of ideas, are “in the control of our opponents” (p. 87), remaining in service to repressive regimes.

For Benjamin (1970), *how* a message is being communicated matters just as much as *what* is being communicated. He remarks that, “a great deal depends on one’s opinions, but the best opinions won’t help, if they don’t make something useful of the person who holds them” (p. 93). The best use of an author’s energy is therefore to develop new modes for sharing their work, which can be adopted by other proletarian authors. As he explains,

The determinant factor is the exemplary character of a production that enables it, first, to lead other producers to this production, and secondly to present them with an improved apparatus for their use (p. 93).

In brief, for an author or any other artist to be truly revolutionary, they must ultimately create *new* Ideological Apparatuses.

Structural anthropology. In his work entitled *Structural Anthropology*, Lévi-Strauss (1963) proposed that culture and ideology operates in a way that is analogous to structural linguistics. He posits that culture and ideology function similarly to language, in that they impose a particular structure—or “grammar”—that determines the practice of everyday life. The impact of the structural approach to linguistic theory can be summarized as the following,

Structural linguistics shifts from the study of *linguistic* phenomena to study their *unconscious* infrastructure; second, it does not treat *terms* as independent entities, taking

instead as its basis of analysis the *relations* between terms; third, it introduces the concept of *system* (Lévi-Strauss, 1963, p. 33).

This type of linguistics is concerned with the link between languages and a wider structure. It describes language as a set of rules and structures that dictate the formation of words, syntax and grammar.

At the time, structural linguistics represented one of the greatest advancements in the social sciences for Lévi-Strauss (1963) and he claimed, “Among all social phenomena, language alone has thus far been studied in a manner which permits it to serve as the object of truly scientific analysis, allowing us to understand its formative process and to predict its mode of change” (p. 58). This approach was so revolutionary that “a transformation of this magnitude [could] not limited to a single discipline” (p. 33). As a result, the most pressing question for him remained: “Is it possible to effect a similar reduction in the analysis of other forms of social phenomena?” (p. 58).

To apply a structural linguistic approach to culture and ideology would require understanding the categories of a culture and evaluating how they manifest in the actions and words of individuals. As Hall (1980a) explains, this implies that the individual is “‘spoken by’ the categories of culture in which he/she thought, rather than ‘speaking them’” (p. 66). This would mean that individuals are *not* the makers of their culture *per se*, but rather they are subject to “unconscious structures” that guide their actions.

One of the most striking examples that Lévi-Strauss (1963) employs is that of fashion: “Fashion actually is, in the highest degree, a phenomenon that depends on the unconscious activity of the mind. We rarely take note of why a particular style pleases us or falls into disuse”

(p. 59). However, as he points out, we can identify “laws” surrounding fashion choices that become visible when comparing the clothing of different cultures. He explains that we can understand these laws “by measuring some basic relationships between the various elements of costume” (p. 59). In doing so, we can reduce certain styles to a basic set of rules that affect how a person selects their clothing. Lévi-Strauss (1963) suggests that if this approach works in the realm of fashion, it can likely be applied to other cultural fields as well.

Combining two paradigms. In “Cultural Studies: Two Paradigms,” Stuart Hall (1980a) critiques the culturalist and structuralist perspectives and fuses them together to create a more robust theory of culture and ideology. Since the strength of structuralism lies in its capacity to theorize the abstract conditions of ideology, this paradigm forces us to think “of the *relations* of a structure on the basis of something other than their reduction to relationships between ‘people’” (p. 67), and therefore, to reflect on the conditions of articulation. For Hall, structuralism removes the naïve belief that individuals can exclusively make their own history, irrespective of social conditions and context. He finds that structuralism is accurate in focusing on the many invisible factors at play, which directly impact the practices of everyday life.

According to Hall, where structuralism falls short (1980a) is in its tendency to over-abstract the totality of human relations. While he concedes that that type of thinking is necessary when theorizing ideology, he argues that structuralism has “confused this with giving an absolute primacy to the level of the formation of concepts [...] Theory with a capital ‘T’ [became] grand jury” (p. 68). The problem with this approach is that theory then becomes disconnected from the struggles of the everyday. In so doing, it then becomes impossible to truly account for the capacity of individuals to struggle *against* dominant structures and institutions. Hall (1980a) then suggests that by addressing this flaw, culturalism finds its true strength. He explains that “on that

affirmative moment of the development of conscious struggle and organization” culture becomes the “necessary element in the analysis of history, ideology and consciousness: against its persistent downgrading in the structuralist paradigm” (p. 69). Indeed, Hall believes that there is a need to account for *struggle* in the development of cultural theory—a notion that structuralism neglects. In this respect, “culturalism *properly* restores the dialectic between the unconsciousness of cultural categories and the moment of conscious organization” (p. 69). Culturalism’s strength is derived from its recognition that individuals can indeed struggle against dominant structures of ideology.

Hall’s (1980b) theory of “Encoding/Decoding” is an application of the theory of ideology that he established in “Two Paradigms.” Encoding/Decoding is a media theory that describes how ideology is put into practice in media and communication. For example, in a similar vein to structuralist thought, Hall contends that culture and ideology form the invisible structures through which people communicate. As he explains, communicative acts are “framed by structures of understanding” (p. 130). These structures determine *what* codes are available for communication and *how* these codes should be interpreted. They subtly influence how people communicate in everyday life. However, to avoid the determinism associated with structuralist thinking, Hall also clarifies that people can nevertheless interpret messages in ways that are contrary to the dominant ideology. For Hall, individuals have the capacity to reject, to varying degrees, the meanings commonly associated with certain codes. In line with the culturalist paradigm, he highlights the individual’s capacity to *struggle against* the dominant meanings in a certain culture or ideology.

The Political Economy of Cultural Production

Hall's (1980b) "Encoding/Decoding" theory, informed by a much larger discussion on ideology, points to the complex interaction of politics and economics in the study of ideology in the media. As he explains, media producers create content that is "framed throughout by meanings and ideas," which are themselves formed by "discursive formations within the wider socio-culture and political structure of which they are a differentiated part" (p. 129). As Garnham (1995) would point out years later, this line of reasoning (1995) must be fully taken into account when performing an analysis of a media object.

In his article "Political economy and cultural studies: reconciliation or divorce?", Garnham (1995) argues that economic conditions "shape the terrain upon which cultural practices take place—the physical environment" (p. 71). To understand a cultural object, and more specifically, its ideological and discursive properties, one must consider the "political economic foundations that constitute those struggles" (p. 71). Indeed, for Garnham, all cultural objects have the potential to challenge dominant and sub-dominant structures of power, but this struggle will remain largely invisible unless the political economic context is clearly mapped out.

The Limits of Encoding/Decoding

Garnham's (1995) insistence on examining political and economic contexts points one of the weaknesses in Hall's (1980b) Encoding/Decoding theory: the under-theorization of media *production*. Although Hall's theory is effective at explaining the process of decoding, his theorization of the *encoding* process lacks detail, particularly in terms of how these processes link to the historical, political, and economic conditions of their existence.

As Wren-Lewis (1983) points out, the Encoding/Decoding model does not tackle the actual *processes* involved in encoding a message. He explains, in relation to television,

Practices of scheduling [...] linguistic determinations; narrative determinations, generic determinations (such as the novel or newspaper), cultural stereotyping [...] as well as the fluctuating ideologies of news value and professionalism, make the dividing line between signifying practices within, or prior to, encoding, rather difficult to locate (Wren-Lewis, 1983, p. 182)

Wren-Lewis refers to this as “a problem of identifying the *boundaries* of encoding practice—what constitutes encoding and the encoded?” (p. 182). The challenge here lies in uncovering the links between certain production practices and certain economic, political, or cultural elements. This would mean understanding the producer “as a signifying apparatus inscribed within the political/social/cultural world” (p. 183). This perspective is necessary in order to understand the nature of a cultural object within a specific context.

The Crisis of Ideology

Laclau (1990) argues that analyzing the world through ideological terms, and its related politics and economics, leads to a “crisis of ideology.” He underscores that this crisis occurs on two levels, with the first being the “crisis of the concept of social totality” (p. 90). Laclau stresses the issue of *essentialism* and more precisely, the notion that researchers can understand the world by linking specific practices with certain categories (e.g. ideology, politics, or economics). In the field of cultural studies, theorists view culture and ideology as the totality of social order. The problem with this perspective, Laclau explains, is that culture is “a *founding totality* which presents itself as an intelligible object of ‘knowledge’” (p. 90). This has the effect of “[fixing] the meaning of any element or social process *outside* itself, that is, in a *system of relations* with other elements” (p. 90). This sort of analysis then opens the door to an infinite number of interactions between external elements. In other words, if all meaning is *relational*—that is, the result of an

articulation between various elements—how can someone make the claim that *discourse X* creates *meaning Y*? To view the world in this way “implies the impossibility of fixing meaning” (p. 90).

This leads Laclau (1990) to identify the second crisis of ideology: “the attempt to effect this ultimately impossible fixation” (p. 91). If a person claims that social totality is comprised of a limitless set of relations, then they must also concede that describing all of these relations is simply unachievable. An attempt to describe an articulation between ideological, political, or economic categories is also an attempt “to limit that play, to domesticate infinitude, to embrace it within the fortitude of an order” (p. 91). For Laclau, any attempt to describe the articulation is to impose one’s own belief that the articulation *can be described in the first place*. As a result, “the social always exceeds the limits of the attempts to constitute society.” The totality of social relations is therefore always out of the reach of cultural theorists.

Bridging the Gaps with Deleuze

Gilles Deleuze’s philosophy of crystallization might help address the limits of articulation, encoding/decoding, and the study of ideology. On one level, crystallization can help theorize the relationship between the signifying practices of a media object and the producer that encoded them. Deleuze’s philosophy offers the possibility of a framework through which the political and economic influences present within a media object can be traced. Crystallization theory also addresses some of Laclau’s critiques by moving perceptions of “context” *away* from the notion of distinct analytical categories and towards the notion of *processes* and *becoming*.

In their book entitled *Dialogues*, Deleuze and Parnet (1996) use the notion of crystallization as a metaphor to describe the complex process of becoming that defines the entirety of culture. As they see it, cultural reality is made up of *actualities* and *virtualities*. An

actuality is a concrete element—something real that can be observed (Shields, 2003), while a virtuality is an abstract element that impacts an observer’s experience of the actual (Deleuze and Parnet, 1996). These virtualities, however, are constantly present. Indeed, a person’s experience of an actual, concrete object is always under constant influence, to varying degrees, by the virtualities that are acting upon it. These actualities and virtualities function dialogically and are in constant exchange, at times even substituting or supplanting one another before returning to their original position. They exist simultaneously in a reciprocal relationship, creating “an oscillating trajectory [...] which become the crystal” (Ebanda de B’béri, 2006, p. 154).

The crystal, in this case, refers to any cultural object selected for analysis. Crystallization maintains that an object is never quite just one thing because it is always changing and *becoming* something else as the actualities and virtualities also remain in flux. These exchanges happen quickly and seamlessly, with one blending into the other, to create an experience of a cultural object.

Deleuze (1989) applies this theory of crystallization to cinema studies. In *Cinema 2: The Time-Image*, he uses this model to describe the articulations of the actual and the virtual elements of film. He asserts:

The cinema does not just present images, it surrounds them with a world. This is why, very early on, it looked for bigger and bigger circuits which could unite an actual image with recollection-images, dream-images and world-images (Deleuze, 1989, p. 68).

Recollection-images, dream-images and world-images are all virtualities that impact the audience’s experience of the actual images. Other virtualities include, but are not limited to, the time-image, the opaque, the transparent, the converting time, and money—all of which are in a constant, dissymmetrical, and endlessly relaunching exchange (1989). Each component simultaneously acts upon and is acted upon by the others to create an overall production. The

actualities and the virtualities are part of the film's consistent act of becoming—an act that translates into the film viewer's experience.

The concepts of actualities and virtualities can also be used to address the theoretical gap in Stuart Hall's (1980b) *Encoding/Decoding*. In *Encoding/Decoding*, Hall describes ideology as an element that influences how messages are encoded. At one level, ideology is constantly present at every level of production and influences how various elements of a production come together to relate meaning. In this way, it functions as a virtuality, influencing the concrete elements that are interacting within a production. Hall (1980b) also explains that ideology is a *practice*. This can be better understood as ideology becoming an actuality, which reveals itself at the level of production practices. Here we might identify the ideology of a producer by understanding the practices being mobilized in a production.

This would address the concerns expressed by Wren Lewis (1983), who criticized Hall (1980b) for under theorizing the act of *production*. Ideology (a virtuality) is intimately linked with the production practices (an actuality) of a media object. By identifying one of these elements, we might then identify traces of the other. This notion can be visualized in *Figure 1*, where each node in the crystal represents a production practice selected by the producer that subsequently molded a media object. Following Hall's (1980b) line of thinking, these signifiers were chosen as a result of the producer's ideology. Signifiers interact with each other, under the influence of ideology, to reflect the encoded message of the producer.

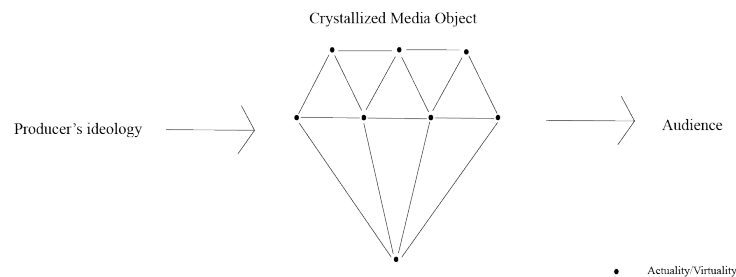


Figure 1 Deleuze's Crystal as part of Stuart Hall's *Encoding/Decoding*

Deleuze's crystallization theory may help us when grappling with Laclau's (1990) main critiques against articulation theory. Laclau argued that any attempt to describe an articulation would be inherently limited, because it is impossible to describe the totality of relations that surround a particular object. Deleuze's theory is useful as a hermeneutical tool since it shifts our focus from describing an object *as it is* to describing the *processes* that brought the object into existence. This is because Deleuze's theory involves much more than describing the internals of a film; it also describes the complex interactions of which social totality is comprised.

With regards to Deleuze and Guatarri's work, Butchart (1998) explains that their approach to culture involves producing "a description of the *possibility of a link*, the possibility of a contextual relation of non-relations with an abstraction of the levels at which social matter is organized" (p. 104). This means that Deleuze views social totality as a set of interactions that is always changing, evolving, and becoming. Deleuze's theory seeks "to account for the constant flux of social matter in its states of intensity and organization" (p. 105). That is,

Deleuze and Guatarri offer an account of the multiplicity of forces that shape the content and expression of a given context, as well as the distribution—the 'never stopping'—of such forces of organization (p. 105).

From this angle, we may not necessarily be able to identify the fleeting "becomings" of a cultural object. However, to use Deleuze's crystallization theory in tandem with articulation is to remain cognizant of the constant becoming of a research object. Recognition of this instability may help us avoid making the unfounded claim that we can understand the "true" nature of a cultural object. Instead Deleuze's theory helps us acknowledge the limits associated with describing an

articulation and allows instead us to focus on the processes of “becoming” by which it is defined. This, in turn, not only reveals the current state of a particular research object, but also the processes that might alter it in the future.

Playing for Change

Through the mobilization of concepts such as articulation, ideology, and crystallization, this analysis seeks to reveal the processes at play in the production of the music video “One Love” by Playing for Change (PFC). Playing for Change is an organization best known for their video series featuring international musicians called “songs around the world” that are hosted on YouTube. They are recorded asynchronously, which means that scenes are recorded individually, in different spaces and at different moments. However, through various video and music editing processes, these spatiotemporal barriers are eliminated and the artists appear to be performing the same song together in the video. “One Love” is but one example of the many videos on PFC’s YouTube channel that follow this particular production style. The analyses produced in this study can therefore be applied to other videos produced by PFC and also contribute to the broader field of research focused on music videos.

The music video “One Love” provides a powerful example of the complexity of the field of music video research in the digital age. On the one hand, it is a music video produced by digital technologies that were previously unavailable to people outside of the music industry. This trend remains a defining characteristic of the new media landscape where music videos now exist (Edmond, 2014; Vernallis, 2013; Shaviro, 2017). The video is additionally hosted on YouTube, a medium that operates with a politics and economics that is markedly different from media platforms that existed before. On the other hand, “One Love” is also produced by a not-

for-profit company—which undoubtedly increases the intricacies of discursive constructs surrounding this music video. For instance, what implications does the not-for-profit dimension have for the video when compared with a video produced by Warner Brother Music? More importantly, since “One Love” is an ideological production, how is this ideology articulated, and what significance does it have in relation to the political, economic, and technological processes that define today’s online mediascape?

The ideology behind the “One Love” music video is the same as that which is championed on PFC’s various communication channels, namely its website www.PFC.org: “to unite the world through music.” The “songs from around the world” videos are, as explained by PFC co-founder Mark Johnson, produced explicitly to showcase how people can be unified through music.

This ideology is composed of a myriad of political and philosophical modalities. For one, it suggests that the world *needs* uniting—a notion that can be interpreted as social commentary on the polarizing and divisive politics of the day (even though this is never explicitly stated by the organization). Perhaps more importantly, the ideology is also suggesting that the world *can* be united, a notion that stems from a number of philosophies, most notably that of *cosmopolitanism*.

Traces of cosmopolitanism can be found in some of the discourse that surrounds PFC as an organization. Cosmopolitanism, as David Hansen (2009) describes, adopts notions of individual humanism but also acknowledges the importance of communities. It “presupposes individual and community diversity” as a characteristic that humanity must accept (p. 157). He explains,

Cosmopolitanism underscores the phenomenological impossibility of inhabiting a pure identity untouched or unaffected by outside contacts. From a cosmopolitan point of view,

it is far better to come to grips with the influence of these contacts than to try to will them out of view [...] it means learning from the world's influence, while at the same time not being overwhelmed by it” (p. 157).

Traces of this “collective individualism” can be identified in how Mark Johnson, a music producer and co-founder of PFC, describes the impact of PFC’s “songs from around the world”:

None of these musicians had ever met in person; it was the music that brought them together, and the belief that we can do a lot more for this world if we work together than we ever can apart” (Playing for Change, 2009).

Johnson's words stress the power of the individual within the context of a collective. He also acknowledges the individual musicians’ agency by stating that it was *their belief* that “brought them together.” However, the very concept of “togetherness” remains inherently connected to cosmopolitanism’s emphasis on communities.

Hansen (2009) further explains that cosmopolitanism is influenced by concepts originating from humanism, transculturalism, and translocality. With regards to the first of these notions, humanism highlights the central role of the individual in the world and can most easily be summarized as “a point of view from which human life is the center of interest,” where individuals are perceived as being “at the ‘helm’ by which the universe is steered” (Mackenzie, 1907, p. 2). Cosmopolitanism adopts the popular humanist view that “what we can and must do is to tackle the problems which confront us here and now as human beings engaged in living on this planet” (Blackham, 1968, p. 22). Within the cosmopolitan ideology, humanism highlights a person’s duty to connect with others, regardless of nationality, race or class.

The influence of transculturalism in the cosmopolitan ideology manifests itself through the principle of *acceptance of other cultures*. As Welsch (1999) describes, transculturalism is “a consequence of inner differentiation and complexity of modern cultures. These encompass [...] a

number of ways of life and cultures, which also interpenetrate or emerge from one another” (p. 4). Taking this into consideration, Waldron (2000) explains that today’s cultures are cosmopolitan because they are transcultural. For him, it is difficult to imagine a community that has not been impacted by and learned from external influences. He posits that, “the pure culture, uncontaminated in its singularity, is [...] an anomaly” (p. 232). He continues, “For human cultures, it is the rule, not the exception, that ideas and ways of doing things are propagated and transmitted, noticed and adapted” (p. 232). These cultural exchanges represent instances where cultures have heeded the call of cosmopolitanism. Transculturalism thus identifies situations where cultures intermingle and accept each other’s view of the world and as a result, it becomes an incontrovertible component of the cosmopolitan ideology.

The influence of *translocality* on the cosmopolitanism involves recognizing that the world is constructed through overlapping geographies. Greiner and Sakdopolrak explain, “Translocality [...] refers to the emergence of multidirectional and overlapping networks that facilitate the circulation of people, resources, practices and ideas” (p. 375). Translocality, therefore, refers to the fact “that the world is constituted through processes that transgress boundaries on different scales, which results in the production and reproduction of spatial differences” (p. 375). The cosmopolitan ideology thus accepts these translocal networks of people, practices, and ideas as an unavoidable reality and encourages open-mindedness, acceptance and an appreciation of diversity.

Methodology

As mentioned earlier, this study draws upon a multimodal social semiotic method of analysis as a means of understanding how PFC articulates its ideology in “One Love.” Indeed, any of PFC’s “Songs from around the world” could have been selected as an object of analysis for this study, however, I chose to focus this analysis solely on “One Love” for three reasons. Firstly, the selected video epitomizes the editing style that defines the “Songs from around the world” video series, particularly since the images in the video are organized in a montage format from beginning to end. In this way, “One Love” provides an excellent case study that reflects PFC’s distinct production style. Secondly, the musical characteristics of the video must be addressed. The music in the video is part of the reggae genre, and follows a steady rhythm and predictable pattern. Due to my limited knowledge of music theory and notation, I anticipated that the simplicity of the song’s musical structure would contribute more legitimacy to my analysis. Finally, for the purposes of testing the theoretical frameworks chosen, applying them to a single video from the series is enough to launch a discussion on this topic. The limited scope of this thesis therefore allows for a thorough exploration of theoretical models as well as a more rigorous and in-depth analysis of a single video.

I selected the multimodal social semiotic method (MMSS) because it provides the vocabulary required to identify concrete elements in the video “One Love,” before examining them through a more theoretical lens. The multimodal social semiotic method, with its associated terminologies, aligns well with my mobilization of articulation theory, Encoding/Decoding theory, and crystallization theory. Indeed, as both Kress (2010) and van Leeuwen (2005) discuss, multimodal social semiotics was developed to help identify *how* communicative objects relate meaning. Having identified the various concrete elements in PFC’s video, I can then analyze my

findings through the lens of articulation, ideology, and crystallization to reveal the processes of meaning-making that exist within this cultural object.

A Brief History of Social Semiotics

The term “semiotics” refers to a method of textual analysis that understands communication in terms of *signifiers*. Signifiers are communication objects with two primary units: signs and signifieds (Berger, 2011). A *sign* is a concrete element that can be analyzed in a text, while a *signified* is an abstract concept to which a sign refers. A signified concept generally leads to what we might interpret as *meaning*—be it connotative or denotative (2011). This semiotic approach to textual analysis is derived from the works of Ferdinand de Saussure and Charles Sanders Peirce. Originally developed by Saussure to understand how meaning is conveyed in language, Peirce later applied the method to *any* form of communication, namely images (2011).

Since Saussure and Peirce’s groundbreaking work, various academics have used semiotics to draw parallels between art, language, audio and video. Roland Barthes (1977) and Christian Metz (1974), for example, sought to develop a “grammar” for visual representations in film. They sought to establish a direct line of equivalence from linguistics to visual narratives, believing that the images on the screen could be interpreted as having a grammatical structure—a language—through which they can relate meaning.

Halliday (1978) also expanded on the semiotic approach by linking the structures of language to the contexts of their use. In his book *Language as Social Semiotic*, Halliday views language as a *social* process. He explains that language emerges in an individual’s life through an “ongoing exchange of meanings with significant others” (p. 1). Through language, individuals

create meaning from their interactions with the world around them. The following questions help us to better understand the circumstances under which such interactions are produced,

A social-semiotic approach asks: ‘Whose interest and agency is at work here in the making of meaning?’, ‘What meaning is being made here?’, ‘How is meaning being made?’, ‘With what resources, in what social environment?’ and ‘What are the meaning potentials of the resources that have been used?’ (Kress, 2010, p. 57)

Furthermore, for Halliday (1978), these questions all serve to identify how particular texts relate meaning in certain specific contexts.

To understand the complexities of modern-day communications, such as photographs or audio-visual content, Kress (2010) and van Leeuwen (2005) developed the multimodal social semiotic method. In their respective works, both authors outline an approach that views modern communication as being both *social* and *multimodal* in nature. For Kress and van Leeuwen, communication objects have multiple modes, which function together to relate meaning within certain contexts.

The Method of Multimodal Social Semiotics

Multimodal social semiotics operates on the premise that producers actively design communication objects. Kress (2010) explains that they deliberately select and arrange aesthetic and stylistic elements of their productions. According to Kress, “*Design rests on the possibility of choice—‘this could have been chosen rather than that’*” (p. 28). He expands on this idea and states that, “choice is always circumscribed by power in different ways, financial, social, cultural power, and so style is the *politics of choice*” (p. 28). In analyzing the stylistic choices made by a producer, we are analyzing decisions that were made as a result of contextual factors.

Since the aesthetic style of a piece manifests itself at the levels of *modes* and *semiotic resources*, Van Leeuwen (2005) specifies that modes consist of the representational choices used to convey meaning in a communication object. Modes are therefore used to communicate the *truth as the producers see it*, which then requires the mobilization of a number of semiotic resources. Each mode typically comes with a unique set of semiotic resources, which then interact with the resources of *other* modes to convey meaning in a multimodal object.

Van Leeuwen (2005) defines semiotic resources as “the actions and artefacts we use to communicate” (p. 3). These actions and artefacts can be produced through the voice, technology, or ink and paper, with the underlying implication being that these resources are “signifiers, observable actions and objects that have been drawn into the domain of social communication” (p. 4). They are representative of the concrete signifiers that make up a media object.

Kress (2010) explains that a semiotic resource derives its meaning based on the context in which it is deployed. On one level, its meaning depends on the social and cultural contexts of its use. As Kress (2010) puts it, “semiotic resources are socially made [...] they are never fixed, let alone rigidly fixed” (p. 8). Any meaning attached to a resource is dependent on the representational and communication practices of those that use them. On another level, a resource acquires meaning through its placement in relation to *other* resources within a communication piece (2010).

Van Leeuwen (2005) explains that without context, a resource can have many potential meanings and many possible uses. The potentiality of a resource’s meanings and uses are determined by the previous usage of that resource in similar contexts (2005). To study a resource’s meaning potential is to study “how that resource has been, is, and can be used for purposes of communication, it is drawing up an inventory of past and present and also future resources and their uses” (p. 5).

By focusing on a resource's meaning potentials, multimodal social semiotics discourages researchers from trying to objectively fix meaning in a research object. As Van Leeuwen (2005) emphasizes, a researcher must be aware that a resource's communicative power comes at the level of its observable properties. Any interpretation of these properties is, to some extent, subjective. While this might be perceived as a limitation of the method, it is also its strength. Van Leeuwen explains, "as semioticians we do not need to restrict ourselves to what is, we can also set out to investigate what *could* be" (p. 5). Instead of trying to impose a particular meaning to an object, multimodal social semiotics helps us better comprehend how a media object *might* be operating *in one particular instance*.

The Pros and Cons of Multimodal Social Semiotics

Past research using multimodal social semiotics has confirmed that the method has some clear strengths and weaknesses. A multimodal approach has allowed past researchers to systematically deconstruct and identify how meaning is produced. This method is advantageous because it provides researchers with the tools necessary to identify the semiotic elements of a text, their potential meanings, and those meanings' possible sources. El Kadi (2015), for example, used a multimodal approach in order to identify traces of an artist's experiences of war in their artistic production. Beginning with a set of interviews, El Kadi sought to understand the artist's wartime experiences in Lebanon. Based on the artist's history as gleaned through the interviews, El Kadi was then able to establish these experiences as potential sources of meaning in the artist's work. Through a multimodal analysis of the artist's illustrations, blog writings, and musical pieces, El Kadi identified the mobilization of particular semiotic resources and then related them back to the artist's personal background.

Through a multimodal social semiotic reading of various texts, El Kadi (2015) created a compelling argument supporting the interrelatedness between the artist's creations and their war-time experiences. The limits of this method, however, are directly related to subjectivity. While El Kadi was able to rigorously and pragmatically approach a person's art, El Kadi's argument is contingent on his own interpretations of the objects studied, since the majority of the meanings derived from his analysis are subject to his interpretation. Other studies that mobilize multimodal social semiotics (such as Smith, 2013 or McMurtrie & Murphy, 2016) fall victim to similar issues related to subjectivity.

The challenge for this method then is to *reduce* subjectivity as much as possible—something that past users of multimodal social semiotics have accomplished by making a concerted effort to defend and detail their textual interpretations as well as their research design choices. In El Kadi's (2015) case, he further justified his reading of his subject's art by consulting other people's reactions to the artist's content. Fortunately, much of the art being analyzed by El Kadi was posted on the artist's blog, where users were free to openly comment on the artist's work. Through an analysis of these responses in relation to his own interpretation of the art, he found that his reading of the artist's work was ultimately by responses made by the artist's followers.

In her study on government military websites, Allison Smith (2013) also mobilizes the multimodal social semiotic method and acknowledges the role subjectivity plays in research design. Considering the complex nature of websites, along with the infinite number of possible texts and modalities available for analysis, Smith judiciously chose the elements that would form the basis of her study. Although these choices largely fell under her purview, her decision-making process was systematic in nature. As she states, "the inclusion (or exclusion) of particular images or texts in the analysis [were] based on visual salience and perceived

importance within the site as a whole” (p. 58). She draws her definition of “saliency” from Kress and Van Leeuwen’s (2005) work, *Reading Images: The Grammar of Visual Design*, in which they define “saliency” as the following:

The degree to which an element draws attention to itself, due to its size, its place in the foreground or its overlapping of other elements, its colour, its tonal values, its sharpness or definition, and other features” (Kress & van Leeuwen, p. 210).

This definition of saliency furnished Smith (2013) with a rigorous method for selecting the objects of her analysis, thus rendering her choices more objective.

The Method of Articulation

With regards to this thesis, I will draw on Stuart Hall’s (1980b) theory of Encoding/Decoding and Deleuze’s theory of crystallization to understand PFC’s “One Love” as an articulation. In general, the theory of articulation allows for the combining and re-combining of existing theoretical frameworks to analyze specific objects. The theory of articulation is by nature incomplete, meant to be revisited, reformulated and adjusted in each new iteration of its application (Slack, 2005). This model views cultural objects as unique phenomena that cannot be explained through generalizations, instead encouraging a view of objects as complex, but temporary linkages of two or more elements (Hall, 1986). It also prompts researchers to tailor analyses to accommodate the object at hand, granting researchers the freedom to draw on outside domains to accurately describe *how* elements cooperate, collaborate or unify. Taken together, these building blocks produce a theory that is both robust and flexible enough to inform our analysis of PFC’s “One Love.”

The theory of articulation represents one of the guiding principles of my methodology, particularly as I approach my research object as a complex set of interactions between different

elements. As such, PFC's music video can be viewed as an encoded media object that can be decoded by using both Stuart Hall's (1980b) Encoding/Decoding methodology and Gilles Deleuze's notion of crystallization. While Hall's Encoding/Decoding describes the articulation that exists between a media object and external ideologies, Deleuze's notion of crystallization describes how aesthetic and ideological elements can be articulated *within* a media object. The convergence of these ideas thereby enables me to address *what* elements are articulated in PFC's video and *how* they are linked together.

Multimodality, Articulation, and Crystallization

Multimodal social semiotics is a method that reflects the abstract notions of my theoretical positioning. The method's concepts reflect those laid out in Stuart Hall's (1980b) Encoding/Decoding theory and Gilles Deleuze's theory of crystallization. With regards to Hall, multimodal social semiotics emphasizes that producers encode media objects based on their ideologies. These choices then manifest themselves as semiotic resources, which interact with one another to relate meaning. Each element has a constant bearing on the other, functioning in a manner that reflects Deleuze's notions of crystallization, actualities, and virtualities.

Multimodal social semiotics recognizes that ideology has a constant influence on the intended meaning of a media object. Stuart Hall (1980b) explains that when a person creates a piece of communication, their ideology is invariably encoded into it. Ideology therefore influences the availability of codes to a particular individual as well as the selection of codes used by said individual to create their message. Building on this idea, multimodal social semiotics sets out to identify *what* codes are being used and *how*.

Kress (2010) and van Leeuwen's (2005) semiotic resources are in effect manifestations of Hall's (1980b) ideological codes. For them, semiotic resources are placed in a media object as a

result of design choices made by the producer (Kress, 2010; Van Leeuwen, 2005). Not unlike Hall's (1980b) theoretical positioning, these design choices are in turn influenced by the cultural and ideological contexts of the producer. By studying the aesthetic elements of a media object, social semiotic researchers are thereby examining the products of ideological design choices.

Multimodal social semiotics also shares the view that media objects are crystals, made up of interactions between actualities and virtualities. Social semiotic resources and Deleuze's concept of actualities are similarly defined, both referring to concrete, observable elements of a communication object. In both cases, a viewer's experience of these concrete elements is invariably influenced by the contexts surrounding them. In Deleuze's theory of crystallization, these contexts are called "virtualities"—abstract elements that are constantly influencing our experience of the concrete. In the multimodal social semiotic method, these virtualities exist as ideologies and meaning potentials. A person's ideology thus has a constant bearing on the concrete resources being used, how they are used, as well as what they might mean at their moment of usage.

Multimodal social semiotic resources also operate in a manner similar to Deleuze's actualities and virtualities. Deleuze's crystallization theory rests on the idea that the actual elements of an object are in a constant exchange with virtual elements. Virtualities contextualize the observer's experience of actualities. At the same time, actualities can become virtual; they can also contextualize the observer's experience of other actualities. In a similar vein, an interdependency can be seen in multimodal social semiotic resources, since they can *influence* as well as *be influenced by* the other resources in a media object. Each resource therefore carries meaning in relation to the other and constantly influences the observer's perception of each.

Multimodal social semiotics provide a pragmatic approach to the objects analyzed in this study and remain appropriate for my theoretical positioning. This model allows me to analyze

PFC's video as a crystal, made up of actualities that are influenced by the ideology of the producer. The actualities take the form of semiotic resources, which can then be linked to PFC's ideology. This will help us to understand *what* resources are being used as well as *how* they are being used in this particular instance. Multimodal social semiotics is helping me to describe the complex articulations present in PFC's music video.

Beginning an Audiovisual Analysis

A large body of existing literature offers useful tools to identify production practices deployed in music videos. Broadly speaking, the works outlined here indicate that music, images and lyrics possess their own set of signifying practices, each with a unique potential to relate meaning.

In *Audio-vision: Sound on Screen*, Michel Chion (1994) recommends beginning audiovisual analyses by itemizing the audio elements in a given production. He suggests asking questions such as “Is there speech? Music? Noise? Which is dominant and foregrounded? At what points?” In answering these types of questions, a researcher can “characterize the general quality of the sound” (p. 189) From here researchers may identify the *points of synchronization* between the images and the music. Chion (1994) suggests locating “the primary sync points that are crucial for meaning and dynamics” (p. 190). These constitute what he calls the *audiovisual phrasing* of a piece. To identify these points of meaning, Chion suggests analyzing how a production makes use of *negative images* and *negative sounds*. To identify negative images, one must focus on what can be heard, but not seen. To identify negative sounds, one must consider the inverse situation by examining what can be seen, but not heard. As Chion explains,

The sounds that are there, the images that are there often have no other function than artfully outlining the form of these ‘absent presences,’ these sounds and images, which, in their very negativity, are often the more important (p. 192).

By identifying the negative sounds and negative images in an audiovisual piece, one can discover the points in a video most important for constructing meaning. While Chion’s (1994) work is useful as a general guide on how to approach audiovisual objects, other works provide more detailed terminology to describe the elements that are commonly found in sounds or in images. For example, in *Speech, Music, Sound*, Van Leeuwen (1999) describes various musical elements and their potential to create meaning. The writings of Kress & Van Leeuwen (2005) and Jewitt & Oyama (2011) serve a similar function with regards to images. They detail the various signifiers that can be used in images and how they can be used to communicate meaning. These texts can equip researchers with an appropriate set of terminology useful for describing the audio elements of an audiovisual production.

Musical elements. In his book, *Speech, Music, Sound*, Van Leeuwen (1999) describes several elements of music and how they might be used to communicate meaning in audio-visual pieces. Amongst the most important are his notions of *musical perspective* and *musical time*. These two concepts come are accompanied by additional subsets of elements and definitions, which provide researchers with a number of useful terms for understanding the different musical elements one might encounter in an audiovisual production.

Musical perspective is an overarching term that describes moments where sound designers highlight or ignore certain musical elements. Sound designers accomplish this by organizing different *timbres* into audial hierarchies and soundscapes. The word *timbre* is used to describe the discrete sounds that are present in a musical piece. An instrument’s or a voice’s timbre is related to its distinct texture or tonal quality, which distinguishes it from the other

timbres in a piece. *Musical time* refers to how sound is organized over the runtime of a musical piece.

To better understand how timbres can be hierarchized, it is useful to think about sound production in layers. Van Leeuwen (1999) explains that sound can commonly be organized into three layers: the figure, the ground, and the field; or, to use terms commonly associated with images: the foreground, mid-ground, and background. A musical sound placed in the figure—or foreground—is generally louder and more pronounced, thereby drawing more attention to itself. A sound placed in the ground is less pronounced and draws less attention from the ear but is still recognizable as an important part of the piece. Sounds placed in the field are generally perceived as being less important and secondary to the sounds operating above it. The perceived importance of a sound can also impact how it is interpreted by the listener.

Lack of hierarchy can also produce a powerful effect for the listener. The opposite of hierarchized sound is what van Leeuwen (1999) calls *immersion* or the complete absorption of all timbres into one layer. In an immersed state, no single instrument is the designated focus of attention. Rather, the instruments produce one blended “wall of sound,” without a key area of focus. This practice puts the listener at the center of the experience, leading to a second meaning of the word *immersion*: the immersion of the audience. Immersed music abandons the hierarchy of layers to consume the listener in the noise. In this type of music, as Schafer puts it,

The listener is not an audience which concentrates but is at the center of the sound, massaged by it, flooded by it. Such listening conditions are those of a classless society, a society seeking unification and integrity (cited in van Leeuwen, 1999, p.29).

This type of sound attempts to reduce the boundaries between the listener and the musical piece.

The cumulative presence of timbres in layers serves to create the music’s *soundscape*. Soundscapes are another way that music producers can relate meaning through sound. Van

Leeuwen (1999) describes two types of soundscapes: *Hifi* and *Lofi*. Hifi soundscapes “allow discrete sounds to be heard from great distance because of the low ambient noise level” (p. 17). In lofi soundscapes, the effect is reversed. Increased ambient noise in the field can “drown out” timbres in the figure, and “amplification becomes necessary if one wants to be heard” (p. 17). A lofi soundscape is defined by a higher number of timbres competing to be heard.

Musical time refers to how music organizes sound over time. According to Van Leeuwen (1999), music can feature *measured time* or *unmeasured time*. Measured time is the most predictable way to organize sound since it involves “[dividing] the flow of time into measures which are of equal duration and which are marked off by a regularly occurring explicit pulse” (p. 39). In Western music, measures typically consist of a specific number of pulses, which are then repeated consistently through a song at a particular tempo (Van Leeuwen, 1999). Tempo refers to how quickly these pulses occur one after another, which is typically measured in *bpm*, or *beats per minute*. Beats are normally organized in *measures*, sections of music that contain a certain number of beats. The number of beats in a measure is usually set by a predetermined *time signature*. “One Love” is performed in a 4/4 time signature, meaning each measure holds four beats.

Phrases, a succession of sounds that are organized over measured time, are a key component of how music can relate meaning through time. For Van Leeuwen (1999), phrases can be defined as “breath groups, as their length is similar to that of the cycle of breathing, on average 9 to 5 syllables, or 3 to 5 seconds” (p. 41). The end of a phrase is usually marked by a short pause, a drawing out of the previous note or “some kind of audible break or change to indicate the ‘boundary’” (p. 41) of the phrase. Phrases can be spoken, sung or performed by an instrument.

Phrasing can follow or break patterns throughout a song and help communicate meaning to the listener. Van Leeuwen (1999) explains that the potential meaning of a phrase pattern in music can come from two sources. The first “is the *provenance* of the pattern, ‘where the pattern comes from” (p. 46). For example, was the pattern established earlier in the song? Was it played by a certain instrument? Is it a reference to another musical motif, which might be popular in other songs? The second source is the *experiential meaning potential* of the pattern, which addresses what the pattern is *doing* within the song and how the pattern is produced. Phrase patterns typically occur in music with measured time.

Visual elements. Kress & Van Leeuwen (2005) and Jewitt & Oyama (2011) describe how various visual elements can be used to relate meaning in a media production. They explain that images typically communicate meaning to a viewer by constructing a *visual narrative*. Visual narratives are typically “conveyed by the (abstract or concrete) ‘participants’ (people, places or things) depicted” in the image (Jewitt & Oyama, 2011, p. 9). The representation of participants on screen helps create *visual syntax* (Jewitt & Oyama, 2011; Kress & van Leeuwen, 2005). Jewitt & Oyama (2011) define visual syntax as “a matter of special relationships, of ‘where things are’ in the semiotic space and of whether or not they are connected through lines, or through visual ‘rhymes’ of colour, shape and so on” (p. 9). Visual syntaxes can follow many structures, but *narrative representations* and *conceptual patterns* are amongst the two most important for audiovisual analyses.

Syntaxes that feature narrative representations “relate participants in terms of ‘doings’ and ‘happenings,’ of the unfolding of actions, events, or processes of change” (Jewitt & Oyama, 2011, p. 9). These types of images are typically defined by the presence of *vectors*, which indicate the line of action in an image: “the vector expresses a dynamic ‘doing’ or ‘happening’ kind of relation” (p. 9). The direction of a gaze or the pointedness of a hand, for example, creates

a vector starting from the actor and ending at the subject of the action. There can also be multiple vectors in an image: represented participants can *react* to an action being done to them (Jewitt & Oyama, 2011). These reactions can be *transactive* or *non-transactive*, depending on directions of the vectors. In a transactive reaction, two participants direct their actions towards each other, whereas in a non-transactive reaction, one participant does not reciprocate the action being performed on them.

Visual syntaxes that feature conceptual patterns tend to “represent participants in terms of their more generalized, stable or timeless ‘essences’” (Jewitt & Oyama, 2011). In this case, represented participants in an image are not depicted as doing anything in particular, but rather they are usually represented “as being something, or meaning something, or belonging to some category, or having certain characteristics or components” (p. 9). As opposed to narrative structures, conceptual patterns are defined by a distinct lack of vectors. These patterns can use *classification*, *symbolic* and *analytical* structures to relate meaning.

Classification structures are used to define participants based on their similarities with other participants in the image. As Jewitt & Oyama (2011) explain,

[Classification structures] bring different people, places or things together in one picture, distributing them symmetrically across the picture space to show they have something in common, that they belong to the same class (p. 12).

This type of representation communicates a sense of equality or equivalence between the positioned participants or objects.

Typically, these classifications are produced by the designer of the images. As Kress and van Leeuwen (2005) point out, classifications are derived from the image producer’s perception of his or her subjects. They argue that,

Classification processes do not, of course, simply reflect 'real,' 'natural' classifications. For participants to be put together in a syntagm which establishes the classification *means* that they were judged to be members of the same class, and to be read as such (Kress and van Leeuwen, 2005, p. 79).

Classifications in an image are therefore indicative of the producer's desire for the audience to view the represented participants as equal in some way.

Linguistic elements. Halliday (1978) explains that a useful way of identifying meaning in language is through the analysis of three aspects of the particular language in question: *field*, *tenor* and *mode*. The notion of *field* refers to the context of a linguistic exchange as well as to the social situation in which linguistic communication plays a part (Halliday, 1978). Halliday uses the example of a game of football to describe an instance where a social situation might have an impact on linguistic meaning. At a football game, loud verbal exchanges on the playing field carry a particular meaning *within that context*. The same words and delivery could have a very different meaning if they were yelled on the street or taken out of context. Hence, the situation of a textual communication (whether verbal or written) brings with it a certain set of assumptions about the type of meanings that can be derived from a particular exchange.

Tenor refers to the social roles involved in an exchange of meaning. According to Halliday (1978), social roles in a linguistic exchange can be determined in two ways: "social roles of the first order are defined without reference to language, though they may be (and typically are) realized through language" (p. 144). In this first group of social roles, they are understood implicitly based on the context of the interaction. Halliday explains that *all* communications have some sort of implicit social roles outside of language. The second order of social roles comes from *within* language, which he defines as "roles that come into being only in and through language, the discourse roles of questioner, informer, responder, doubter,

contradictor and the like” (p. 144). These roles are defined by the function a person serves within the communication itself.

Mode refers to “the selection of options in the textual systems” (Halliday, 1978, p. 144). The study of modes, according to Halliday, involves the analysis of linguistic themes, the information being communicated, and language patterns. It also relates to the identification of “the functions that the text is serving in the environment in question” (p. 144). The term “mode” in this case functions similarly to the “semiotic resource” as described in this thesis’ methodology section. Halliday explains that all of the resources in this category depend on the earlier categories of text. That is, the mode of a text will often depend on the field and tenor, which describe the context and social roles involved in a linguistic exchange of meaning.

Data Collection and Analysis

Before conducting my analysis, I determined three modes in PFC’s “One Love:” music, images, and lyrics. I identified these modes because they each come with their own set of semiotic resources to convey abstract ideas. For each mode, I set out to identify what resources were being deployed and I accomplished this analysis by examining each mode individually. For instance, I listened to the music without viewing the images. For the images, I watched the video with the music muted. For the lyrics, I transcribed the text and analyzed it independently from the audiovisual aspects of the music video.

During my search for semiotic resources, I also noted the time at which each resource appeared in the music and video. Appendix A outlines the timing of the musical resources in PFC’s “One Love,” while Appendix B outlines the visual resources in the video. The lyrics were transcribed with the segments sung in Zulu translated. The full lyrics can be consulted in Appendix C.

Borrowing from the protocol employed by Smith (2013), only the most salient resources were reserved for in-depth analysis. In this case, “salience” is defined as:

The degree to which an element draws attention to itself, due to its size, its place in the foreground, or its overlapping of other elements, its color, its tonal values, its sharpness or definition, and other features (Kress & van Leeuwen as cited in Smith, 2013)

Not unlike Smith’s study, I selected resources based on salience because it would be impractical to analyze *every* identified resource with the appropriate amount of depth. In the context of PFC’s video, I also focused on resources that seemed to either *reflect* or *reject* my theoretical positioning. These resources were selected based on the following criteria:

1. The semiotic resource significantly draws attention to itself at the moment of its appearance.
2. The semiotic resource could have multiple potential meanings outside of the context of PFC’s video.
3. The semiotic resource appears to be reflecting PFC’s core ideology of “one world.”
4. The semiotic resource could not have communicated PFC’s core ideology *without* the surrounding contexts.

For the mode of music, I used van Leeuwen’s (1999) work on musical semiotics as my reference for identifying musical resources. For the mode of video, I used van Leeuwen’s (2004) “Semiotics and Iconography,” Kress and van Leeuwen’s (2005) *Reading Images*, Edgar, Marland and Rawle’s (2010) *The Language of Film* and Jewitt & Oyama’s *Visual Meaning* as my guide for identifying visual resources. For the mode of lyrics, I analyzed the words of “One Love” for semiotic choices that might reveal ideological messaging in the music. With the help of Halliday’s (1978) *Language as Social Semiotic*, I investigated the words for their potential meanings. Appendix D offers a list of resources considered in my analysis of music and video. I

identified and noted as many semiotic resources as possible for each mode. Because of the high quantity of identified resources, I focused my analysis on the more salient resources.

Findings and Analysis

The main question of this thesis was the following:

Q 1: How does the music video “One Love” articulate PFC’s ideology of “uniting the world through music?”

Throughout my data collection and while analyzing my findings further, I discovered that PFC communicated its ideology by crystallizing it at every level of its music video. The modes of music, images and lyrics all featured semiotic resources that could easily be interpreted in terms of PFC’s core ideology. These resources interacted with each other as actualities and virtualities to create a crystallized media production. I came to this conclusion by answering my three sub-questions:

SQ 1: What semiotic resources are being articulated in the audial, visual and lyrical modes of “One Love” respectively?

SQ 2: Do the articulated resources reflect PFC’s ideology on their own?

SQ 3: Do the resources reflect PFC’s crystallized ideology when articulated *together*?

In response to SQ 1, I ascertained that the music, images and lyrics of PFC’s video each carried a high number of semiotic resources. The mode of music used musical time and musical soundscapes to relate meaning. The images used symbolic structures, classification structures and montage to relate meaning. The lyrics used various lyrical themes to relate meaning.

Together, these resources interacted to relate a message of “unity through music,” an articulation of PFC’s core ideology.

In response to my SQ 2, I found that the semiotic resources in “One Love” reflect PFC’s ideology on their own. The resources in the music, images and lyrics can all be interpreted as representing PFC’s core ideology of “uniting the world through music.” Some resources, particularly the modes of music and images, were more effective at communicating PFC’s ideology than others. The lyrics were especially effective during the refrain, “One love, one heart. Let’s get together and feel alright.” Outside of these moments, such as during the verses, the lyrics had a much less salient presence in the music video.

Finally, in response to my SQ 3, all of the resources in PFC’s music video reflected the organization’s ideology when deployed *together*. They reinforced each other’s meanings, which in turn led to a strong presence of PFC’s ideology in the video. The interplay between the music and the images worked particularly well to reflect PFC’s main ideological themes. These interactions constituted an actuality-virtuality relationship that created a reflection of PFC’s idealized world; a world united through music. The words of the main refrain contributed to this crystallization by vocalizing the main theme of “unity” throughout the video. The music, the images and the lyrics all came together to create the crystallized music video production of “One Love.”

These findings indicate that my theoretical frameworks were indeed effective in analyzing PFC’s music video. Through this analysis, I would argue that PFC’s crystallized production was defined by prolonged and sustained exchanges between the actual and virtual elements within PFC’s video. The actual elements of the piece took the form of musical, visual, and linguistic semiotic resources. My analysis below demonstrates that these resources could effectively communicate PFC’s ideology on their own, though, their real communicative power emerged through their interactions with one another: each resource contextualized the other in order to construct a larger, more powerful reflection of PFC’s ideology.

Within the screen, each actuality (semiotic resource) impacted my experience of the other actualities. The musical semiotic resources affected my experience of the visual, while the visual semiotic influenced my experience of the lyrical and the lyrical dimension further shaped my experience. These resources interacted with each other throughout PFC's video in a variety of configurations, each impacting my experience of the other.

Indeed, the semiotic resources in PFC's video function through a constant exchange of roles. In other words, an actual resource becomes virtual as soon as it interacts with other actualities. While one actuality communicates meaning on its own, it simultaneously shapes the meanings of the other actualities around it. In these moments, the actuality in question effectively becomes both actual *and* virtual and through this becoming, the crystal of the music video is created.

In this chapter, I analyze five production practices through which PFC's ideology in "One Love" is articulated. Beginning with the interactions between visual classification structures, soundscapes and lyrics, before turning to the interactions between musical time, visual symbolic structures, and montage in PFC's video, the data and findings of this analysis demonstrate how these distinct production practices come together to create a crystallized reflection of PFC's ideology. The elements selected for this analysis (classification structures, soundscapes, sequencing, symbolic structures, and lyrics) offer the most salient features and they function symbiotically, ultimately crystalizing PFC's ideology into the music video "One Love."

Musical Perspective, Classification Structures, and Lyrical Themes

This section discusses how musical perspective, classification structures, and lyrical themes come together to articulate PFC's ideology in the music video "One Love." Musical perspective involves the articulation of sound to guide the listener's ear through a musical piece.

Classification structures are elements in an image that make a statement about a person by grouping him or her with other people. Lyrical themes are verbal messages that are communicated through the song. These three elements come together as actualities and virtualities to reflect PFC’s humanistic ideology.

Musical perspective. A prominent actuality-virtuality interaction in “One Love” occurs through the use of musical perspective, which is determined by how timbres are organized in a musical piece. “One Love” manipulates musical perspective to reflect its core ideology of “peace through music.” It accomplishes this by carefully guiding the listener to hear individual timbres being integrated into a unified whole. This process reflects PFC’s mandate of “unity” by metaphorically unifying multiple timbres into a single soundscape.

A prime example of this occurs in the first minute and a half of the song, where the listener is presented with four distinct timbres: an American slide guitar, a rhythm guitar, a male singer and a female singer. At the beginning of the song, the slide guitar is distinctly audible on its own, however, as the remaining timbres are added to the piece, the guitar becomes less audible. This is symptomatic of a lofi soundscape, where multiple timbres occupy a single layer of the music. *Table 1* outlines the location of the four musical timbres in the music and also shows how the soundscape changes as more musical timbres are added.

Beginning time	Ending time	Figure	Ground	Soundscape
0:00	0:30	Slide guitar		Hifi
0:42	0:56	Slide guitar	Rhythm guitar	Hifi

0:56	1:15	Male voices, harmonizing with the slide guitar	Rhythm guitar	Lofi
1:16	1:27	Male and female voices, harmonizing with the slide guitar	Rhythm guitar Percussion instrument	Lofi

This music production practice is significant because it symbolizes the integration of difference into a unified whole—a notion that reflects the cosmopolitan elements of PFC’s ideology. As David Hansen (2009) described, cosmopolitanism acknowledges the individuality of peoples while recognizing the importance of communities. The music here provides an aural representation of this idea. Although the song begins with the slide guitar as the most audible instrument, the individuality of the guitar is diminished when the first vocalist of the piece is introduced. This effect becomes even more prominent with the addition of a second vocalist. Together, the singers produce enough sound to divert the listener’s attention away from the slide guitar. Instead, the ear is greeted with a soundscape that features no single dominant sound; all the timbres are performing in unison, symbolizing the unification of multiple individualities into larger, unified musical “community.”

This articulation of multiple timbres into a unified whole constitutes a convergence of actualities and virtualities. The actualities in this moment are the individual timbres. If heard on their own, they would convey their own individual meanings, however, through their strategic placement in the musical soundscape, the timbres move beyond the status of lone actualities; they now simultaneously serve as virtualities in PFC’s crystallized music video. Each timbre disappears into the next—one becoming the other—to create a unified soundscape. Through the

coalescence of their respective identities, these timbres come together to reflect PFC’s ideology of “one world through music.”

This unification of identities is a common occurrence in the music of “One Love” as demonstrated by nearly every instance of the main refrain. This is particularly significant because in these moments, the theme of unity is not only present in the music, but also in the lyrics. *Table 2* outlines a moment of unification that occurs during one of main refrains. In this example, the moment of maximum unification occurs at the same time as the lyrics “let’s get together and feel alright.” By synchronizing these words with the unified musical soundscape, the former reinforces the themes of the latter.

Time Stamp	Lyric	Sound Object	Soundscape	Layer
2:29	One love	Lone male singer, singing over a bass guitar	Hifi	Figure
2:32	One heart	Multiple voices together	Lofi	Ground
2:35, 2:42	Let’s get together and feel all right (twice)	Larger ensemble of voices	Lofi	Ground

From 2:29 to 2:42, two simultaneous articulations of PFC’s cosmopolitanism occur in the video. As such, not only is “community” being articulated in the soundscapes of the music, it is also being articulated by the lyrics of the song. In this instance, the words are requesting the audience to “join together” and “feel alright” at the same time that the timbres join together in

the music. This is particularly noteworthy because the words vocalize what the music is showing: that the world can be unified through music, thereby producing a dual ideological articulation.

This interaction between music and lyrics is also indicative of an actuality-virtuality relationship. The music and the lyrics in this example both reflect PFC's message of unity on their own. However, when they are placed together, their meanings merge to create a more prominent reflection of PFC's ideology. In this moment, it becomes difficult to distinguish which mode is responsible for conveying which meaning. In fact, both merge in order to become the crystallized reflection of PFC's ideology.

Classification structures. Another actuality in PFC's "One Love" is the classification of its participants. PFC's images use staging and environments to designate the participants in the video both as *members of a musical community* and as *individuals*. These representations are constructed through the grouping of participants in both live and tiled group shots. Through these practices, the images of "One Love" articulate multiple identities and diverse spaces to construct a crystallized world that reflects PFC's cosmopolitan ideology.

The visuals of "One Love" articulate the cosmopolitan notion of "community" through two types of group shots. The first is the *live group shot*, which depict two or more individuals within a single frame. *Figure 2* provides an example of this kind of shot in the video.



Figure 2 The Sinamuva Choir, performing in a group shot in PFC’s “One Love”

PFC also articulates cosmopolitanism through *tiled group shots*. These shots consist of a “tiled” effect, where individual shots of different people are placed next to each other on the screen. See *Figure 3* for an example of this effect in the video. Both types of shots feature group representations that articulate individual identities within a larger community.



Figure 3 Musicians performing in a tiled group shot in PFC’s “One Love”

In the live group shots of PFC’s video, the participants are classified as members of a musical community through their positioning on screen. They are depicted as occupying the same physical space—“sharing the stage” as a unified group. In each case of the live group shot, the grouped participants are seen performing outside, dancing and singing together, organized in the same way that a musical group might be positioned on a stage. Each person is shown performing and facing an invisible audience. In these shots, all the musicians are doing something “musical;” they are all seen dancing, singing, or playing an instrument. These shots position the participants as members of a musical community.

These group shots are also intercut with close ups on individual participants. For example, *Figure 4* shows two close-ups on performers in the Simanuva choir. These shots focus on one performer within the group, who is seen singing and smiling. The close ups highlight the individual’s unique features by making them the most salient parts of the screen. Shortly after the close-up shot, the visuals cut back to a wide shot of the group singing and dancing along with the individual. This sequence of shots shows the audience that the individual is part of a wider collective while reinforcing the message that the group is unified through the act of musical performance—performing together in the same space.



Figure 4 Close up shots of individuals in the Simanuva choir

Through these visual production practices, PFC articulates the participants' identities both as individuals and members of a wider musical community. The wide shots of the whole group indicate that the participants are classified together through musical performance. The close ups highlight the uniqueness of the individuals in the group. By alternating between two types of shots, the images emphasize that the participants are unique individuals, while also being united through the act of music-making.

The outdoor settings of the live group shots reinforce the message that the represented performers are unified members of a global community. In each live group shot, the individual performers are performing outside in an open space. In *Figure 2* for example, the Simanuva choir is performing under a seemingly infinite horizon. The expansive nature of the space therefore connotes a message of openness to the world. This, combined with the staging of the participants, indicates that the *world* is their stage, a message which directly corresponds to PFC's ideology by showing the audience that this group is unified through song under the same sky.

During these live group sequences, there are three actualities that come together to articulate PFC's ideology: the staging of the group, the sequencing of close ups and wide shots, and the environment of the scene. The staging of the group connotes meanings of togetherness and unity. The setting connotes feelings of openness and connection to the world. The close ups highlight the uniqueness of the individuals within the group. During the live group sequences, these three actualities are intertwined, with each becoming a virtuality for the next. These elements all interact with one another seamlessly to create a crystallized representation of one world through music.

A similar effect is achieved in the tiled group shots of the video. In each instance of the tiled shot, the represented participants are seen performing from their respective tiles. This has the effect of not only grouping together participants, but moves beyond that notion to group together multiple *spaces*. This effect is achieved by shrinking each individual frame so that they fit next to each other on screen at the same time. As *Figure 5* shows, each frame depicts a musician performing from a distinct part of the world, an impression that is communicated by the juxtaposition of visibly different settings from one frame to the next. The images have also previously indicated to the audience that these musicians are performing from a different part of the world.



Figure 5 Tiled group shots from PFC's "One Love"

Through these tiled groupings, "One Love" is visually representing PFC's ideology of a unified world through music. PFC is creating a global, musical, community. This is depicted through the unification of people and spaces together on screen. Through this process, the images visually bring together multiple people and spaces from around the world, a strategy which

effectively negates the barrier of geographical distance that exists between the performers. The visuals thus imply that these performers can be unified despite geographical distances.

This practice has the added effect of classifying the represented participants based on their identities as musicians rather than as disparate individuals around the world. This effect is produced by providing the viewer with little else that connects these performers. Each participant is performing in a different environment, removing the notion of “setting” as a unifying element between them. Each frame also avoids using cultural symbols, such as clothing, as a means to group or differentiate these individuals. In some tiles, the performers are wearing dark indistinct shirts that do not attract the attention of the viewer while in others, clothing is not visible at all: it is either cut off by the frame of the tile or it is covered by an instrument.

Instead, the commonality between all the participants in the video is their participation in the musical performance. All of the participants are seen singing or interacting with their instrument and all of the tiles also feature microphones and headphones—additional symbols of musicianship. By grouping these tiles together, the visual indicators related to musical symbols as the common element between all of the participants becomes difficult to miss. This, in turn, connotes the message that they all unified through their musicality.

These representations of musicians and spaces constitute additional actualities and virtualities that come together to create meaning. One actuality is the representation of the environment. Another is the representation of the participants’ musicianship. These actualities are united through a third actuality: the unification of their tiles on screen. These three actualities come together to show that the represented musicians are united across geographical boundaries. Their respective meanings merge together to construct a crystallized representation of PFC’s core ideology.

These live and tiled group representations work with the music and lyrics to further articulate PFC's cosmopolitan ideology. Throughout "One Love," each grouping of individuals appears during a repetition of the main refrain. In these moments, the music articulates multiple sound identities into a unified soundscape. This soundscape is comprised of blended voices that are all chanting the lyrics, "let's get together and feel alright." All of these elements converge to reflect PFC's core ideology of a unified world through music.

It must be noted that each element's existence is both *actual* and *virtual*. When examined on their own, the group shots, soundscapes, and lyrics communicate the same message: unified individuals into a whole. When they are placed together, this meaning becomes amplified. One actuality contextualizes and reinforces the meaning of the other. Through this process, these actualities are in a constant state of becoming virtual and they are always simultaneously communicating on their own message while also contextualizing the other actualities, thus producing a crystallization of ideology.

Musical Time and Symbolic Structures

This section discusses how the actualities of musical time and visual symbolic structures come together to reflect PFC's ideology in the music video "One Love." Musical time refers to the organization of musical elements through time. Symbolic structures are defined as elements in an image that highlight the symbolic attributes of a person. These two elements work together throughout the runtime of the video to reflect PFC's ideology in a unified crystal.

The interaction between musical time and visual symbolic structures operates differently from the interactions discussed thus far. While the group shots and unified musical soundscapes,

reflected PFC's ideology only at the moments of their appearance, in this case, the temporal properties of the music work in tandem with *all* of the images to create an actual-virtual interaction that occurs through time. This interaction helps maintain the video's theme of "unity through music" from beginning to end, a quality that is integral to the construction of PFC's crystallized music video.

Symbolic structures. Aside from the group shots discussed above, the visuals of "One Love" primarily use symbolic structures to depict the represented participants as *individuals* and as *musicians*. Symbolic structures use symbolic attributes to represent the participant on screen. Symbolic attributes are elements within an image that highlight certain parts of the person's identity, all of which can be accentuated through various production practices. For example, an article of clothing can symbolize a participant's cultural connections, while a cane can signify a person's loss of mobility. As Jewitt & Oyama (2011) explain: "they are made salient in the representation, for example by their size, position, colour, use of lighting; they are pointed out by means of a gesture; they look out of place in the whole; they are conventionally associated with symbolic values" (p. 12) Through these processes, an attribute can be subtle or in order to relate some kind of meaning to the viewer.

Figure 6 provides one example of how PFC represents its participants' symbolic attributes. The participant in this image is wearing relatively indistinct clothes. His shirt is a of darker color, not well lit, and is covered mostly by his guitar. As such, the audience is discouraged from stereotyping him based on clothing. Instead, the image relies on the instrument and the participant himself to communicate the person's identity.



Figure 6 A musician being represented through symbolic attributes in PFC's "One Love"

The image focuses on producing a dual representation of the participant as a *person* and as a *musician*. The participant's face, arms, hands and guitar are the most visible attributes of the image and the lighting in the scene also accentuates the guitar's bright color. The contrast between the individual's clothing and the guitar further grants the instrument a prominent position in the image. A focus is placed on the individual's hands with the guitar, showcasing the participant's command of the instrument. During this person's appearance in the video, PFC ensures that the audience understands he is a musician. Similar practices are used in all of the individual representations in "One Love."

These representations articulate PFC's ideology by highlighting *music* as the common factor between these diverse participants. As the images move from one representation to the next through the process of montage, common musical symbols remain present in each scene. This connotes that, even though all of the participants are different, they still share in this act of music-making. Since the images show the audience that musicality can be found in all individuals, the implication is thus that music can be the unifying factor between individuals from different backgrounds.

This can be seen in *Figure 7*, where each participant is represented as a musical performer. The placement of musical equipment on screen constructs this identity, with a microphone, an instrument, or a pair of headphones present in each shot. The participant is also depicted interacting with these musical objects, helping to further relate the participants' musicality to the audience.

These representations reflect PFC's cosmopolitan ideology by constructing this global community of music. The images depict individuals who are all unique, who, despite their differences, share the common attribute of *musicianship*. Through these representations, "One Love" is showing the audience that music is a common element between people and peoples. In this way, the images are also transcultural, uniting people despite their cultural differences.



Figure 7 Three musicians, each represented through their musical attributes

Another salient characteristic of these images is the environment in which the participants are performing. These vary from image to image, creating another point of difference between the represented participants. This process indicates that each performer is not only unique through his or her own individuality; they are also unique in terms of their countries of origin. Despite these geographical differences, however, the musical symbols still remain consistent from shot to shot. The musical attributes of each image therefore become the binding thread between all of the represented participants, indicating also that place of origin does not impact the shared attribute of musicianship.

The images construct a fragmented visual narrative through the runtime of the video since they have a tendency to depict segregated participants and geographies. The only commonalities between these representations are musical attributes: every shot features a

musical instrument, microphone or a pair of headphones. Music becomes the catalyst for a translocal articulation of PFC's ideology since the images depict a fragmented world in which music is the great unifier.

This montage of images exemplifies a set of actuality-virtuality relationships that articulate PFC's ideology. On one level, each image is an actuality in itself. On another level, these images are comprised of their own, smaller actualities. Within each image, the symbolic attributes and environmental representations serve as actual elements. These actualities interact with each other to construct the identity of the participant. That is, they indicate a participant is a unique individual, a musician and is from a distinct part of the world. This constructed identity then becomes its own actuality.

As the video progresses, the participant's identity effectively becomes virtual, because it impacts our interpretation of subsequent representations in the video. "One Love" uses this process to show viewers the common attributes between all of the represented individuals. The identities of the previous participants—as both individuals and as musicians—inform how we experience the remainder of the video as well since the images encourage us to compare the participants to each other, in order to conclude that they all indeed share this common trait of musicality.

Musical time. The music of "One Love" is organized over time through the repetition of two main musical phrases: the musical phrases associated with "one love, one heart" and "let's get together and feel alright." The term "musical phrase" refers to a specific grouping of notes, performed with or without lyrics. Although the phrases discussed here are not the only phrases in the song, they are the most repeated. Through this repetition, these musical phrases become

associated with the meanings of the lyrics that they appear alongside. “One Love” uses this association to represent PFC’s ideology through the runtime of the video.

The linkage between musical phrases and lyrics reflects PFC’s cosmopolitan ideology by implying that music can supersede linguistic and, by extension, cultural barriers. A good example of this occurs at the 2:16 time stamp, when the musical phrases of “one love, one heart” and “let’s get together and feel alright” are sung in Zulu by the Simanuva choir. This is in contrast to the rest of the song, which is sung in English (all of the lyrics can be found in Appendix C). Despite this, the potential linguistic barrier for non-Zulu speakers is reduced because the choir is singing a musical phrase that has already been associated with the words “One love, one heart. Let’s get together and feel alright.” The musical phrases, through their established familiarity with the listener, indicate that the Simanuva choir is engaging with the meanings of these words.

The musical phrasing therefore further imparts the meaning of the words for the listener, even if the associations are not happening in real time. In this example, the linkage between music and lyrics reflects PFC’s ideology by asserting *music* as the binding notion between two distinct identities: Zulu speakers and English speakers. Within the crystallized world of PFC’s video, the language in which the song is sung matters very little—everyone has the capacity to participate in the unifying act of producing music.

This message is constructed by an actuality-virtuality interaction that occurs through time. The musical phrases and the lyrics are actualities that are so closely linked that one maintains the meaning of the other—even after one of them disappears or changes forms. In this case, when “One love, one heart; let’s get together and feel alright” appears in the lyrics, the musical phrases during these segments become tightly associated with those words. This association is so powerful that the music maintains the meanings of the words even when they

are presented in a different language. Here the actuality of the words has a continual impact of the actuality of the music. The meanings of words thereby become virtual—invisibly impacting later experiences of the musical phrase it is associated with. This is ultimately used within PFC’s video to show that musical meaning can translate across linguistic barriers.

Symbolic structures and musical time. The message of “unity through music” in “One Love” is further articulated through the temporal interactions between the symbolic structures of the images and the music. This is accomplished through the use of negative images and negative sounds. As Chion (1994) explains, negative images occur when something is seen on screen but cannot be heard, while negative sounds occur when something is heard but cannot be seen. In “One Love,” these production practices are used to construct a virtual ensemble of performers that maintains a presence throughout the video.

Through the runtime of the video, elements in the music are associated with representations of specific performers from specific places. As the visuals shift focus from one participant to the next, the music continues to represent these participants even if they are not on screen. As the video progresses, this image-music interaction has the effect of virtually creating a musical ensemble made up of people from around the world.

An example of this occurs at the very beginning of the video. At the 0:44 timestamp, Roberto Luti is presented on screen. He is sitting outside, playing alone on the slide guitar. His image is shown for five seconds before being interrupted by a second shot. This shot visually introduces Menyatso Nathole, who is playing a different instrument in a different environment. However, despite this shift in visuals, Roberto’s guitar is still present in the music. By maintaining the presence of the slide guitar, the video is connecting Roberto—who was introduced in the past—to the music being performed in the present.

Music then becomes the link between the images through the runtime of the video—an effect that becomes more striking as the video progresses and more musicians are introduced. If we return to the example cited earlier, after visually introducing Menyatso, the visuals cut to another guitar player: Manu Chao. Manu is singing and playing his instrument to the sounds that were begun earlier by Roberto and Menyatso. Roberto and Menyatso are still audibly present, even though they are no longer being represented on screen. The video continues like this, visually introducing musicians and adding their sounds to the music, until the main instruments of the music are established.

As the main instruments perform through the runtime of the video, “One Love” uses the images and the music to give a temporary spotlight to other musicians. The sounds from these performers are not necessarily maintained throughout the song, like the slide guitar. Rather they are featured for a moment, demonstrating a moment of participation. An example of this occurs at the 3:02 timestamp, where Tara Bir Tuladhar can be seen performing a solo on his instrument. His visual presence lasts only as long as his solo does, before he and his timbre disappear for the rest of the song. Despite this, his temporary appearance remains an important part of the video. His short appearance on screen and in the music demonstrated that even varied participation is welcome in a world unified by music.

This interaction between images and sound has the effect of coalescing time and space in order to articulate PFC’s ideology of “one world through music.” Throughout the video, the audience is introduced to musicians and instruments from all over the world. There are guitarists contributing from Italy, South Africa and France and singers from France and Israel. Some percussion is even performed from Nepal. Despite not always being visible, the sounds of these performers are understood as originating from around the world. They come together to create a virtual band from across the world.

This band is “virtual” because it exists only through the interactions between the actualities of music and images through the runtime of the video. These two actualities are in an exchange, one trading meaning with the other, to create the overall message of “unity through music.” Here the identities and visually represented participants become integrated into the music. The music then carries these identities through our experience of the subsequent images on screen. The images and music of the past then impact the images and music of the now, ultimately creating a crystallized music video that coalesces time and space.

Crystallizing Time, Space and Ideology

There is a moment in PFC’s video where all of the actualities discussed here come together to reinforce each other’s meanings. Near the end of the video during a tiled group shot (from 4:28 to 4:38), the unified soundscapes, classification structures, symbolic structures and musical time converge to create the most salient representation of PFC’s ideology.

This climactic sequence articulates PFC’s ideology through the interactions between the images, music, and lyrics. The images represent the identities of multiple participants through a tiled group shot. These images also showcase the participants’ musicality as well as the diverse environments of their respective performances. Their grouping on screen also indicates their classification together as a group of musical performers from around the world. During this shot, the music blends their respective timbres into unified soundscape. These timbres are not easily distinguishable from one another and through their ambiguity, they musically represent the participants both on and off the screen. These voices are singing what the participants are seen doing: “let’s get together and feel alright.”

All of these elements are in constant exchange with one another, sharing roles and exchanging meanings to create a crystallized reflection of PFC's ideology. The meaning of the lyrics is fused with the meaning of the soundscapes and the lyrics and music simultaneously share their meaning with the tiled images on screen. The tiled images represent the diversity of timbres that is present in the unified soundscape. These elements come together seamlessly to crystallize PFC's ideology of "one world through music."

Discussion

As a production on YouTube, "One Love's" actualities and virtualities are indeed creating a world within a world. The lyrics, the images, and the music all construct PFC's vision of a world united by music, but one must remember that YouTube is also a world in itself—one that is comprised of its own politics, economics, and ideologies. These categories come together, through a complex process of becoming, to shape the conditions that surround PFC's video.

Through the lens of articulation, we find that "One Love" is indeed a product of certain determinate and historical conditions on YouTube, though these determinate conditions are not mutually exclusive. The politics of YouTube are intertwined with its economics. The economics are also intertwined with the ideology of YouTube. This ideology is simultaneously linked to the politics. Each of these categories are interacting with each other seamlessly to create the conditions of PFC's production. In this way, the context of PFC's video is in a process of "becoming." Through the lens of crystallization, the ideology, politics, and economics that surround PFC's video are actualities and virtualities that seamlessly interact with each other. This state of becoming is the determinate condition that allows for PFC's crystallize music video to exist.

Political Economic Processes

The process of becoming of PFC's context can be also be located in the politics and economics of YouTube. The defining characteristic of YouTube's economy is how it distributes revenue among its content creators. If a producer's video garners a certain number of views and the video features an advertisement, the producer is rewarded with a percentage of the advertising revenue generated by the video.

This economic process has led to a political environment where producers are in constant competition with one another to attract an audience for their content. In the world of music video production, the political environment on YouTube involves the dominance of big music video production companies. The strongest example of this can be found in the collaboration between Sony Music, Universal, and EMI. These three companies together created Vevo, a joint YouTube Channel, which is arguably the most popular music video distribution network on YouTube. At the time that this research was conducted, Vevo's most popular video had garnered over 68 million views. Moreover, this video features an advertisement, which translates to revenue for the companies.

The economic success of Vevo positions Sony Music, Universal, and EMI as powerful political entities on the YouTube platform. This becomes evident through their co-opting of upcoming independent artists. These artists typically have their own following, who regularly view their content. However, Sony Music, Universal, and EMI regularly purchase these artists' content to feature on their Vevo channel, which allows them to capitalize on the regular viewership that the formerly-independent artist had already established.

The political dominance of Sony Music, Universal, and EMI is intimately connected to the companies' economic power. The three companies, as institutions with large budgets, have the power to purchase the content of independent musical artists and feature it on Vevo, which in

turn allows the companies to capitalize on the following that those artists have already garnered. A larger viewership is advantageous for these companies because YouTube has equated *viewership* with *revenue*. Through its revenue distribution model, YouTube incentivizes practices that attract the highest number of viewers to a video. This incentivization encourages companies to adopt practices—such as the co-option of independent artists for their viewership—that result in the highest numbers of views possible.

The relationship between the economics and politics of YouTube is analogous to that of actuality and virtuality in the creation of the political economic environment of YouTube. The economy of YouTube is a virtuality that influences the nature of the politics. The political entities in turn exert their power through economic practices. And thus, the notions of “economics” and “politics” here cannot be isolated. These categories blend together such that person cannot refer to the politics of YouTube without also referring to the economics. The interaction between these two categories helps shape the context surrounding PFC’s video.

Politics, Economics, and Ideology

The interplay between the actualities of politics and economics on YouTube is also connected to a third actuality: ideology. On one level, YouTube’s dominant ideology is based on its economic practices and profitability. The video platform uses advertisements to generate revenue for itself and its parent company, Alphabet Inc. On another level, this profit-driven ideology is reinforced by the practices of large music video producers on YouTube. YouTube incentivizes the creation of content by paying producers a portion of the advertising revenue generated by the producers’ videos. As a result, to increase their share of the profits, producers must attract more viewers to the website. In the case of Sony Music, Universal, and EMI, this has led to a set of practices that align with YouTube’s mandate of drawing viewers to its website.

Through the creation of Vevo and the co-opting of popular artists, Universal and Sony are behaving in a way that reflects YouTube's profit-driven ideology.

The dominant ideology on YouTube is also inextricable from the broader economics and politics of music video production on the website. The dominant ideology among music video producers on YouTube is made up of practices that are economic in essence. These economic practices in turn encourage large music video companies to exert their economic power to attract viewership, such as through the co-opting of independent artists. This exertion of economic power is aligned with the dominant ideology of YouTube: to attract viewers and generate revenue. All of these elements are actualities and virtualities that exist seamlessly together. The dominant ideology on YouTube can neither be removed from the platform's economic practices, nor can the power of large music video companies be removed from their capacity to generate revenue for YouTube. The categories of economics, politics, and ideology here interact simultaneously and seamlessly to create the context of PFC's video.

The Multiple Identities of "One Love"

The economic, political, and ideological processes that surround PFC's "One Love" reveal the multiple identities of the music video. "One Love" takes on a multitude of roles, each representing one facet of PFC's crystal. "One Love" is therefore a political, economic and ideological object. They are connected and interact with each other, as actualities and virtualities, to give significance to PFC's music video.

Playing for profit. PFC's position on YouTube makes "One Love" as much an economic object as an ideological one. The messages of humanism, transculturalism, and translocalism in "One Love" are messages that, at first glance, appear to exist for no other reason than to promote a sense of unity between peoples. However, the message advanced by the video is undoubtedly

generating revenue for the PFC organization. By hosting their video on YouTube, PFC is participating economic practices that are in fact profit-driven.

With such a context, it is imperative to consider the relationship of the video to the act of advertising. At the time of this writing, “One Love” indeed features advertisements on its YouTube page. The video has also garnered upwards of 40 million views (PFC, 2018). While the exact revenue generated by the video is not public information, one can infer that it is indeed a powerful source of income for the organization. The practice of advertising is not dissimilar from other music video companies that also use YouTube ad revenue as a source of income.

“One Love” also engages in the economic practice of using music videos as a tool for selling external products. The video page for PFC’s “One Love” currently features a hyperlink directly to the organization’s online store. Here consumers can purchase various PFC-branded products such as tee shirts, CDs, and DVDs. “One Love” features a link to this store in the “description” section located below the music video, which is accessible to viewers of the video. This practice appears to fall in line with the profit-driven ideology that is encouraged by YouTube. This economic position constitutes one aspect that can be associated with PFC’s crystal.

Contradicting identities. PFC’s economic practices points to the organization’s contradictory identity as a *bourgeois activist*. Walter Benjamin (1970) describes a bourgeois activist as an artist who tries to communicate a counter ideology through an apparatus that serves the dominant ideology. For Benjamin, this constitutes a contradiction that hinders any meaningful social change. In this case, PFC’s contradictory behavior involves the representation of a seemingly not-for-profit ideology while engaging in for-profit economic practices.

PFC communicates its ideology by rejecting the traditional profit-driven usages of certain music video production practices. It is worth keeping in mind that as far back as the 1980s,

music videos were produced with the general goal of creating revenue. This was accomplished through a very specific set of production practices that were meant to encourage the audience to buy a musical product. PFC's music video uses similar practices but re-articulates them to advance an ideology that is counter to their prior usage.

PFC re-articulates the practices of *visual disorientation* and *artist salience* to represent its ideology. As Ellsworth *et al.* (1986) and Ann Kaplan (1987) explained, music videos have historically perpetuated a consumerist message through visual narratives that are often more confusing than cohesive. This deliberate narrative choice makes audiences more susceptible to consumerist messages, as they are often left confused and disoriented. The music videos of the 1980s also featured images that prominently showcased a featured artist. The idea here, Ellsworth *et al.* (1986) explain, was to have the audience identify with the featured musician, so that they would be more likely to purchase the artist's music.

PFC's "One Love" uses similar visual production practices but re-articulates them to communicate an alternative message. Like the music videos described by Ellsworth *et al.* (1986) and Kaplan (1987), "One Love" indeed features a fragmented visual narrative, but rather than disorient or coerce the viewer, they employ an opposite strategy. The images in the video are explicitly clear about the setting in each image: every time a new environment is introduced, a label appears on screen that clearly identifies the location of the shot. This approach is less disorienting, giving freedom to the viewer to immerse themselves in the spaces being represented. In this sense, PFC is rearticulating the practice of fragmented imagery to communicate an ideology that is counter to its previous profit-driven use.

Similarly to music videos in the past, the musicians remain the most salient part of the screen at all times during "One Love." However, instead of featuring a single artist, "One Love" features many. The images move from one musician to the next, producing a leveling effect that

essentially negates the idea that any one musician is more important than the last. This removes the need for the viewer to identify with only one of them, and thus limits the videos capability to “sell” the identity of a particular artist. Instead, “One Love” encourages the viewer to identify with *all* of the represented musicians. This in turn reflects PFC’s ideology of “uniting the world through music.” PFC therefore attaches a not-for-profit meaning to a practice that was originally developed to create profit.

These tactics position PFC as a bourgeois activist, since their video is in opposition to the dominant ideological system, of which it is simultaneously a part. As Walter Benjamin (1970) explained, a bourgeois activist is someone who communicates an opposing ideology from within a system that supports the dominant ideology. Through the acts of advertising and featuring an online store, PFC is acting in accordance with the dominant ideology of generating profit through viewership. At the same time, PFC is also re-articulating other traditionally commercial production practices to promote an ideology that is predominantly *not* for profit. This places PFC in a contradictory position, where they are neither fully adhering to the dominant ideology of YouTube, nor adopting a wholly “revolutionary” position in terms of how they disseminate their material.

Politically, this places PFC in an interesting position. Their message calls for unison and collaboration, but it is disseminated through a system that incentivizes economic competition. PFC can also be viewed as taking advantage of a profit-driven platform to increase the spread and legitimacy of its own not-for-profit ideology. This in turn serves other aspects of the PFC organization, such as the PFC Foundation, which is engaged around the world in the construction of music schools in developing countries (The Playing for change Foundation, 2018). Through the spread of their cosmopolitan message, PFC is legitimating its ideology and its identity as an international not-for-profit musical organization.

Here we are witnessing the interplay between economics, politics, and ideology, which all contribute to PFC's identity as a bourgeois activist. While the economic dimension of their identity involves the rejection of and adherence to certain economic practices, their political identity is linked to the usage of YouTube's economic system in order to maintain their own legitimacy as a not-for-profit. Their role as a bourgeois activist also has ideological implications in that the contradictory nature of PFC's political and economic position is facilitated by the organization's represented ideology. These three elements therefore constantly interact, as actualities and virtualities, to build PFC's identity as a bourgeois activist.

Levels of Crystallization

PFC's position on YouTube is only possible because of the current ideological, political, and economic landscape offered by the medium. Each of these categories thus contributes to the crystallized identity of PFC's video online. In this case the articulated ideology in "One Love" is instrumental in forming its political position on YouTube, which is linked to the economic structures that are associated with the medium. These economic structures contribute to a dominant ideology among music video producers. The point that must be emphasized is that each of these categories are intertwined, impacting each other to produce the context that surrounds PFC's video. They are all actualities and virtualities, working to form the determinate conditions around PFC's video.

The contextual processes around PFC's video accentuate the multiple levels of crystallization that are occurring in this analysis. The first involves the crystallization of the video itself. Through their various production practices, PFC have essentially crystallized their ideology into the music video "One Love." The production practices that are articulated in "One Love" were brought into existence based on the ideological production choices of the

organization. In turn, these production practices crystallized PFC's ideology into the music video. The images, the music, and the lyrics all function as actualities and virtualities, which work together to communicate PFC's cosmopolitan vision of the world.

A second type of crystallization occurs at the level of *context*. Indeed, the interactions between economics, politics, and ideology are integral parts of PFC's crystallized production, however there is one important consideration that must be addressed: the individual carrying out the analysis at hand. Deleuze explained that social totalities are in constant flux, always changing and always *becoming* something else. This totality is comprised of actualities and virtualities that are always in exchange and that are always in flux. By describing PFC's video and its context, another question arises: how much have these elements changed since the beginning of this research project? Following Deleuze's line of thinking, the interactions described here may well have taken a different form by now.

This brings us to a third level of crystallization, which occurs at the level of *analysis*. This relates to my role as a researcher participating in the crystallization process. By describing PFC's video and through my investigation of the various interactions that surround this object, I have attributed a meaning to how these interactions exist *right now*, within the current political, economic, and ideological context.

Limitations

The analysis performed in this thesis is limited since it focuses on describing one "becoming" of PFC's crystal. This is because PFC's video and the context around it is in constant state of change, or what Deleuze and Parnet (1990) would call the act of "becoming." As they explain,

To become is never to imitate, nor to ‘do like,’ nor to conform to a model, whether it’s of justice or of truth. There is no terminus from which you set out, nor which you arrive at or ought to arrive at (p. 2).

To view the world through this lens means acknowledging an infinite number of possible becomings. With regards to our current research object, it also means acknowledging that one cannot know all the possible future becomings of a music video. A researcher’s view is limited in that he or she can only describe an object once it has *become*.

This constant state of change is tied to the infinite number of contextual nodes that impact the significance of a cultural object. If the interplay between politics, economics, and ideologies is the process through which “One Love” *becomes*, what processes contributed to the becoming of those politics, economics, and ideologies? Put another way, what are the determinate conditions of the determinate conditions? Following this line of thought expands the notion of “culture” or “social totality” to much more than a set of determinate conditions. Every determinate condition has its own process of becoming, with each process of becoming being comprised of its own actualities and virtualities, which are also in their own state of becoming. To analyze a cultural object, under one set of determinate conditions, is to miss the infinite becomings of infinite other actualities and virtualities.

Figure 8 offers a visualization of this notion. The photo is originally meant to visualize the vast interconnectedness of the World Wide Web. However it can also be used to represent the concept of the “social totality.” Each node in this web of connections is a determinate condition. As a determinate condition, a node is also a virtuality and an actuality, interacting seamlessly with other determinate conditions. These interactions are constantly moving, changing, and becoming. If this is the case, how can we hope to truly capture the meaning of these interactions?

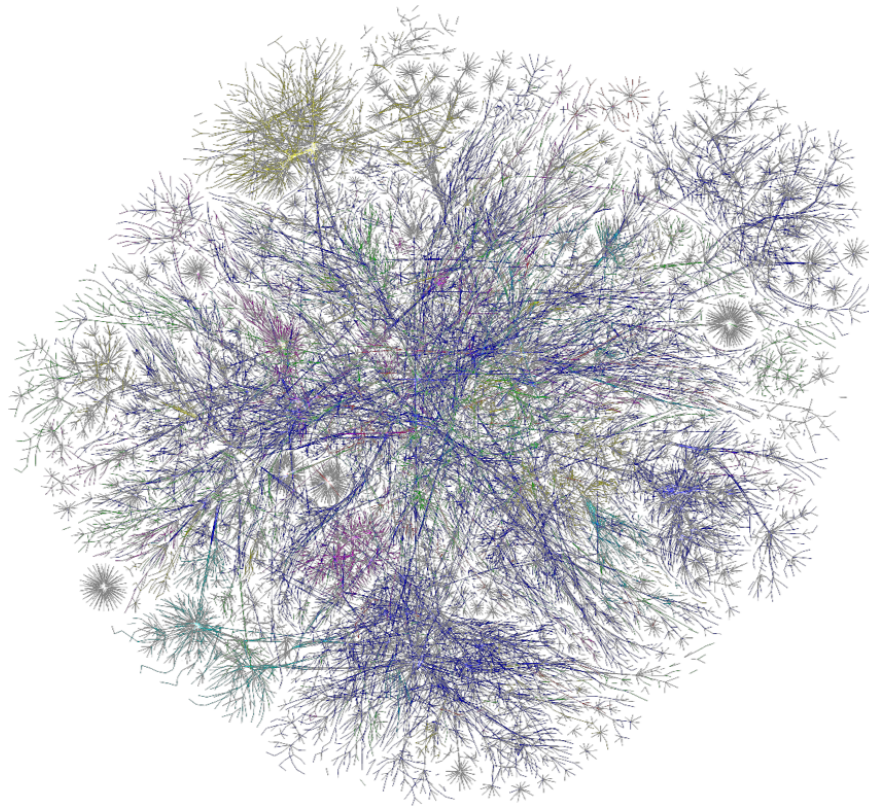


Figure 8 A visual representation of the Internet—A metaphor for the complex interactions of culture.

Areas for Future Study

As Lawrence Grossberg once explained, “cultural studies varies in its formations—from one place to another, from one time to another, from one set of objects [...] It has a multiplicity of formations” (LamacsAmlacs, 2010). This comment highlights the importance of moving cultural studies forward, questioning our theoretical approaches, and even revisiting questions and topics to see what else can be learned from them. From this standpoint, there are a number of heretofore unexplored areas in the field of digital music video studies that could benefit from further study.

One future direction involves the Deleuzean notion that *culture* or the “social totality” is always *becoming* something new with each passing moment. If this is indeed the case, researchers may revisit PFC’s video and re-examine its relationship with its context in the future. What will the political economy of YouTube look like 10 or 20 years from now? What will PFC’s communicated ideology mean in this new context? These are questions that, if answered, might lead to interesting discoveries about how contexts and meanings change with the passage of time.

New research might also use other theoretical lenses to evaluate, analyze and unpack music videos on YouTube. I mobilized the theories of articulation, Encoding/Decoding, and Crystallization, tools that could be helpful in examining other popular music videos online. Other tools may be used as well. What could be learned from combining a potentially different set of theories to examine music videos online? These are questions that are worth addressing if we wish to push the study of digital music videos forward.

Conclusion

As Jennifer Slack aptly remarks, “Successful theorizing is not measured by exact theoretical fit but by the ability to work with our always inadequate theories to help us move understanding ‘a little further up the road’” (Slack, 2005, p. 114). In a similar vein, I hope to have contributed in a small way to the advancement music video analysis. My exploration of articulation theory, ideology, and crystallization theory is not meant to be an exclusive ‘answer’ to music video analysis, but rather a preliminary inquiry into potential modes of investigation. I hope that these theoretical models have brought new questions about digital music videos to light

and that the approach I used can contribute to new ways of thinking about cultural objects more generally.

Indeed, Gilles Deleuze's crystallization theory may present new opportunities in the study of culture and ideology. Deleuze encourages us to imagine a cultural world that exists beyond specific research objects. He presents a world of possibilities, of multiple becomings, and of a culture that is dynamic and ever-changing—constantly marching forward to the rhythms of time.

Used in tandem with articulation theory, Deleuze's approach complicates our understanding of cultural contexts. While articulation encourages researchers to seek out the determinate conditions as they exist, Deleuze challenges static understandings of concepts in relation to the greater context of *time*. What did this articulation mean 20 years ago and what will it mean 20 years from now? Deleuze can make articulation more dynamic, giving us the lens through which we can account for the processes of time.

My theoretical mobilization is but one among many possible ways to approach the study of digital music videos. In this case, my theories were able to account for the complexities that were present within music video "One Love" by Playing for Change. However, as we move forward in these theoretical discussions, I fully expect my approach to be changed, challenged, or even fully abandoned if it no longer proves to be a useful tool for analysis.

Appendix A

Table A1 outlines the timing and characteristics of each identified musical semiotic resource in Playing for Change's (PFC) music "One Love."

Table A1 Musical Resources in PFC's "One Love."	
Time Stamp	Resource
0:00-0:42	Lone slide guitar 1 <ul style="list-style-type: none"> • long, sustained notes • American blues style--bass and lead guitar • Improvised Melody--variations on main vocal theme of the song • "Natural" quality to the guitar • High pitch range • Smooth sounding
	No discernable beat
0:42	Standard 4/4 beat begins
	Additional string instrument introduced <ul style="list-style-type: none"> • Ska-like rhythm guitar
	Lone slide guitar 1 continues to play, sounding out the main refrain of the song
0:56-1:14	Two male voices begin singing the main refrain, harmonizing with each other <ul style="list-style-type: none"> • Smooth sounding vocal melody
	Guitar notes match the sound of the voices <ul style="list-style-type: none"> • Same guitar characteristics as above
1:08	Variation on the main theme, merging with the two male voices as the refrain is repeated
1:15-1:27	Addition of percussion instrument
	Chorus 1 joins in <ul style="list-style-type: none"> • Low pitch range • Voices are harmonized in the foreground with the slide guitar • Male and female vocalists • Still repeating the main chorus melody
1:28-1:35	Lone male Singer 1 introduced <ul style="list-style-type: none"> • Voice doesn't last long--almost immediate return to full chorus 1 for "lets get together and feel alright"
	Slide guitar in the foreground <ul style="list-style-type: none"> • Matching the lone singer in tone and in rhythm

Appendix A (continued)

Time Stamp	Resource
1:35-1:42	Chorus 1 returns for main refrain
1:42-1:48	Slide guitar 1 repeats main refrain, without the words, in an improvised variation
1:48	Short Insertion of sitar 1, an Indian instrument <ul style="list-style-type: none"> Serves as a transition from the refrain to the verse Fades into the verse
	Bass is introduced
	Lead singer 1 singing this verse <ul style="list-style-type: none"> Jamaican accent--similar voice to Bob Marley
	Slide guitar 1 now part of the rhythm section, mixed into the background
	Chorus 1 temporarily not present
1:55, 2:02	Female backup vocalists <ul style="list-style-type: none"> Long sustained notes Echoing parts of the refrain. "one love, one heart" Singing in the breaks between lines of the lead singer
2:02	Acoustic guitar 1 introduced <ul style="list-style-type: none"> Natural sounding Playing a small solo above the bass and slide guitar and rest of the rhythm section Staccato notes
2:15	Small guitar fills played by what sounds like acoustic guitar 1 <ul style="list-style-type: none"> More staccato notes Played in the transition from verse to refrain
2:16-2:27	Chorus 2 introduced, singing in their mother tongue (need to identify language) <ul style="list-style-type: none"> Matching the melody of the refrain
	Lead male singer sings variations on the melodies of Chorus 2 <ul style="list-style-type: none"> Call and response between full chorus and a lead male singer
2:27-2:29	Another male singer appears briefly <ul style="list-style-type: none"> Might be Lead singer 1, but the vocal clip is short and vocal qualities left ambiguous Sang soulfully Not following any pre-established words or vocal melodies

Appendix A (continued)

Time Stamp	Resource
2:29-2:30	“One Love” sang by Lead singer 2 <ul style="list-style-type: none"> • Male • Low pitch range • Soft spoken
2:30-2:47	Lead singer 2 is joined by Chorus 1 for the words "One heart" <ul style="list-style-type: none"> • Chorus remains for "lets get together and feel alright" male singer joins the chorus • Male singer is blended into the full chorus
2:47-3:01	Focus shifted to the instruments <ul style="list-style-type: none"> • Single voice is still present, but quieted down
	Acoustic guitar solo in the foreground <ul style="list-style-type: none"> • Sounds like Acoustic Guitar 1
3:00-3:05	Short sitar solo begins immediately after acoustic solo <ul style="list-style-type: none"> • High pitch range • High energy/volume • Same tonal characteristics as Sitar 1 • Notes oscillate into each other, not well defined
3:05-3:13	Sitar is blended seamlessly into a slide guitar solo <ul style="list-style-type: none"> • Slide guitar sounds like Slide Guitar 1 • Can almost not tell where one ends and the other begins
3:13-3:15	Sitar returns, long strum of all strings <ul style="list-style-type: none"> • Transitions into next refrain
	Acoustic guitar adds a guitar phrase quickly during this transition
3:15-3:26	Chorus 2 returns, singing refrain in their mother tongue <ul style="list-style-type: none"> • Once again a call and response scenario, between vocal group and a lead male singer • Chorus singing melody of the main refrain
3:26-3:29	Male singer emerges in the foreground <ul style="list-style-type: none"> • Sounds like lead singer 1 • Indiscernible words • Sung soulfully • Sounds improvised
3:29-3:47	Chorus 1 Returns <ul style="list-style-type: none"> • All instruments, all sounds are blended together • No one sound is the main area of focus

Appendix A (Continued)

Time Stamp	Resource
3:47-4:14	Lead singer 3 is introduced <ul style="list-style-type: none"> • Male singer • Sings an entire verse by himself • His voice is the only sound in the foreground
4:26	Sitar makes a small improvisation in the foreground while Chorus 1 sings refrain
4:40-4:46	Chorus 1 ends
	Slide guitar 1 repeats main refrain with the background instruments still present
4:46	All instruments end
4:46-4:58	Refrain is repeated one last time by Chorus 2, in mother tongue
	<ul style="list-style-type: none"> • Same call and response as before
4:58-5:07	Chorus 2 ends, silence for remaining time left in playback

Appendix B

Table B1 outlines the timing and characteristics of each identified visual semiotic resource in Playing for Change's (PFC) "One Love."

Table B1 Visual resources identified in "One Love"	
Time Stamp	Resource
0:00-0:31	Inanimate picture of a face appears on screen <ul style="list-style-type: none"> • Shot begins with a close-up • zooms out slowly until we reach words that are written on a banner
0:20-0:25	Bob Marley's name is revealed on screen, in big lettering
	Camera continues to zoom out slowly
0:25-0:30	Once zoomed out, words are superimposed on the bottom of the frame <ul style="list-style-type: none"> • "it's time for the world to unite as a human race"
0:30-0:32	Slight zoom towards the face on screen
0:33	Fade to black
0:35	Front and center, PFC's Logo and the title of the video fades in, black background
0:36-0:37	Logo and text fade to black
0:40-0:48	Lone guitar player appears on screen <ul style="list-style-type: none"> • Takes up a large portion of the frame • Sitting on sidewalk, in front of a building • White male • Outdoor setting • Unsteady camera • Playing a guitar • Dressed casually, in Western clothing • Wearing headphones
0:43	Words are superimposed on the screen <ul style="list-style-type: none"> • "Roberto Luti" and "Livorno, Italy"

Appendix B (continued)

Time Stamp	Resource
0:49-0:55	<p>Cut to next frame – another guitar player</p> <ul style="list-style-type: none"> • Black man, dressed in all black clothes • Wearing headphones • Sitting outside, under a tree – different environment from the previous musician • Camera is pointing up from a low angle • Bongos are in the background <p>Guitar takes prominent position on the screen</p>
0:50	<p>Text appears on screen</p> <ul style="list-style-type: none"> • “Meyetaso Nathole; Mamelodi, South Africa”
12:56 – 1:05	<p>A third guitar player appears on screen</p> <ul style="list-style-type: none"> • White male • Wearing indistinct clothing • He is singing and playing an acoustic guitar • Wearing headphones • Filmed outdoors, different environment than the previous shot • Microphone is in front of him
0:58	<p>Text appears on screen</p> <ul style="list-style-type: none"> • “Manu Chao; Paris, France”
1:06-1:08	<p>Camera angle changes</p> <ul style="list-style-type: none"> • Same person • Close up on his face
1:08-1:14	<p>Tiled shot – All guitar players presented so far are on screen at once</p> <ul style="list-style-type: none"> • The most recently presented guitar player takes up the most space on the screen, on the left.
1:15-1:18	<p>New shot – dark skinned man</p> <ul style="list-style-type: none"> • Playing a percussive instrument • Wearing what seems to be traditional clothing • Sitting outdoors on a carpet in front of large non-Western architecture • Microphones are seen in the shot • The man is also wearing headphones

Appendix B (continued)

Time Stamp	Resource
1:17	Text appears on screen <ul style="list-style-type: none"> • “Surrendra Shrestha; Kathmandy Nepal”
1:18-1:27	Cut to next shot – White female singer <ul style="list-style-type: none"> • New outdoor environment • Focus on the upper half of the subject’s body • She is wearing headphones • Indistinct clothing • Microphone is in the shot
1:21	Text appears on screen <ul style="list-style-type: none"> • “Tula; Tel Aviv, Israel”
1:27-1:29	Close up shot on hands <ul style="list-style-type: none"> • Same percussion instrument as before • These are the hands of Surrendra Shrestha
1:29 – 1:34	Cut to a new shot, a black male is introduced <ul style="list-style-type: none"> • Close up on his face • He is singing into a microphone • Background is out of focus, but he appears to be outside in a new environment • He is also wearing headphone
1:30	Text appears on screen <ul style="list-style-type: none"> • “Vusi Mahlela; Mamelodi; South Africa”
1:35-1:41	Cut to next shot – Tiled shot <ul style="list-style-type: none"> • Two singers featured on screen at the same time • Manu Chao and Tula seen singing from their respective frames • These are the same shots as when they were first introduced
1:42 – 1:46	Next cut – Another tiled shot <ul style="list-style-type: none"> • Two different frames next to each other • Roberto Luti on the left and Surrendra Shrestha on the right

Appendix B (continued)

Time Stamp	Resource
1:47 – 1:48	New musician is introduced <ul style="list-style-type: none"> • Dark skinned male • Sitting outside, cross-legged • Non-Western clothing • Playing a sitar
1:49-2:13	Two black singers introduced in the same frame <ul style="list-style-type: none"> • Only top halves of their bodies are shown • They are seen playing on a balcony, overlooking a street • Microphones are in the shot • Both singers are wearing headphones • Both are wearing Western-style clothing
1:51	Text appears on screen <ul style="list-style-type: none"> • “Mermans Kenkosenki; the Congo”
2:01	Camera cuts to different angle <ul style="list-style-type: none"> • Close up shot of the singer on the right
2:03	Cut to next shot <ul style="list-style-type: none"> • Close up shot of the singer on the left
2:09	Cut to a high angled shot <ul style="list-style-type: none"> • Looking down on both musicians • Street is visible, below them, in the background
2:14 – 2:15	A new guitar player is visually introduced <ul style="list-style-type: none"> • Black male • Sitting outdoors • Wearing indistinct clothing • Guitar takes a prominent position on the screen
2:16-2:19	Group shot of a large group of singers <ul style="list-style-type: none"> • The singers are all black • The females of the group are positioned on the left, the men on the right • Females are wearing traditional clothing, the men are not

Appendix B (continued)

Time Stamp	Resource
2:17	Text appears on screen <ul style="list-style-type: none"> • “Simanuva; Umlazi, South Africa”
1:49-2:13	Two black singers introduced in the same frame <ul style="list-style-type: none"> • Only top halves of their bodies are shown • They are seen playing on a balcony, overlooking a street • Microphones are in the shot • Both singers are wearing headphones • Both are wearing Western-style clothing
1:51	Text appears on screen <ul style="list-style-type: none"> • “Mermans Kenkosenki; the Congo”
2:01	Camera cuts to different angle <ul style="list-style-type: none"> • Close up shot of the singer on the right
2:03	Cut to next shot <ul style="list-style-type: none"> • Close up shot of the singer on the left
2:09	Cut to a high angled shot <ul style="list-style-type: none"> • Looking down on both musicians • Street is visible, below them, in the background
2:14 – 2:15	A new guitar player is visually introduced <ul style="list-style-type: none"> • Black male • Sitting outdoors • Wearing indistinct clothing • Guitar takes a prominent position on the screen
2:16	Group shot of a large group of singers <ul style="list-style-type: none"> • The singers are all black • The females of the group are positioned on the left, the men on the right • Females are wearing traditional clothing, the men are not
2:17	Cut to a close up shot of a different person <ul style="list-style-type: none"> • Black male singer, singing into a microphone • His head takes up the whole frame • Cannot discern the background of the shot

Appendix B (continued)

Time Stamp	Resource
2:19	Cut back to group shot <ul style="list-style-type: none"> • Medium shot focusing on the female members of the group • All are seen dancing and singing into a shared microphone
2:20	Cut back to lone male singer Text appears on screen <ul style="list-style-type: none"> • “Martin Machapa; Johannesburg, South Africa”
2:21	Cut back to female singers
2:24	Cut back to full shot of the Simanuva group
2:27	Cut to the two singers from Congo <ul style="list-style-type: none"> • Still singing outdoors on a balcony
2:29-2:35	Tiled shot <ul style="list-style-type: none"> • White bass player is introduced for the first time, featured in the tile on the left • To the right are two musicians who have previously been introduced, each performing from their own smaller frame.
2:35-2:40	A small group of female singers is introduced <ul style="list-style-type: none"> • Dressed in robes • All the singers are wearing headphones • They are all singing together into a microphone • They are located outdoors, in an open field
2:36	Text appears on screen <ul style="list-style-type: none"> • “The Oneness Choir; Chennai, India”
2:41	Cut to previously-introduced singer <ul style="list-style-type: none"> • Vusi Machala
2:42	Cut to a new group of singers <ul style="list-style-type: none"> • Three males, dark skinned • Wearing Western clothes • Singing outdoors in a field • Trees visible in the background

Appendix B (continued)

Time Stamp	Resource
2:44	Text appears on screen <ul style="list-style-type: none"> • “The Exile Brothers; Dharamsala, India”
2:47	Cut to white male performer <ul style="list-style-type: none"> • Playing bass • Located outdoors • Wearing headphones
2:49	Text appears on screen <ul style="list-style-type: none"> • “William Aura; Kathmandy, Nepal”
2:50-2:54	Previously introduced guitar player returns on screen Text appears on screen <ul style="list-style-type: none"> • “Louis Mhlanga; Harare, Zimbabwe”
2:55-2:59	A drummer appears on screen <ul style="list-style-type: none"> • Black man sitting behind the drum kit • He is performing outside on a balcony • The street is visible to the left
2:56	Text appears on screen <ul style="list-style-type: none"> • “Junior Kissangwa Mbouta; the Congo”
3:00	Close-up shot on a pair of hands playing bongos
3:01	Cut back to drummer behind full drum kit
3:02	Close up shot on sitar player <ul style="list-style-type: none"> • His face is slightly hidden behind his instrument • The background is blurred
3:03	Zoomed out shot of Sitar player <ul style="list-style-type: none"> • He is seen performing on his instrument • He is wearing headphones • Background is now visible
3:04	Text appears on screen <ul style="list-style-type: none"> • “Tara Bir Tuladhar; Kathmandu, Nepal”

Appendix B (continued)

Time Stamp	Resource
3:06-3:13	Cut to tiled shot <ul style="list-style-type: none"> • Two previously-introduced performers are on screen • Slide guitar player is taking more space in the frame on the left • Singer is on the right
3:13	Close up on two hands playing Sitar
3:14	Cut to drummer on balcony
3:15	Cut back to South African choir <ul style="list-style-type: none"> • Full shot
3:16	Cut to Martin Machapa <ul style="list-style-type: none"> • Close up shot • Alone • Singing into a microphone
3:18-3:22	Cut to a close up on one of the females from the choir Camera pans from one individual to the next
3:24	Medium shot focused on the men of the singing group
3:26	Cut back to two previously-introduced singers <ul style="list-style-type: none"> • Dancing and singing on a balcony
3:28	Close up shot on a female singer <ul style="list-style-type: none"> • One of the members of the Oneness Choir
3:30	Cut to previously-introduced lone male singer <ul style="list-style-type: none"> • Close up shot • Singing into a microphone • Wearing headphones
3:32	Cut to a medium shot of two female singers <ul style="list-style-type: none"> • The two other members of the Oneness Choir
3:32	Cut to previously introduced guitar player <ul style="list-style-type: none"> • One of the first guitar players introduced in the video
3:38	Cut to previously-introduced female singer <ul style="list-style-type: none"> • Was also introduced early in the video • Singing on a rooftop

Appendix B (continued)

Time Stamp	Resource
3:41-3:46	<p>Close up shot on a previously-introduced male singer</p> <ul style="list-style-type: none"> • One of the members of The Exile Brothers • He is seen dancing and singing <p>Camera pans slowly to a second member of the group</p> <ul style="list-style-type: none"> • He is also seen singing and dancing
3:47	<p>Cut to previously-introduced drummer on balcony</p> <ul style="list-style-type: none"> • He continues to play his instrument
3:48	<p>Cut to new musician</p> <ul style="list-style-type: none"> • Black man, wearing headphones • Western clothes • Sitting on the front porch of a home • Playing a steel guitar • He is also singing
3:54	<p>Cut back to previously-introduced drummer on balcony</p>
3:56	<p>Close up shot of the singer on the front porch</p>
3:59	<p>Cut to a new musician</p> <ul style="list-style-type: none"> • Black male • Playing bongos • Located outdoors under a tree
4:01	<p>Cut back to full shot of the singer/guitar player on the front porch</p>
4:06	<p>Tiled shot</p> <ul style="list-style-type: none"> • Two frames are split evenly on screen • Previously-introduced guitar player is on the left • Previously-introduced drummer is on the right
4:10	<p>Cut back to singer/guitar player the front porch</p>
4:15	<p>The shot morphs into a moving tiled shot</p> <ul style="list-style-type: none"> • The frame begins sliding off-screen as another frame comes in to replace it. • Each new frame features a musician that appeared earlier in the video • The sliding sequence ends on a close-up shot of the male singer from the front porch

Appendix B (continued)

Time Stamp	Resource
4:25-4:27	New sitar player introduced <ul style="list-style-type: none"> • Dark skinned male • He is sitting outside in a grassy field • Cross-legged on a carpet • Wearing headphones • Seen playing his sitar energetically • Microphone placed in front of his instrument
4:28	Tiled shot <ul style="list-style-type: none"> • Five tiles presented on screen at once • All performing at the same time on screen • All are performers that have been introduced earlier in the video
4:34	A new tiled shot <ul style="list-style-type: none"> • A set of five different tiles • Each features a different musician • These are all other performers that were introduced earlier in the video
4:40	Slide guitar player appears on screen <ul style="list-style-type: none"> • It is the same musician that was first introduced in the video
4:46	Cut to drummer <ul style="list-style-type: none"> • Plays his final beat • He raises his hand in conclusion
4:47	Cut to the Simanuva choir
4:49	Cut to a close up of a male singer <ul style="list-style-type: none"> • It is the same shot that was presented earlier of Martin Machapa
4:50	Cut back to the Simanuva choir <ul style="list-style-type: none"> • Camera focuses on the females of the group
4:52	Cut back to singer/guitar player the front porch
4:53	Camera shifts focus to the male singers of the group
4:57	Camera cuts to a wide shot of the full singing group
5:00	Cut to bass player <ul style="list-style-type: none"> • Performers a gesture, placing his hand on his chest
5:06	Fade to black

Appendix C

Table C1 showcases the full lyrics of the song “One Love,” as performed by Playing for Change. Most of the song’s lyrics are in English, however there are some that are sung in Zulu. The translation of the Zulu are provided in the right hand column of the table and were completed by LingoStar Language Services Inc. Lyrics in parentheses are words sung outside of the main melodies of the verse. They are typically heard in between two lines of lyrics.

Table C1

English Lyrics	English translation from Zulu
One love, one heart Let’s get together and feel alright Let’s get together and feel alright	
One love, one heart Let’s get together and feel alright	
As it was in the beginning So it shall be in the end Let’s get together and feel alright	
Let them all pass their dirty remarks (One love) There is one question, I really love to ask (One heart) Is there a place for the hopeless sinner Who has hurt all mankind just to save his own	
Uthando olulodwa Masibe sonke Masibe sonke Masihlanganeni Masihlanganeni sonke sibe munye	One love One heart One heart Let’s get together Let’s get together and feel alright
I wanna feel alright!	
One love, one heart Let’s get together and feel alright C’mon, let’s get together and feel alright	
As it was in the beginning, so it shall be in the end	

Appendix C (continued)

Uthando olulodwa	One love
Masibe sonke	One heart
Masibe sonke	One heart
Masihlanganeni	Let's get together
Masihlanganeni sonke sibe munye	Let's get together and feel alright
Singing the song!	
One love, one heart	
Let's get together and feel alright	
C'mon let's get together and feel alright	
Let's join together	
And fight this holy Armageddon	
When the man comes	
There will be no doom	
Have pity on those	
Whose chances grow thinner	
There ain't no hiding place	
From the Father of creation	
We got one love	
(One love)	
One heart	
(One heart)	
Let's get together and feel alright	
One love, one heart	
Let's get together and feel alright	
Uthando olulodwa	One love
Masibe sonke	One heart
Masibe sonke	One heart
Masihlanganeni	Let's get together
Masihlanganeni sonke sibe munye	Let's get together and feel alright

Appendix D

Table A1 shows a detailed list of semiotic resources that were used in my analysis of Playing for Change's (PFC) music video "One Love." All of the resources related to the modality of *music* were identified based on van Leeuwen's (1999) work *Speech, Music, Sound*. The resources related to video were identified based on works by van Leeuwen (2004), Kress & van Leeuwen (2005), Edgar *et al.* (2010), & Jewitt & Oyama (2011). The lyrics of PFC's song were analyzed following Halliday's (1978) work *Language as Social Semiotic*.

Table A1

Semiotic Resources to be Identified in PFC's "One Love"

Name of Modality	Name of Resource	What to Look For	Citation
Music	Musical perspective	How are sounds being manipulated to guide the experience of the listener?	(Van Leeuwen, 1999)
	Phrasing	What kinds of musical phrases are used in the piece? How are they being used?	
	Soundscapes	How many timbres can be heard at any given time?	
	Musical timing	How do the various musical elements interact through the runtime of the song?	
	Fluctuation Range	How often does the sound "fluctuate" or change character?	
	Degrees of Friction	Is the music "rough" sounding? Or is it smooth throughout?	
	Absorption Range	How much reverb is present in the music? To what degree does the music sound as if it would in person?	
	Abstract-Sensory	What sounds represent an abstract idea? How often are they used? How might they be interpreted?	
	Naturalism	How "natural" is the sound? Is the sounds being dramatized or exaggerated? Or does it have a "natural" quality to it?	

Appendix D (continued)

Name of Modality	Name of Resource	What to Look For	Citation
	Symbolic structures	What symbolic attributes are being used to represent the participants? What do they tell us about the participant?	Kress & van Leeuwen (2005) Jewitt & Oyama (2011)
	Classification structures	Are participants being grouped together in the frame? What does this tell us about the people being represented?	
	Analytical structures	Are there any items on the screen that relate explicit information (e.g. surrounding texts)	
	Camera Angles	How high is the camera? At what angle is the scene shot? What is the camera focusing on? How much is the camera moving? From whom's perspective is the scene being shot?	
	Camera Focus	What is the focal point of the scene?	Edgar <i>et al.</i> (2010)
Video	Camera distance	Is the shot an extreme close-up? An extreme long shot? Or somewhere in between?	
	Camera Level	Is the camera consistently pointing from the right side up? Or is there a slant in our perspective?	
	Lighting	Where is the light coming from? Is the light highlighting any elements of the scene? What are the contrast levels like?	
	Staging	How are the participants positioned the shot?	
	Negative Images	What can I hear that I cannot see?	(Machin, 1999)
	Negative sounds	What can I see that I cannot hear?	

Appendix D (continued)

Name of Modality	Name of Resource	What to Look For	Citation
Lyrics	Field	What is the context in which the words are being used? How does this affect the words' meanings?	(Halliday, 1978)
	Tenor	What are the social roles in the linguistic exchange? Who is singing at a given moment? How are they positioned vis-à-vis other singers in the song?	
	Mode	What words are being used within the text to relate meaning?	

References

- Althusser, L. (1971). Ideology and Ideological State Apparatuses (notes towards an investigation): On the reproduction of the conditions of production. In B. Brewster (Trans.), *Lenin and Philosophy and Other Essays*. Monthly Review Press.
- Althusser, L. (2005). *For Marx*. (B. Brewster, Trans.). London: Verso.
- Austerlitz, S. (2007). *Money for Nothing: A History of the Music Video From the Beatles to the White Stripes*. London: Continuum International Publishing Group Inc.
- Barthes, R. (1977). *Image, music, text*. (S. Heath, Trans.). New York, NY: Hill and Wange.
- Benjamin, W. (1970). The Author as Producer. *New Left Review; London*, 0(62), 83–96.
- Berger, A. (2011). *Media and Communication Research Methods: an Introduction to Qualitative and Quantitative Research Approaches* (2nd ed.). Thousand Oaks, California: SAGE Publications.
- Blackham, H. J. (1968). *Humanism*. Middlesex, England: Penguin Books.
- Burns, L., & Watson, J. (2010). Subjective Perspectives through Word, Image and Sound: Temporality, narrative agency and embodiment in the Dixie Chicks' video 'Top of the World.' *Music, Sound, and the Moving Image*, 4(1), 3–37.
- Butchart, G. (1998). *Immanent relations: Deleuze and Guattari in cultural studies - ProQuest*. University of Calgary. Retrieved from <https://search.proquest.com/docview/304494853/?pq-origsite=primo>
- Chion, M., Gorbman, C., & Murch, W. (1994). *Audio-vision: sound on screen*. New York: Columbia University Press.

Deleuze, G. (1989). *Cinema 2: the Time-Image*. (H. Tomlinson & R. Galeta, Trans.). Minneapolis: University of Minnesota.

Deleuze, G., & Parnet, C. (1996). *Dialogues* (Nouv. éd). Paris: Flammarion.

Dhaenens, F. (2016). Reading Gay Music Videos: An Inquiry into the Representation of Sexual Diversity in Contemporary Popular Music Videos. *Popular Music and Society*, 39(5), 532–546. <https://doi.org/10.1080/03007766.2015.1068530>

Ebanda de B'éri, B. (2006). *Mapping alternative expressions of blackness in cinema: a horizontal labyrinth of transgeographical practices of identity*. Bayreuth: Breitinger.

Edgar-Hunt, R. (2015). *The Language of Film* (Second edition..). London ; New York: Fairchild Books AVA.

Edmond, M. (2014). Here We Go Again: Music Videos after YouTube. *Television & New Media*, 15(4), 305–320.

El Kadi, R. (2015). Satirical Illustrations and Militant Improvisations: A Multimodal Social-Semiotic Analysis of Mazen Kerbaj's Wartime Art. *Popular Music and Society*, 1–21. <https://doi.org/10.1080/03007766.2015.1121641>

Ellsworth, E., Larson, M. K., & Selvin, A. (1986). MTV presents: Problematic pleasures. *Journal of Communication Inquiry*, 10(1), 55–63.

Emerson, R. A. (2002). “Where My Girls At?”: Negotiating Black Womanhood in Music Videos. *Gender & Society*, 16(1), 115–135. <https://doi.org/10.1177/0891243202016001007>

Gandy, O. H., & Garnham, N. (1995). Political economy and cultural studies: Reconciliation or divorce? *Critical Studies in Mass Communication*, 12(1), 60–71.

<https://doi.org/10.1080/15295039509366919>

Gramsci, A. (1999). Selections from the Prison Notebooks. (Q. Hoare & G. N. Smith, Eds.). Electric Book.

Grossberg, L. (1992). *We gotta get out of this place: popular conservatism and postmodern culture*. New York: Routledge.

Grossberg, L. (1993). The media economy of rock culture: cinema, postmodernity and authenticity. In S. Frith, A. Goodwin, & L. Grossberg (Eds.), *Sound and vision: the music video reader*.

London ; New York: Routledge. Retrieved from

<https://login.proxy.bib.uottawa.ca/login?url=http://www.taylorfrancis.com.proxy.bib.uottawa.ca/books/9780203993569>

Grossberg, L. (2014). Cultural Studies and Deleuze–Guattari, Part 1. *Cultural Studies*, 28(1), 1–28.

<https://doi.org/10.1080/09502386.2013.814825>

Hall, S. (1980a). Cultural studies: two paradigms. *Media, Culture & Society*, 2(1), 57–72.

<https://doi.org/10.1177/016344378000200106>

Hall, Stuart. (1980b). Encoding/Decoding. In Stuart Hall, D. Hobson, A. Lowe, & P. Willis (Eds.), *Culture, media, language* (pp. 128–138). Birmingham: Academic Division of Unwin Hyman.

Hall, Stuart. (1977). Rethinking the “Base and Superstructure” Metaphor. In J. Bloomfield (Ed.), *Papers on Class, Hegemony and Party*. London: Lawrence and Wishart.

- Hall, Stuart. (1986). On Postmodernism and Articulation An Interview with Stuart Hall. *Journal of Communication Inquiry*, 10(2), 45–60.
- Hall, Stuart. (2005). Cultural Studies and It's Theoretical Legacies. In David Morley & Kuan-Hsing Chen (Eds.), *Stuart Hall: Critical Dialogues in Cultural Studies* (pp. 113–130). London: Routledge.
- Halliday, M. A. K. (1978). *Language as social semiotic: the social interpretation of language and meaning*. Baltimore: University Park Press.
- Hansen, D. T. (2010). Chasing Butterflies Without a Net: Interpreting Cosmopolitanism. *Studies in Philosophy and Education*, 29(2), 151–166. <https://doi.org/10.1007/s11217-009-9166-y>
- Ives, P. (2004). *Gramsci's politics of language: Engaging the bahktin circle and the frankfurt school*. Toronto: University of Toronto Press.
- Jewitt, C., & Oyama, R. (2011). *Visual Meaning: a Social Semiotic Approach*. (T. Van Leeuwen & C. Jewitt, Eds.). 1 Oliver's Yard, 55 City Road, London England EC1Y 1SP United Kingdom: SAGE Publications Ltd. <https://doi.org/10.4135/9780857020062>
- Kaplan, E. A. (1987). *Rocking around the clock: music television, postmodernism, and consumer culture*. New York: Methuen.
- Kim, J. (2012). The institutionalization of YouTube: From user-generated content to professionally generated content. *Media, Culture & Society*, 34(1), 53–67. <https://doi.org/10.1177/0163443711427199>
- Kress, G., & Mavers, D. (2004). Social Semiotics and Multimodal Texts. In C. Lewin & B. Somekh (Eds.), *Research Methods in the Social Sciences* (pp. 172–178). London: SAGE Publications.

- Kress, G. R. (2010). *Multimodality: a social semiotic approach to contemporary communication*. London ; New York: Routledge.
- Kress, G. R., & Theo Van Leeuwen Van Leeuweno. (2005). *Reading Images: The Grammar of Visual Design*. London Routledge. Retrieved from <https://login.proxy.bib.uottawa.ca/login?url=http://www.tandfebooks.com/isbn/9780203619728>
- Laclau, E. (1990). *New reflections on the revolution of our time*. London: Verso.
- Larry Grossberg on Cultural Studies. (n.d.). Retrieved December 13, 2018, from https://www.youtube.com/v/i6g92g9YN6Y&hl=en_US&fs=1&
- Lévis-Strauss, C. (1963). *Structural Anthropology*. (C. Jacobson & B. G. Schoepf, Trans.) (Vol. II). New York: Basic Books.
- Lynch, J. D. (1984). Music Videos: From Performance to Dada—Surrealism. *The Journal of Popular Culture*, 18(1), 53–57.
- Machin, D., & Mayr, A. (2012). *How to do Critical Discourse Analysis: A Multimodal Introduction*. Los Angeles, California: SAGE Publications.
- Mackenzie, J. S. (1907). *Lectures on Humanism*. New York, NY: Lenox Hill.
- Marley, B. (1977). *Exodus*. London: Island Records.
- Marx, K. (1887). *The Process of Production of Capital*. (S. Moore & E. B. Aveling, Trans.) (Vol. 1). Progress Publishers. Retrieved from <https://www.marxists.org/archive/marx/works/download/pdf/Capital-Volume-I.pdf>
- Marx, K., & Engels, F. (1976). *The German Ideology*. Moscow: Progress Publishers.

Mcmurtrie, R. J., & Murphy, A. (2016). Penetrating spaces: a social semiotic, multimodal analysis of performance as rape prevention. *Social Semiotics*, 26(4), 445–463.

<https://doi.org/10.1080/10350330.2016.1189728>

Metz, C. (1974). *Film Language: A Semiotics of the Cinema*. Chicago, IL: The University of Chicago Press.

Nidel, R. (2005). *World Music The Basics*. Hoboken, New York: Taylor & Francis Ltd, Routledge.

Retrieved from

<https://login.proxy.bib.uottawa.ca/login?url=http://www.tandfebooks.com/isbn/9780203997710>

Oh, I., & Lee, H.-J. (2013). Mass Media Technologies and Popular Music Genres: K-pop and YouTube. *KOREA JOURNAL*, 25.

Playing For Change. (2009). *One Love | Playing For Change | Song Around The World*. Retrieved from <https://www.youtube.com/watch?v=4xjPODksI08>

Playing for Change. (2017). About. Retrieved January 19, 2017, from

<https://playingforchange.com/about/>

Railton, D., & Watson, P. (2011). *Music Video and the Politics of Representation*. Edinburgh:

Edinburgh University Press. Retrieved from

<https://login.proxy.bib.uottawa.ca/login?url=http://books.scholarsportal.info/viewdoc.html?id=/ebooks/ebooks2/oso/2012-09-03/1/upso-9780748633227-Railton>

Shaviro, S. (2017). *Digital Music Videos*. New Brunswick: Rutgers University Press.

- Slack, J. D. (2005). The Theory and Method of Articulation in Cultural Studies. In David Morley & Kuan-Hsing Chen (Eds.), *Stuart Hall: Critical Dialogues in Cultural Studies* (pp. 113–130). London: Routledge.
- Smith, A. (2013). *Virtually arming genre with politics? An analysis of electronic military recruitment in Venezuela, Colombia, and the United States. A multimodal approach*. Université d'Ottawa / University of Ottawa, Ottawa, Ontario.
- Smith, A. M. (1998). *Laclau and Mouffe: the radical democratic imaginary*. London ; New York: Routledge.
- Snapshot. (n.d.). Retrieved from <https://playingforchange.com/about/>
- The Playing For Change Foundation. (n.d.). Retrieved November 17, 2018, from <https://playingforchange.org/>
- Thompson, E. P. (1961). The Long Revolution I. *New Left Review*, 0(9), 24–33.
- Van Leeuwen, T. (1999). *Speech, Music, Sound*. Houndmills: MacMillan Press.
- Van Leeuwen, T. (2004). Semiotics and Iconography. In C. Jewitt & T. van Leeuwen (Eds.), *The Handbook of Visual Analysis* (pp. 92–118). 1 Oliver's Yard, 55 City Road, London England EC1Y 1SP United Kingdom: SAGE Publications Ltd. Retrieved from <http://srmo.sagepub.com/view/the-handbook-of-visual-analysis/n5.xml>
- Van Leeuwen, T. (2005). *Introducing social semiotics*. London; New York: Routledge.
- Vernallis, C. (2013). *Unruly media: YouTube, music video, and the new digital cinema*. New York: Oxford University Press. Retrieved from

<https://login.proxy.bib.uottawa.ca/login?url=http://books.scholarsportal.info/viewdoc.html?id=/ebooks/ebooks2/oso/2013-09-01/1/9780199766994-Vernallis>

Vevo. (n.d.). About. Retrieved September 15, 2018, from

<https://www.youtube.com/user/VEVO/about>

Ward, L. M., Hansbrough, E., & Walker, E. (2005). Contributions of Music Video Exposure to Black Adolescents' Gender and Sexual Schemas. *Journal of Adolescent Research, 20*(2), 143–166.

<https://doi.org/10.1177/0743558404271135>

Welsch, W. (1999). Transculturality: The puzzling form of cultures today. *Spaces of Culture: City, Nation, World*, 194–213.

Williams, R. (1966). *The Long Revolution*. New York, USA: Harper & Row.

Williams, R. (1973). Base and Superstructure in Marxist Cultural Theory. *New Left Review, 0*(82), 3–16.

Wren-Lewis, J. (1983). The encoding/decoding model: criticisms and redevelopments for research on decoding. *Media, Culture & Society, 5*(2), 179–197.

YouTube. (2017). Playing for Change - YouTube Channel. Retrieved from

<https://www.youtube.com/user/PlayingForChange/about>