
David Selva-Ruiz

<https://orcid.org/0000-0002-9251-0045>

david.selva@uca.es

Universidad de Cádiz

Desirée Fénix-Pina

<https://orcid.org/0000-0001-8525-615X>

desireefenixp@gmail.com

Universidad de Cádiz

Submitted

August 20th, 2020

Approved

January 18th, 2021

© 2021

Communication & Society

ISSN 0214-0039

E ISSN 2386-7876

doi: 10.15581/003.34.3.47-60

www.communication-society.com

2021 – Vol. 34(3)

pp. 47-60

How to cite this article:

Selva-Ruiz, D. & Fénix-Pina, D.

(2021). Soundtrack Music Videos:

The Use of Music Videos as a Tool
for Promoting Films.

Communication & Society, 34(3), 47-

60.

Soundtrack Music Videos: The Use of Music Videos as a Tool for Promoting Films

Abstract

The soundtrack music video is an audiovisual format used by the cultural industries of film and music as a commercial communication tool, since it is based on a song from the soundtrack of a film, so that both the artist that performs the song and the film itself obtain promotional benefits. This paper conceptualizes this poorly studied phenomenon of cross-promotion connecting the music and film industries and uses a content analysis of 119 music videos produced over a period of 33 years in order to study the importance of the artist and the movie in the video, the various strategies developed in order to accomplish its double promotional mission, and the specific formal and strategic features of this audiovisual format. Analysis reveals that the soundtrack music video has the distinctive feature of including promotional elements both for the musical artist and for the movie. Although the artist tends to be more prominent, the vast majority of music videos include images from the film or use various ways of integrating the artist's identity with the film's iconography or narrative. Anyway, it is a phenomenon characterized by diversity, with the common pattern of the dual promotional objective, but with different ways of implementing that pattern.

Keywords

Music video, cinema, music industry, popular culture, advertising.

1. Introduction

Music and film are two cultural industries that have maintained a close and fruitful relationship since the beginning of cinema history. Even before *The Jazz Singer* (1927), silent movies were already accompanied by live or recorded music. In this connection, many studies point to the cinematic origin of the music video (Grossberg, 1993; Mundy, 1999). Authors associated with postmodern theories, such as Kaplan (1987), also use film language to analyze music videos, as Viñuela Suárez observes (2009). Such approaches have been criticized by authors such as Frith (1988), Goodwin (1992), and Vernallis (1998), on the basis that in music videos the song precedes the visual component, which is added later and is therefore determined by the music, whereas in film the equation is reversed and it is the images that determine the music.

Despite this sharp conceptual distinction, a fertile relationship does exist between music videos and film. Entering now into the subject being studied in this paper, the motion picture industry has succeeded in taking advantage of the virtues of the music video and has used it

in promotional campaigns for its movies through the songs included in their soundtracks. As Abt points out: "Promotions for major motion pictures [...] often include a music video featuring 'name' recording artists performing a song written for the film, interspersed with brief segments of the movie" (1987, p. 109). A soundtrack music video is, in essence, a music video, and therefore the song is still preexistent. However, there is also a preexistent visual component which is normally taken into account and included to a greater or lesser extent in the video. We are therefore dealing here with a special type of music video, which has received scant academic attention. Indeed, hardly any authors have investigated this phenomenon, and those that have given it their attention have devoted no more than one or two pages to it.

2. Soundtrack music videos

Firstly, it needs to be made clear that there are no studies that explain what the type of audiovisual work being studied in this paper should be called. Some authors have referred to it using terms like "music videos of songs featured in films" (Hubbert, 2013, p. 305) or "video for a film" (the name used in the MTV Video Music Awards). The first expression is overly long, and the second, conversely, is incomplete and imprecise. We therefore consider that the best way of designating these videos is "soundtrack music videos," a term coined in this paper as a simple means of referencing the object of our study.

There is a close relationship of mutual influence between music and film. In soundtrack music videos this relationship is particularly profound, given the necessary involvement of both industries in a process characteristic of what has been called "convergence culture" (Jenkins, 2006) in its most industrial dimension. It is a question, then, of using synergetic strategies, seeking the connection between the different media and their associated business sectors, and usually making use of the possibilities of large entertainment conglomerates (Banks, 1996; Frith, 2006), where music is becoming more and more closely connected with other related sectors such as movies, television, etc. (Negus, 1992).

For example, the main song in a film may be released as a single, with a music video that functions, in a sense, as a trailer (Pareles, 1989). Moreover, as Lewis points out, while the music video serves to promote the movie, the movie also encourages people to see the music video again, which could be beneficial to chains specializing in music and music videos (1985) and nowadays for websites that have this kind of content. The result, according to Wyver (1992), is that the soundtrack, also released on singles and albums, is integrated into communication and marketing strategies comprising the movie itself, music videos, albums, books, video games, etc.

We thus reach a point where the music video has a dual promotional objective leading to a synergy between the music and motion picture industries (Hubbert, 2013). The result is that promotional elements both for the artist and for the movie can be perceived in soundtrack music videos, and they must therefore be regarded as a case of cross-promotion. In its natural propensity for intertextuality, the music video is fertile ground for cross-promotion, especially in relation to other cultural products. Indeed, as Smith (2013) points out, its alliance with film has existed since the beginnings of MTV, as film production companies and record labels became aware of this mutual interest.

This strategy was already in common use at that time, to the point that film companies focused more on music videos than on TV commercials as a vehicle for promoting their movies (Denisoff, 2002). The target audience for certain films coincided with that of MTV, and it was therefore inevitable that they would come together. The model to follow was *Flashdance* (1983), which attracted a lot of attention (including academic attention) in that it conducted much of its promotion through music videos broadcast on MTV, and furthermore it was a movie containing musical fragments that in many respects recalled the music video format. These fragments were shot with the idea of being turned into music videos in mind. The result was major hits like "What a Feeling," by Irene Cara, and "Maniac," by Michael Sembello. The

four videos extracted from *Flashdance* were edited by the director of the movie himself, Adrian Lyne (Wyver, 1992).

In 1989 Pareles suggested that “a song from a film could be released as a single, with a video that looked like a trailer for the movie.” A film trailer is a promotional short whose function is to encourage its audience to see the movie, and it is closely related to the music video from the visual point of view and as communication tools for their respective cultural industries (Sedeño Valdellós, 2002; Voces Fernández, 2012). Smith also regards the soundtrack music video as a kind of “musical trailer,” through which the audience gets to know the genre and part of the plot of the movie. This enables it to connect with viewers more strongly than when they only hear the song from the film (2013).

We must remember that in many cases the people who direct music videos are also movie directors, and many of them use music videos as a place for artistic experimentation or as a starting point to acquire a popularity that will later enable them to make the leap into movies (Selva Ruiz, 2014; Vernallis, 2004). Indeed, it could be said that the characteristic feature of music video directors as a profession is their diversity, since few of them devote themselves solely to this activity and most combine it with film, video art, photography, advertising, etc. (Viñuela Suárez, 2009). Indeed, many feature film directors have also directed music videos, including Martin Scorsese, Sofia Coppola, Wim Wenders, Tim Burton, Brian de Palma, Wong Kar-wai, Jim Jarmusch, and David Lynch. Similarly, there are many directors who began by making music videos and then made the leap into movies, such as Michael Bay, David Fincher, Michel Gondry, Francis Lawrence, and Spike Jonze.

From a formal point of view, soundtrack music videos commonly have an important distinguishing feature compared with conventional music videos: they incorporate fragments of images from the movie to which the soundtrack belongs. Hubbert makes this point: “Music videos of songs featured in films often incorporated footage from those films, and as a result they succeeded in promoting not just the film’s soundtracks, but the film itself” (2013, p. 305).

Although conventional narration is not usually the narrative regime of the music video, in which performance and non-narrative imagery tend to take precedence (Selva Ruiz, 2014), it is worth considering the idea that soundtrack music videos, being more closely related to film, may have a greater propensity than conventional music videos to adopt a narrative structure, following the thread or approximating the story told in the movie. In any case, we must keep in mind that soundtrack music videos need to combine references both to the movie and to the artist, so that both obtain the promotional benefits that the video seeks to achieve.

In short, it could be said that the soundtrack music video is an audiovisual format used as a tool of commercial communication by the cultural industries of film and music, involving a link between a song from the soundtrack of a movie and a musical artist, so as to enable both parties to obtain promotional benefits.

3. Aims

This piece of research has three aims: (a) to delimit the concept of soundtrack music videos; (b) to contextualize soundtrack music videos as a tool of commercial communication used specifically by the music and film industries; and (c) to analyze the specific formal and strategic features of soundtrack music videos.

4. Methodology

This is an empirical study based on a content analysis of soundtrack music videos. The population consists of all music videos linked to movies through the use of songs that feature in their soundtracks. The sample comprises a total of 119 soundtrack music videos produced over a period of 33 years. However, although the time factor has been taken into account, it is not decisive for the purposes of this study. The aim is not to analyze a specific period but to

Selva-Ruiz, D. & Fénix-Pina, D.
Soundtrack Music Videos:
The Use of Music Videos as a Tool for Promoting Films

conduct a general investigation of the object of study. Nor are there any spatial limits; in other words, the sample contains videos released internationally, although consequently there is a preponderance of Anglo-American examples.

Regarding the sample, we examined the music videos included in the MTV Video Music Award for Best Video from a Film, a series of prizes awarded by MTV from 1987 to 2003. They were conferred on music videos containing songs included in the soundtrack of a movie, in other words what have been defined here as soundtrack music videos. Since this sample only goes up to 2003, from that year onward we have taken the soundtrack music videos from the films nominated in the Best Film category of the MTV Movie Awards; the latest video in the sample is from 2019. In both cases we have taken all the videos nominated each year and all the winners, as with the movies. Despite its systematic nature, it is an intentional sampling, something common in research related to music video, as can be seen, for example, in Guarinos-Galán and Sedeño-Valdellós (2018) or Pérez-Rufí and Valverde-Maestre (2019). The complete list of analyzed videos is shown in Table 1.

Table 1: List of analyzed soundtrack music videos.

Artist	Music video	Director	Associated movie (Director, Year)
Aaliyah	"Are You That Somebody?"	Mark Gerard	<i>Dr. Dolittle</i> (Betty Thomas, 1998)
Aaliyah	"Try Again"	Wayne Isham	<i>Romeo Must Die</i> (Andrzej Bartkowiak, 2000)
Adam Clayton & Larry Mullen Jr.	"Theme from Mission: Impossible"	Kevin Godley	<i>Mission: Impossible</i> (Brian De Palma, 1996)
Aerosmith	"I Don't Want to Miss a Thing"	Francis Lawrence	<i>Armageddon</i> (Michael Bay, 1998)
Agnee	"Hello Andheron"	N.A.	<i>The Avengers</i> (Joss Whedon, 2012)
Aimee Mann	"Save Me"	Paul Thomas Anderson	<i>Magnolia</i> (Paul Thomas Anderson, 1999)
Alan Silvestri	"Portals"	N.A.	<i>Avengers: Endgame</i> (Anthony Russo & Joe Russo, 2019)
Alice in Chais	"Would?"	Cameron Crowe & Josh Taft	<i>Singles</i> (Cameron Crowe, 1992)
Ana Johnsson	"We Are"	Antti J. Jokinen	<i>Spider-Man 2</i> (Sam Raimi, 2004)
Annie Lennox & Al Green	"Put a Little Love in Your Heart"	Sophie Muller	<i>Scrooged</i> (Richard Donner, 1988)
Aretha Franklin	"Jumpin' Jack Flash"	Penny Marshall	<i>Jumpin' Jack Flash</i> (Penny Marshall, 1986)
Ariana Grande & John Legend	"Beauty and the Beast"	Dave Meyers	<i>Beauty and the Beast</i> (Bill Condon, 2017)
Arrested Development	"Revolution"	Spike Lee	<i>Malcolm X</i> (Spike Lee, 1992)
Avril Lavigne	"Alice"	David Meyers	<i>Alice in Wonderland</i> (Tim Burton, 2010)
Backbeat Band	"Money"	Nick Egan	<i>Backbeat</i> (Iain Softley, 1994)
Beck	"Deadweight"	Michel Gondry	<i>A Life Less Ordinary</i> (Danny Boyle, 1997)
Ben E. King	"Stand by Me"	Nigel Dick	<i>Stand by Me</i> (Rob Reiner, 1986)
Billy Idol	"Cradle of Love"	David Fincher	<i>The Adventures of Ford Fairlane</i> (Renny Harlin, 1989)
Birdy	"Tee Shirt"	Fourclops	<i>The Fault in Our Stars</i> (Josh Boone, 2014)
Birdy	"Not About Angels"	Elliott Sellers	<i>The Fault in Our Stars</i> (Josh Boone, 2014)
Bo Bice	"Blades of Glory"	Nicholas Stoller	<i>Blades of Glory</i> (Will Speck & Josh Gordon, 2007)
Bob Seger	"Shakedown"	N.A.	<i>Beverly Hills Cop II</i> (Tony Scott, 1987)
Boy George	"The Cryng Game"	Jeff Pazer & Doug Kluthe	<i>The Cryng Game</i> (Neil Jordan, 1992)
Brandy	"Sittin' Up in My Room"	Hype Williams	<i>Waiting to Exhale</i> (Forest Whitaker, 1995)
Britney Spears ft. Pharrell Williams	"Boys"	Dave Meyers	<i>Austin Powers in Goldmember</i> (Jay Roach, 2002)
Bruce Springsteen	"Streets of Philadelphia"	Jonathan Demme & Ted Demme	<i>Philadelphia</i> (Jonathan Demme, 1993)
Bruce Springsteen	"Secret Garden"	Peter Care	<i>Jerry Maguire</i> (Cameron Crowe, 1996)
Bruno Mars	"It Will Rain"	Phil Pinto & Bruno Mars	<i>The Twilight Saga: Breaking Dawn – Part 1</i> (Bill Condon, 2011)
Bryan Adams	"(Everything I Do) I Do it for You"	Julien Temple	<i>Robin Hood: Prince of Thieves</i> (Kevin Reynolds, 1991)
Bryan Adams	"Have You Ever Really Loved a Woman?"	Anton Corbijn	<i>Don Juan DeMarco</i> (Jeremy Leven, 1995)
Bryan Ferry	"Kiss and Tell"	N.A.	<i>Bright Lights, Big City</i> (James Bridges, 1988)
Bush	"Machinehead"	Shawn Mortensen	<i>Fear</i> (James Foley, 1996)
Celine Dion	"My Heart Will Go On"	Billie Woodruff	<i>Titanic</i> (James Cameron, 1997)
Céline Dion	"How Does a Moment Last Forever"	N.A.	<i>Beauty and the Beast</i> (Bill Condon, 2017)
Chad Kroeger ft. Josey Scott	"Hero"	Nigel Dick	<i>Spider-Man</i> (Sam Raimi, 2002)
Charli XCX	"Boom Clap"	Sing J. Lee	<i>The Fault in Our Stars</i> (Josh Boone, 2014)
Chris Isaak	"Wicked Game"	David Lynch	<i>Wild at Heart</i> (David Lynch, 1990)
Christina Aguilera, Lil' Kim, Mýa & Pink	"Lady Marmalade"	Paul Hunter	<i>Moulin Rouge!</i> (Baz Luhrman, 2001)
Christina Perri	"A Thousand Years"	Jay Martin	<i>The Twilight Saga: Breaking Dawn – Part 1</i> (Bill Condon, 2011)
Common & John Legend	"Glory"	Paramount Pictures	<i>Selma</i> (Ava DuVernay, 2014)
Coolio ft. L.V.	"Gangsta's Paradise"	Antoine Fuqua	<i>Dangerous Minds</i> (John N. Smith, 1992)

Selva-Ruiz, D. & Fénix-Pina, D.
Soundtrack Music Videos:
The Use of Music Videos as a Tool for Promoting Films

Dan Stevens	“Evermore”	Bill Condon	<i>Beauty and the Beast</i> (Bill Condon, 2017)
Dashboard Confessional	“Vindicated”	N.A.	<i>Spider-Man 2</i> (Sam Raimi, 2004)
Death Cab for Cutie	“Meet Me on the Equinox”	Christopher Louie	<i>The Twilight Saga: New Moon</i> (Chris Weitz, 2009)
Destiny’s Child	“Independent Women Part I”	Francis Lawrence	<i>Charlie’s Angels</i> (McG, 2000)
DeVotchka	“Till the End of Time”	N.A.	<i>Little Miss Sunshine</i> (Jonathan Dayton & Valerie Faris, 2007)
DMX	“No Sunshine”	Hype Williams	<i>Exit Wounds</i> (Andrzej Bartkowiak, 2001)
Ed Sheeran	“I See Fire”	Peter Jackson	<i>The Hobbit: The Desolation of Smaug</i> (Peter Jackson, 2013)
Ed Sheeran	“All of the Stars”	DJAY Brawner	<i>The Fault in Our Stars</i> (Josh Boone, 2014)
Edie Brickell & New Bohemians	“A Hard Rain’s A-Gona Fall”	N.A.	<i>Born on the Fourth of July</i> (Oliver Stone, 1989)
Eminem	“Lose Yourself”	Eminem	<i>8 Mile</i> (Curtis Hanson, 2002)
Eric Clapton	“It’s in the Way that You Use It”	Oley Sassone	<i>The Color of Money</i> (Martin Scorsese, 1986)
Eric Clapton	“Tears in Heaven”	N.A.	<i>Rush</i> (Lili Fini Zanuck, 1991)
Family of the Year	“Hero”	Isaac Rentz	<i>Boyhood</i> (Richard Linklater, 2014)
Goo Goo Dolls	“Iris”	Nancy Bardawil	<i>City of Angels</i> (Brad Silberling, 1998)
Goo Goo Dolls	“Before It’s Too Late”	N.A.	<i>Transformers</i> (Michael Bay, 2007)
Grouplove	“Let Me In”	Greg Brunkalla	<i>The Fault in Our Stars</i> (Josh Boone, 2014)
Guns N’ Roses	“You Could Be Mine”	Jeffrey Abelson	<i>Terminator 2: Judgement Day</i> (James Cameron, 1991)
Hammer	“Addams Groove”	N.A.	<i>The Addams Family</i> (Barry Sonnenfeld, 1991)
Ice-T	“Colors”	N.A.	<i>Colors</i> (Dennis Hopper, 1988)
Iggy Pop	“Lust for Life”	Danny Boyle	<i>Trainspotting</i> (Danny Boyle, 1996)
Jamie Foxx	“Georgia on My Mind”	N.A.	<i>Ray</i> (Taylor Hackford, 2004)
Jay Rock, Kendrick Lamar, Future & James Blake	“King’s Dead”	Jack Begert & The Little Homies	<i>Black Panther</i> (Ryan Coogler, 2018)
Jay-Z ft. Ja Rule & Amil	“Can I Get a...”	Steve Carr	<i>Rush Hour</i> (Barry Sonnenfeld, 1998)
JC Chasez	“Blowin’ Me Up (With Her Love)”	Bryan Barber	<i>Drumline</i> (Charles Stone III, 2002)
Jessie J.	“Silver Lining (Crazy ‘Bout You)”	Andrew Logan	<i>Silver Linings Playbook</i> (David O. Russell, 2012)
Jim Carrey	“Cuban Pete”	Chuck Russell	<i>The Mask</i> (Chuck Russell, 1994)
Jon Bon Jovi	“Blaze of Glory”	Wayne Isham	<i>Young Guns II</i> (Geoff Murphy, 1990)
Josh Groban	“Evermore”	N.A.	<i>Beauty and the Beast</i> (Bill Condon, 2017)
K-Ci & JoJo	“Crazy”	Terry Heller & Sylvian White	<i>Save the Last Dance</i> (Thomas Carter, 2001)
Kendrick Lamar & SZA	“All the Stars”	Dave Meyers & The Little Homies	<i>Black Panther</i> (Ryan Coogler, 2018)
Killing Heidi	“I Am”	Michael Spiccia	<i>Spider-Man 2</i> (Sam Raimi, 2004)
Leona Lewis	“I See You”	Jake Nava	<i>Avatar</i> (James Cameron, 2009)
Los Lobos	“La Bamba”	Sherman Moseley	<i>La Bamba</i> (Luis Valdez, 1987)
Ludacris ft. Nate Dogg	“Area Codes”	Marc Klasfeld	<i>Rush Hour 2</i> (Brett Rater, 2001)
Ludwig Göransson	“Wakanda”	N.A.	<i>Black Panther</i> (Ryan Coogler, 2018)
Ludwig Göransson ft. Baaba Maal	“Wakanda (DJ Dahi Remix)”	N.A.	<i>Black Panther</i> (Ryan Coogler, 2018)
Madonna	“I’ll Remember”	Alek Keshishian	<i>With Honors</i> (Alek Keshishian, 1994)
Madonna	“Beautiful Stranger”	Brett Ratner	<i>Austin Powers: The Spy Who Shagged Me</i> (Jay Roach, 1999)
Madonna	“Die Another Day”	Traktor	<i>Die Another Day</i> (Lee Tamahori, 2002)
Mary J. Blige	“The Living Proof”	N.A.	<i>The Help</i> (Tate Taylor, 2011)
Metallica	“I Disappear”	Wayne Isham	<i>Mission Impossible 2</i> (John Woo, 2000)
Metric	“Eclipse (All Yours)”	N.A.	<i>The Twilight Saga: Eclipse</i> (David Slade, 2010)
Michael Bublé	“Theme from Spider Man”	N.A.	<i>Spider-Man 2</i> (Sam Raimi, 2004)
Muse	“Neutron Star Collision (Love Is Forever)”	Anthony Mandler	<i>The Twilight Saga: Eclipse</i> (David Slade, 2010)
Nelly	“Number 1 (#1)”	Steve Carr	<i>Training Day</i> (Antoine Fuqua, 2001)
Norah Jones	“Everybody Needs a Best Friend”	N.A.	<i>Ted</i> (Seth MacFarlane, 2013)
Paramore	“Decode”	Shane Drake	<i>Twilight</i> (Catherine Hardwicke, 2008)
Paul Westerberg	“Dyslexic Heart”	Cameron Crowe	<i>Singles</i> (Cameron Crowe, 1992)
Peter Gabriel	“Biko”	Godley & Creme	<i>Cry Freedom</i> (Richard Attenborough, 1987)
Post Malone & Swae Lee	“Sunflower”	N.A.	<i>Spider-Man: Into the Spider-Verse</i> (Bob Persichetti, Peter Ramsey & Rodney Rothman, 2018)
Pras ft. Ol’ Dirty Bastard & Mýa	“Ghetto Supastar (That Is What You Are)”	Francis Lawrence	<i>Bulworth</i> (Warren Beatty, 1998)
Prince	“Batdance”	Albert Magnoli	<i>Batman</i> (Tim Burton, 1989)
Puff Daddy ft. Jimmy Page	“Come With Me”	Howard Greenhalgh	<i>Godzilla</i> (Roland Emmerich, 1998)
Queen	“Bohemian Rhapsody”	Bruce Gowers & Penelope Spheeris	<i>Wayne’s World</i> (Penelope Spheeris, 1992)
R. Kelly	“I Believe I Can Fly”	Hype Williams & R. Kelly	<i>Space Jam</i> (Joe Pytko, 1996)
R.E.M.	“The Great Beyond”	Liz Friedlander	<i>Man on the Moon</i> (Miloš Forman, 1999)
Rodney Dangerfield	“Twist and Shout”	N.A.	<i>Back to School</i> (Alan Metter, 1986)
Seal	“Kiss from a Rose”	Joel Schumacher	<i>Batman Forever</i> (Joel Schumacher, 1995)
Sia	“Elastic Heart”	SIA & Daniel Askill	<i>The Hunger Games: Catching Fire</i> (Francis Lawrence, 2013)
Sinéad O’Connor	“You Mad Me the Thief of Your Heart”	Jim Sheridan	<i>In the Name of the Father</i> (Jim Sheridan, 1993)
Sisqó ft. Foxy Brown	“Thong Song (Remix)”	Little X	<i>Nutty Professor II: The Klumps</i> (Peter Segal, 2000)
Soundgarden	“Live to Rise”	Robert Hales	<i>The Avengers</i> (Joss Whedon, 2012)
Talking Heads	“Wild Wild Life”	David Byrne	<i>True Stories</i> (David Byrne, 1986)
Taylor Swift (ft. The Civil Wars)	“Safe & Sound”	Philip Andelman	<i>The Hunger Games</i> (Gary Ross, 2012)
The Bangles	“Hazy Shade of Winter”	Jim Shea	<i>Less Than Zero</i> (Marek Kaniévská, 1987)
The Belle Stars	“Iko Iko”	N.A.	<i>Rain Man</i> (Barry Levinson, 1988)
The Commitments	“Try a Little Tenderness”	Alan Parker	<i>The Commitments</i> (Alan Parker, 1991)
The Sights	“Circus”	Anthony Garth	<i>Wedding Crashers</i> (David Dobkin, 2005)

Selva-Ruiz, D. & Fénix-Pina, D.
Soundtrack Music Videos:
The Use of Music Videos as a Tool for Promoting Films

Train	“Ordinary”	Antti J. Jokinen	<i>Spider-Man 2</i> (Sam Raimi, 2004)
U2	“Hold Me, Thrill Me, Kiss Me, Kill Me”	Kevin Godley & Maurice Linnane	<i>Batman Forever</i> (Joel Schumacher, 1995)
U2	“Elevation (Tomb Raider Mix)”	Joseph Kahn	<i>Lara Croft: Tomb Raider</i> (Simon West, 2001)
U2 ft. B. B. King	“When Love Comes to Town”	Phil Joanou	<i>Rattle and Hum</i> (Phil Joanou, 1989)
Urge Overkill	“Girl, You’ll Be a Woman Soon”	Drew Carolan	<i>Pulp Fiction</i> (Quentin Tarantino, 1994)
Wayne Wonder	“Hold Me Now”	Gil Green	<i>50 First Dates</i> (Peter Segal, 2004)
Will Smith	“Men in Black”	Robert Caruso	<i>Men in Black</i> (Barry Sonnenfeld, 1997)
Will Smith	“Black Suits Comin’ (Nod Ya Head)”	Francis Lawrence	<i>Men in Black II</i> (Barry Sonnenfeld, 2002)
Will Smith ft. Dru Hill & Kool Moe Dee	“Wild Wild West”	Paul Hunter	<i>Wild Wild West</i> (Barry Sonnenfeld, 1999)
ZZ Top	“Doubleback”	N.A.	<i>Back to the Future Part III</i> (Robert Zemeckis, 1990)

Source: Own elaboration.

In relation to the sources of data and information, the videos were obtained from various platforms available on the Internet, such as YouTube, Vimeo and Dailymotion. We also used Mvdbase, IMVDb and IMDb as databases to obtain information on videos and movies.

A script was formulated for the content analysis. It is divided into two main parts: firstly, general data such as the song title, the movie, the artist, the year of production, the directors of both works, etc., which serve as classification variables, and secondly, more specific data with a range of variables analyzing formal aspects of the soundtrack music videos, among other things.

5. Results and discussion

5.1. Internal features

We must explore the various elements that make up the soundtrack music video. Special importance is ascribed to visual and structural components. Other elements, such as the lyrics, the written text, or the spoken text, are also taken into account.

5.1.1. The artist and the film in soundtrack music videos

Even though the images in a music video depend directly on the song, it is essential to ascertain the type of images that tend to be most common in soundtrack music videos.

In the analysis we counted the number of seconds, in each video, in which various types of images appear that are representative for ascertaining the basic structure these videos tend to follow. It is worth dwelling on the percentage of videos that contain each type of image (see Table 2). 93.3% of the videos include images of the artist, and although not all of them incorporate images taken from the movie, 80.7% do so, which demonstrates that soundtrack music videos tend to include clips from the film. “Kiss and Tell” is one of the few videos in which the film is totally excluded, so that the music video is based on Bryan Ferry’s performance, mixed with images of two models posing and dancing to the rhythm of the music, and has nothing to do with the movie, *Bright Lights, Big City* (1988).

Table 2: Representation of the artist and the film in the images of music videos.

Elements	Total percentage of videos containing the element	Average number of seconds for which it appears	Average percentage of the total number of seconds in the video
Images of the artist	93.3%	144.4”	58.8%
Images of the film	80.7%	72.69”	37%
Merging of artist and film	41.2%	67.8”	28.3%

Source: Own elaboration.

Although both the artist and the movie are normally given space in the music video, the average number of seconds in which the artist appears is noticeably higher than the average number of seconds in which extracts from the film can be seen. The artist, on average, occupies 58.8% of the total number of seconds in the video, whereas the movie appears for an average of 37% of the time in the videos in which it is included.

The preponderance of the artist over the film is clear in cases like “Streets of Philadelphia.” Most of the video consists of showing Bruce Springsteen walking through the city while performing the musical number, and in the second half, for a mere 2 seconds, Tom Hanks can be seen as his character, Andy Beckett, in a scene taken from the movie *Philadelphia* (1993). The opposite occurs in “Till the End of Time,” since the images of *Little Miss Sunshine* (2006) occupy 67% of the duration of the video, while the band DeVotchKa occupies 26%.

The music video of “Try a Little Tenderness” by The Commitments contains only (retouched) images from the movie (*The Commitments*, 1991), which seems logical from a promotional point of view bearing in mind that the band was created solely for the film. There are other videos that strike more of a balance in the prominence of the two elements. “Hero” (Family of the Year) and “Glory” (Common and John Legend), for example, are composed using a mixture of the performances of the artists and images from the movies, respectively *Boyz n the Hood* (2014) and *Selma* (2014), on a nearly balanced proportionate basis between duration devoted to the artists and to the film. To sum up, the overall trend is that the artist occupies more time on screen than the movie.

Images that merge the artist and the movie in some way may also be included. In all, 41.2% of the music videos incorporate some image of this kind, representing 28.3% of the duration of the videos that contain them. It is interesting to note this type of image, since on average it accounts for around a quarter of the videos in question and constitutes a significant phenomenon, in which the two agents share a certain prominence (see Table 3).

Table 3: Types of visual merger of artist and film.

Elements	Total percentage of videos containing the element	Average number of seconds for which it appears	Average percentage of the total number of seconds in the video
Images of the artist and the film at the same time	24.4%	35.2”	29.3%
Images of the artist in settings from the shooting of the film	16%	119.6”	51.9%
Images of the characters filmed for the music video	15.1%	59.1”	24.3%
Images in which the character and the artist interact	12.6%	52.6”	22.8%

Source: Own elaboration.

One type of merging involves images of the movie and of the artist appearing at the same time. Of the videos in the sample, 24.4% use scenes of this kind. When they are included, they appear on average for 29.3% of the total duration of the music video. In “I’ll Remember,” for example, Madonna can be seen in a sophisticated sound recording studio. While she sings, the images from *With Honors* (1994) are projected onto a screen in front of her, so that the two elements appear together. A video that makes substantial use of this is “Doubleback,” in which there is a constant mixture of ZZ Top in black and white with images from *Back to the Future Part III* (1990) in color, creating the impression that the band is sharing the space with the characters. The most original example, however, seems to be that of Jessie J. in “Silver Lining (Crazy ‘Bout

You).” The merging in this video is such that the images from *Silver Linings Playbook* (2012) are projected onto the artist’s body.

Another type of merging takes place when the artist appears in settings from the shooting of the movie. This occurs in 16% of the videos. The average number of seconds is 119.6, but a wide degree of variability is found. There are cases like “My Heart Will Go On,” in which only 9.4% of the video includes images of Celine Dion leaning of the rail of the ship from *Titanic* (1997). Conversely, in videos such as “Save Me” such images account for 95% of the total, so that Aimee Mann performs the song in practically the whole set of *Magnolia* (1999), looking at the actual characters. In “Boom Clap” there is a combination of images from the movie *The Fault in Our Stars* (2014) with others from the artist Charli XCX performing the song on the canals of Amsterdam, one of the film’s settings, or even in a limousine like the one used by the movie characters in a scene. The artist’s images represent 75.1% of the music video, but 100% of them are related to locations in the film.

In 15.1% of the videos, we can see images shot by the actors exclusively for the music video, as in “Save Me,” already referred to above. Among the cases that could be mentioned is “Jumpin’ Jack Flash,” in which Whoopi Goldberg plays her character from the homonymous film (1986) and ends up getting into the studios where Aretha Franklin is performing the song. Something similar occurs in “You Could Be Mine,” by Guns N’ Roses, since the video shows the Terminator on a mission to wipe out the band.

This last case also illustrates another interesting phenomenon, namely interaction between the artist and the character, which appears in 12.6% of the videos. Furthermore, there seems to be a certain relationship between the filming of images of the character and interaction between the character and the artist, since these two types of merging are found together more often than either is found separately. A clear example occurs in the videos in which Mike Myers (the actor who plays Austin Powers) is shown interacting both with Madonna, in “Beautiful Stranger,” and with Britney Spears, in “Boys,” music videos connected with the movies *Austin Powers: The Spy Who Shagged Me* (1999) and *Austin Powers in Goldmember* (2002) respectively. In any case, there are other videos in which there was no need for the actor to shoot new sequences in order to be seen interacting with the artist, but instead the images of the artist were combined with those of the film itself in the post-production stage. Although this is not common, it was used, for example, in “Elevation (Tomb Raider Mix),” where The Edge (U2) is shown with the protagonist of *Lara Croft: Tomb Raider* (2001), reacting to her movements and talking to her. In a less intrusive way, in “I Don’t Want to Miss a Thing” we see Steven Tyler, the singer from Aerosmith, on some monitors, appearing in one of the scenes in the movie *Armageddon* (1998), which is given an extra twist when Liv Tyler, the actress in the film and the singer’s daughter, cries in front of her real father in a scene played in the movie by her fictional father (Bruce Willis).

5.1.2. Narrative structure in soundtrack music videos

Several authors have suggested that there are 3 types of music videos, according to the predominant kind of narration, namely narrative, conceptual, and performance, though the names and details vary (Frith, 1988; Lynch, 1984; Selva Ruiz, 2014). To simplify, the narrative type is based on a story that unfolds, the conceptual type adds non-narrative imagery to the song, and the performance type primarily shows the singer or band performing the song. The same classification is applicable to soundtrack music videos.

The fact that the performance music video is the least prominent type (18.5%) makes sense, bearing in mind that the aim is normally to promote not just the artist but also the film. The same is true of the narrative music video (26.9%): films have a narrative structure, but the music video is a different audiovisual format and there is no reason why it should follow the same line. The conceptual type therefore accounts for over half the sample, with 54.6% of the total.

The type of narrative structure of music videos has also been analyzed regarding musical genre and cinematic genre, but the results obtained are not significant and seem to indicate that the choice between narrative, performance, and concept is not related to these variables to any great degree.

All the music videos analyzed contain performance and concept images, and there are certain narrative elements in most of them. In the analysis we not only counted the videos that did or did not include narrative elements, but were also interested to find out whether they were usually connected with the movie or independent of it. It turns out that 92.4% of the videos analyzed include some kind of narrative element (compared with 7.6% with no trace of narration), and of these, 81.8% are connected with the movie, whether through presentation of characters or of a specific place or time, or simply through certain actions. In some videos the narrative is based entirely on the movie. “(Everything I Do) I Do It For You,” by Bryan Adams, presents the main characters in *Robin Hood: Prince of Thieves* (1991). During the video we see how a conflict arises and the main character finally resolves it by rescuing the damsel in distress, all of which is conveyed through images taken from the film. For *The Twilight Saga* several music videos were produced showing images from the various movies, almost functioning as a summary version of the film saga. Less numerous are the music videos that include some narrative element but none connected with the movie (18.2%). This occurs, for example, in Billy Idol’s “Cradle of Love,” where neither the characters nor the narrative are related to the film, *The Adventures of Ford Fairlane* (1990).

5.1.3. Physical characterization of the artist

As regards whether artists temporarily set aside their own identity and appear in the music video as another character in the film, the results show that most of them do not do so (80.7%). However, those that do tend not merely to leave it at that but also to perform actions that a character might carry out in the movie (see Table 4). It is also interesting that 8 of the 18 cases in which the artist impersonates some character arise precisely because the performer is already part of the movie; in other words, the artist is a member of the cast in a leading or supporting role. It is not just a matter of appearing in the images from the film; the strategy involves the artist being characterized as the character in his or her musical performance as well. This occurs, for example, in the actor Will Smith’s music videos for the movies *Men in Black* (1997) and *Wild Wild West* (1999). Another case is “Georgia on My Mind,” where Jamie Foxx only appears characterized as Ray Charles, whom he plays in the film *Ray* (2004). And finally, we could mention “Evermore” as performed by Dan Stevens, who plays the Beast in *Beauty and the Beast* (2017) and performs the same song in the film itself.

Table 4: Characterization and actions of the artist in relation to the film.

	Total	The artist performs actions connected with the film	The artist does not perform actions connected with the film
Artist characterized in the style of the film	19.3%	15.1%	4.2%
Artist not characterized in the style of the film	80.7%	9.3%	71.4%
Total:		24.4%	75.6%

Source: Own elaboration.

In other music videos, however, it is not considered essential for the artist to be characterized in order to perform actions pertaining to the movie. This is made obvious in “Independent Women Part I,” where Destiny’s Child play the Charlie’s Angels of the future learning lessons in agility and combat. They are therefore shown fighting as the protagonists of the film would be, but in a costume more identified with the artists themselves than with those characters. A case in which the artist’s identity is clearly expressed is “Hold Me, Thrill Me, Kiss Me, Kill Me,” from the soundtrack to *Batman Forever* (1995), in which animated versions of two alter egos of Bono (U2), The Fly and Mr. MacPhisto, are shown engaged in combat in Gotham City.

5.1.4. Relationship between the song lyrics and the film

Studies of music videos, and of music in general, have traditionally ascribed excessive importance to the lyrics of songs, partly because they are easier to analyze than the purely musical elements (McClary & Walser, 1990). Obviously, the lyrics may have some influence on the process of creating a music video, but there is no reason why this should be greater than that exerted by the music, the album cover, the name of the band, or the appearance and personality of the artists (Goodwin, 1992; Gow, 1994; Vernallis, 2004). Nevertheless, it does seem interesting to analyze the relationship that is established between the lyrics of songs and the films to whose soundtracks they belong, as well as the relationship between those lyrics and the images in the music video.

According to Goodwin (1992), the relationship between the lyrics and the images may be one of illustration, amplification, or disjuncture. Amplification, at 74.8%, is the type of relationship that most often occurs in soundtrack music videos, followed by disjuncture, and lastly by illustration (see Table 5). These results are coherent with those obtained with respect to the contemporary music video by Sedeño Valdellós, Rodríguez López and Roger Acuña (2016).

Table 5: Relationship between the lyrics of the song and the images in music videos.

Type of relationship	Total	The lyrics make reference to the film	The lyrics do not make reference to the film
Illustration	5%	2.5%	2.5%
Amplification	74.8%	20.2%	54.6%
Disjuncture	20.2%	0.8%	19.4%
	Total:	23.5%	76.5%

Source: Own elaboration.

Illustration arises less frequently, but it is quite obviously present in “Batdance,” where Prince, characterized as half-Joker, half-Batman, is shown dancing to the song, together with other dancers who are also characterized and, as the lyrics tell us, perform the “batdance.” As for disjuncture, a case that could be mentioned is “The Great Beyond,” by R.E.M., whose lyrics are not closely related to the images that appear.

As for references to the movie in the lyrics, 76.5% of the songs make no such reference. This is obviously true of certain songs, such as “Stand by Me,” that were not created specifically for the film (*Stand by Me*, 1986). However, 23.5% do include references, and the clearest case of a song made to measure for the movie occurs in MC Hammer’s “Addams Groove,” where the song constantly refers to the characters in *The Addams Family* (1991). The film plays a dominant role here, not only through the lyrics but also because images are shown both of the movie and of the artist interacting with its characters.

5.1.5. The written text and the spoken text

Another element that may appear in music videos is written text; it does so in 46.2% of the sample. Any music video can include it, but the interesting point here is that in many of these cases we find that the text contains the name of the artist, the name of the song, or the name of the movie. In some instances, such as “Stand by Me” or “Colors,” we can see the title of the song, which coincides in both these cases with the title of the film.

While Pérez-Rufí (2020) observed the presence of extradiegetic texts related to the name of the director as an enhancement of the artistic dimension of the music video, the appearance of the movie title as written text in the music video reinforces that idea of cross-promotion that goes beyond promoting a film by including images from it, but in a more direct way, since viewers are given a direct indication of what the movie is called. “Lust for Life” from *Trainspotting* (1996), “Lady Marmalade” from *Moulin Rouge!* (2001), and “All of the Stars” from *The Fault in Our Stars* (2014) are some examples of videos in which the title of the movie appears in the form of written text.

Returning to the music video “The Great Beyond,” it features a series of images that are striking precisely because of the written text and its implications from the advertising point of view. At first the members of R.E.M. are seen performing the song in a recording studio. Suddenly the lights go out and they leave the action while a sign reading “Cut to commercial” is shown, at which point images from the movie *Man on the Moon* (1999) start to appear, until the sign “On the air” is shown, to indicate that the broadcast is continuing, and the band returns to its performance. It is a fairly explicit confirmation of the advertising purpose of the music video in relation to the film.

As well as written text, spoken text (that is not part of the song) also appears in 22.7% of the sample; the text is related to the film in 17.7% and unrelated in 5%. There even seems to be a slight tendency for the participants in these dialogues to be characters from the film rather than the artist. In some videos this happens because fragments of the film are included, even stopping the music so that attention is entirely focused on them. For example, at the end of the video “Blades of Glory” a scene is shown from the homonymous film (2007), in which the two characters pretend they are going to sing the song and then make some comments to one another.

Finally, by way of a synthesis of the internal features analyzed, we propose three types of soundtrack music video, taking into account firstly the images shown in them and secondly those elements that enable a connection to be established with the movie. The first type comprises music videos that are linked to the movie and include images from it. This is the most common case, accounting for 80.7% of the sample. The second type, to which 11.8% of the examples analyzed belong, consists of music videos linked to the movie through other images; in other words, they do not include images from the film but do show the relationship with it in one way or another. Finally, the third type is made up of music videos that are not linked to the movie from a visual point of view, something that only occurs in 7.5% of cases.

5.2. External features

Moving on from what can be perceived in the music video itself, there are external features that are also important for this study, such as the direction of music videos and the films linked to them, or different versions of the same music video.

5.2.1. Direction of music videos

In only 18.9% of cases out of the whole sample are the two audiovisual works, music video and movie, directed by the same person. The list of directors of movies who also direct the soundtrack music videos associated with them includes, for example, Penny Marshall, David Lynch, Spike Lee, Jonathan Demme, Joel Schumacher, Paul Thomas Anderson, or Peter Jackson. An interesting case is that of “Wild Wild Life,” by Talking Heads, since David Byrne,

a member of the band, not only performs the song and appears in the movie *True Stories* (1986), but is also the director of both the film and the music video. It can also happen as in “Evermore,” performed by Dan Stevens, whose video corresponds directly to the musical number of the film *Beauty and the Beast* (2017), directed by Bill Condon.

Having the same person direct both projects may bring positive benefits, such as being familiar with the movie and knowing where its strengths lie; nevertheless, he or she must be capable of giving the artist space. A striking case is that of the film *Singles* (1992), for which the director, Cameron Crowe, made two soundtrack music videos, one of them in collaboration with Josh Taft. The differences between the two videos are glaringly obvious. In “Would?,” by Alice in Chains, the movie is almost irrelevant, whereas Paul Westerberg’s “Dyslexic Heart” does contain images from the film and gives it a certain prominence (images of Alice in Chains even appear in the movie, as the band played a cameo role).

Music videos directed by the director of the film itself do not seem to follow any distinct pattern. The only thing they appear to have in common is that they are all linked to the movie in some way, which is eminently reasonable considering the director’s dual connection.

To sum up, although the director is a crucial figure in the production process and may also direct the soundtrack music video, that task is normally undertaken by another director who is possibly more accustomed to working in this audiovisual format. Indeed, many of the directors of soundtrack music videos make repeat appearances, directing more than one of the videos in the sample; for example, Wayne Isham, Hype Williams, Francis Lawrence, or Dave Meyers.

5.2.2. Other versions of music videos of the same song

Another significant issue is the existence or otherwise of an alternative version, that is to say a version of the music video not linked to the movie. The results show that this is not something that happens very often within a close time frame. If it does occur, it may be an initiative by the artist to have his or her own space without being “invaded” by the movie, though also without completely setting it aside, since there is another music video by the artist in which that connection does exist. In many cases, when there is another music video, the songs in question, even though they are part of the soundtrack, had an earlier life unrelated to their cinematic function. This is true of Ben E. King’s “Stand by Me” and of “Bohemian Rhapsody,” where the soundtrack music video for *Wayne’s World* (1992) even uses images from Queen’s original video together with others from the movie.

As the results show, for 89.1% of the sample there is no other version close in time, while 10.9% do have such versions. Some of these are practically identical to the ones related to the movie, with the images from the latter removed so as to give full weight to the artist. For example, there are two videos of “Are You That Somebody?,” by Aaliyah, identical apart from the images from *Dr. Dolittle* (1998), which are only included in one of them. There are even cases in which the alternative version has achieved a markedly greater impact, like Chris Issak’s “Wicked Game,” of which the alternative version showed the singer on a beach in Hawaii with the model Helena Christensen, both scantily clad, as opposed to the earlier music video, in which the singer’s performance was combined with images from *Wild at Heart* (1990); this was much less acclaimed, despite being directed by David Lynch, who was also the director of the movie.

One might wonder whether the existence of these alternative versions of soundtrack music videos could be problematic for the promotional interests of the film industry. In any case, it is not a common phenomenon, since, as we have seen, it occurs in a very small proportion of cases.

6. Conclusion

As we have seen, the phenomenon we have called the soundtrack music video clearly exists, in the sense of an audiovisual format that is used by the cultural industries of film and music as a tool of commercial communication and that consequently, while being essentially a music video, has the distinctive feature of including promotional elements both for the musical artist and for the movie. As seen, it usually works as a cross-promotion tool for two different kinds of cultural products, while blurring the boundaries between music video and film trailer. This phenomenon is, therefore, related to aspects of the current communication ecosystem such as convergence culture and the hybridization of formats, with respect to which it is, in some way, a pioneering example. In this sense, film promotion can be considered as a cross-media project in which traditional commercial communication tools are complemented by other less conventional ones, among which soundtrack music videos may fulfill their role. In any case, it should not be forgotten that the soundtrack music video is an eminently musical format and is separate from the film. Proof of this is that film and video directors are not usually the same person.

Although the musical artist tends to be more prominent in terms of presence on screen, the great majority of soundtrack music videos include images from the film or employ other mechanisms to refer directly or indirectly to the movie. It is common, therefore, that efforts are made to combine the identity of the artist with the iconography of the film, through both aesthetic and symbolic aspects. Thus, although a cross-cut is usually used between the images of the artist and those of the film, sometimes there are more complex mechanisms through the physical characterization of the artist, the locations, or even the recording of specific scenes for the video with the participation of both the artist and the characters of the movie.

In any case, it is a phenomenon characterized by diversity, with the common pattern of the dual promotional objective, but the implementation of that pattern is different in every music video. For example, patterns related to the musical genre of the song or the cinematographic genre of the film are not observed. Perhaps this great diversity is related to the difficulty in reconciling the complexity of its dual promotional objective both on a formal and content level, which would require imaginative approaches still underused that go beyond a distribution of time between both objectives and generate authentic synergies on a symbolic level.

The soundtrack music video has existed for decades and does not seem to have lost its validity or undergone major changes in its *modus operandi* over time. However, it is a poorly studied subject despite its undoubted interest for music and film industries, and to which more academic attention is needed in the future.

References

- Abt, D. (1987). Music Video: Impact of the Visual Dimension. In J. Lull (Ed.), *Popular Music and Communication* (pp. 98-111). Newbury Park, CA: Sage.
- Banks, J. (1996). *Monopoly Television: MTV's Quest to Control the Music*. Boulder, CO: Westview Press.
- Denisoff, R. S. (2002). *Inside MTV*. New Brunswick, NJ: Transaction.
- Frith, S. (1988). *Music for Pleasure*. New York, NY: Routledge.
- Frith, S. (2006). La industria de la música popular. In S. Frith, W. Straw & J. Street (Eds.), *La otra historia del rock* (pp. 53-85). Barcelona: Ma Non Troppo.
- Goodwin, A. (1992). *Dancing in the Distraction Factory*. Minneapolis, MN: University of Minnesota Press.
- Gow, J. (1994). Mood and Meaning in Music Video: The Dynamics of AudioVisual Synergy. *Southern Communication Journal*, 59, 255-261.
<https://www.doi.org/10.1080/10417949409372943>

- Grossberg, L. (1993). The Media Economy of Rock Culture: Cinema, Post-Modernity and Authenticity. In S. Frith, A. Goodwin & L. Grossberg (Eds.), *Sound and Vision: The Music Video Reader* (pp. 185-209). London, UK: Routledge.
- Guarinos-Galán, V. & Sedeño-Valdellós, A. (2018). Danza contemporánea y sincronía musicovisual en el videoclip musical actual. *Revista Mediterránea de Comunicación*, 9(2), 321-332. <https://www.doi.org/10.14198/MEDCOM2018.9.2.3>
- Hubbert, J. (2013). The Compilation Soundtrack from the 1960s to the Present. In D. Neumeyer (Ed.), *The Oxford Handbook of Film Music Studies* (pp. 291-318). New York, NY: Oxford University Press.
- Jenkins, H. (2006). *Convergence Culture*. New York, NY: New York University Press.
- Kaplan, E. A. (1987). *Rocking Around the Clock*. New York, NY: Routledge.
- Lewis, J. (1985). *Purple Rain: Music Video Comes of Age*. *Jump Cut*, 30. Retrieved from <http://www.ejumpcut.org/archive/onlinessays/JC30folder/PurpleRain.html>
- Lynch, J. D. (1984). Music Videos: From Performance to Dada-Surrealism. *Journal of Popular Culture*, 18, 53-57. https://www.doi.org/10.1111/j.0022-3840.1984.1801_53.x
- McClary, S. & Walser, R. (1990). Start Making Sense! Musicology Wrestles with Rock. In S. Frith & A. Goodwin (Eds.), *On Record* (pp. 277-292). London, UK: Routledge.
- Mundy, J. (1999). *Popular Music on Screen: From Hollywood Musical to Music Video*. Manchester, UK: Manchester University Press.
- Negus, K. (1992). *Producing Pop*. London, UK: Edward Arnold.
- Pareles, J. (1989, December 10). After Music Videos, All the World Has Become a Screen. *The New York Times*. Retrieved from <http://www.nytimes.com/1989/12/10/weekinreview/ideas-trends-after-music-videos-all-the-world-has-become-a-screen.html>
- Pérez-Rufí, J. P. (2020). La visibilidad de la autoría en el videoclip post-televisivo: La dignificación del vídeo musical a través de la reivindicación de los creadores en los créditos. *Revista KEPES*, 21, 145-170. <https://www.doi.org/10.17151/kepes.2020.17.21.6>
- Pérez-Rufí, J. P. & Valverde-Maestre, A. M. (2019). The spatial-temporal fragmentation of live television video clips: analysis of the television production of the Eurovision Song Contest. *Communication & Society*, 33(2), 17-31. <https://www.doi.org/10.15581/003.33.2.17-31>
- Sedeño Valdellós, A. M. (2002). *Lenguaje del videoclip*. Málaga: Universidad de Málaga.
- Sedeño Valdellós, A. M., Rodríguez López, J. & Roger Acuña, S. (2016). El videoclip posttelevisivo actual. Propuesta metodológica y análisis estético. *Revista Latina de Comunicación Social*, 71, 332-348. <https://www.doi.org/10.4185/RLCS-2016-1098>
- Selva Ruiz, D. (2014). *El videoclip. Comunicación comercial en la industria musical*. Sevilla: Alfar.
- Smith, J. (2013). The Tunes They Are A-Changing: Moments of Historical Rupture and Reconfiguration in the Production and Commerce of Music in Film. In D. Neumeyer (Ed.), *The Oxford Handbook of Film Music Studies* (pp. 270-290). New York, NY: Oxford University Press.
- Vernallis, C. (2004). *Experiencing Music Video*. New York, NY: Columbia University Press.
- Viñuela Suárez, E. (2009). *El videoclip en España (1980-1995). Gesto audiovisual, discurso y mercado*. Madrid: ICCMU.
- Voces Fernández, J. (2012). La estructura videoclíptica y su inserción en el cine actual: el caso de *El gran Lebowski* (Joel Coen, 1998). *Fonseca, Journal of Communication*, 4, 23-59. Retrieved from <https://revistas.usal.es/index.php/2172-9077/article/view/12046>
- Wyver, J. (1992). *La imagen en movimiento*. Valencia: Filmoteca de la Generalitat Valenciana.

David Selva-Ruiz

<https://orcid.org/0000-0002-9251-0045>

david.selva@uca.es

Universidad de Cádiz

Desirée Fénix-Pina

<https://orcid.org/0000-0001-8525-615X>

desireefenixp@gmail.com

Universidad de Cádiz

Submitted

August 20th, 2020

Approved

January 18th, 2021

© 2021

Communication & Society

ISSN 0214-0039

E ISSN 2386-7876

doi: 10.15581/003.34.3.47-60

www.communication-society.com

2021 – Vol. 34(3)

pp. 47-60

How to cite this article:

Selva-Ruiz, D. & Fénix-Pina, D.

(2021). Soundtrack Music Videos:

The Use of Music Videos as a Tool
for Promoting Films.

Communication & Society, 34(3), 47-

60.

Soundtrack Music Videos: The Use of Music Videos as a Tool for Promoting Films

Abstract

The soundtrack music video is an audiovisual format used by the cultural industries of film and music as a commercial communication tool, since it is based on a song from the soundtrack of a film, so that both the artist that performs the song and the film itself obtain promotional benefits. This paper conceptualizes this poorly studied phenomenon of cross-promotion connecting the music and film industries and uses a content analysis of 119 music videos produced over a period of 33 years in order to study the importance of the artist and the movie in the video, the various strategies developed in order to accomplish its double promotional mission, and the specific formal and strategic features of this audiovisual format. Analysis reveals that the soundtrack music video has the distinctive feature of including promotional elements both for the musical artist and for the movie. Although the artist tends to be more prominent, the vast majority of music videos include images from the film or use various ways of integrating the artist's identity with the film's iconography or narrative. Anyway, it is a phenomenon characterized by diversity, with the common pattern of the dual promotional objective, but with different ways of implementing that pattern.

Keywords

Music video, cinema, music industry, popular culture, advertising.

1. Introduction

Music and film are two cultural industries that have maintained a close and fruitful relationship since the beginning of cinema history. Even before *The Jazz Singer* (1927), silent movies were already accompanied by live or recorded music. In this connection, many studies point to the cinematic origin of the music video (Grossberg, 1993; Mundy, 1999). Authors associated with postmodern theories, such as Kaplan (1987), also use film language to analyze music videos, as Viñuela Suárez observes (2009). Such approaches have been criticized by authors such as Frith (1988), Goodwin (1992), and Vernallis (1998), on the basis that in music videos the song precedes the visual component, which is added later and is therefore determined by the music, whereas in film the equation is reversed and it is the images that determine the music.

Despite this sharp conceptual distinction, a fertile relationship does exist between music videos and film. Entering now into the subject being studied in this paper, the motion picture industry has succeeded in taking advantage of the virtues of the music video and has used it

in promotional campaigns for its movies through the songs included in their soundtracks. As Abt points out: "Promotions for major motion pictures [...] often include a music video featuring 'name' recording artists performing a song written for the film, interspersed with brief segments of the movie" (1987, p. 109). A soundtrack music video is, in essence, a music video, and therefore the song is still preexistent. However, there is also a preexistent visual component which is normally taken into account and included to a greater or lesser extent in the video. We are therefore dealing here with a special type of music video, which has received scant academic attention. Indeed, hardly any authors have investigated this phenomenon, and those that have given it their attention have devoted no more than one or two pages to it.

2. Soundtrack music videos

Firstly, it needs to be made clear that there are no studies that explain what the type of audiovisual work being studied in this paper should be called. Some authors have referred to it using terms like "music videos of songs featured in films" (Hubbert, 2013, p. 305) or "video for a film" (the name used in the MTV Video Music Awards). The first expression is overly long, and the second, conversely, is incomplete and imprecise. We therefore consider that the best way of designating these videos is "soundtrack music videos," a term coined in this paper as a simple means of referencing the object of our study.

There is a close relationship of mutual influence between music and film. In soundtrack music videos this relationship is particularly profound, given the necessary involvement of both industries in a process characteristic of what has been called "convergence culture" (Jenkins, 2006) in its most industrial dimension. It is a question, then, of using synergetic strategies, seeking the connection between the different media and their associated business sectors, and usually making use of the possibilities of large entertainment conglomerates (Banks, 1996; Frith, 2006), where music is becoming more and more closely connected with other related sectors such as movies, television, etc. (Negus, 1992).

For example, the main song in a film may be released as a single, with a music video that functions, in a sense, as a trailer (Pareles, 1989). Moreover, as Lewis points out, while the music video serves to promote the movie, the movie also encourages people to see the music video again, which could be beneficial to chains specializing in music and music videos (1985) and nowadays for websites that have this kind of content. The result, according to Wyver (1992), is that the soundtrack, also released on singles and albums, is integrated into communication and marketing strategies comprising the movie itself, music videos, albums, books, video games, etc.

We thus reach a point where the music video has a dual promotional objective leading to a synergy between the music and motion picture industries (Hubbert, 2013). The result is that promotional elements both for the artist and for the movie can be perceived in soundtrack music videos, and they must therefore be regarded as a case of cross-promotion. In its natural propensity for intertextuality, the music video is fertile ground for cross-promotion, especially in relation to other cultural products. Indeed, as Smith (2013) points out, its alliance with film has existed since the beginnings of MTV, as film production companies and record labels became aware of this mutual interest.

This strategy was already in common use at that time, to the point that film companies focused more on music videos than on TV commercials as a vehicle for promoting their movies (Denisoff, 2002). The target audience for certain films coincided with that of MTV, and it was therefore inevitable that they would come together. The model to follow was *Flashdance* (1983), which attracted a lot of attention (including academic attention) in that it conducted much of its promotion through music videos broadcast on MTV, and furthermore it was a movie containing musical fragments that in many respects recalled the music video format. These fragments were shot with the idea of being turned into music videos in mind. The result was major hits like "What a Feeling," by Irene Cara, and "Maniac," by Michael Sembello. The

four videos extracted from *Flashdance* were edited by the director of the movie himself, Adrian Lyne (Wyver, 1992).

In 1989 Pareles suggested that “a song from a film could be released as a single, with a video that looked like a trailer for the movie.” A film trailer is a promotional short whose function is to encourage its audience to see the movie, and it is closely related to the music video from the visual point of view and as communication tools for their respective cultural industries (Sedeño Valdellós, 2002; Voces Fernández, 2012). Smith also regards the soundtrack music video as a kind of “musical trailer,” through which the audience gets to know the genre and part of the plot of the movie. This enables it to connect with viewers more strongly than when they only hear the song from the film (2013).

We must remember that in many cases the people who direct music videos are also movie directors, and many of them use music videos as a place for artistic experimentation or as a starting point to acquire a popularity that will later enable them to make the leap into movies (Selva Ruiz, 2014; Vernallis, 2004). Indeed, it could be said that the characteristic feature of music video directors as a profession is their diversity, since few of them devote themselves solely to this activity and most combine it with film, video art, photography, advertising, etc. (Viñuela Suárez, 2009). Indeed, many feature film directors have also directed music videos, including Martin Scorsese, Sofia Coppola, Wim Wenders, Tim Burton, Brian de Palma, Wong Kar-wai, Jim Jarmusch, and David Lynch. Similarly, there are many directors who began by making music videos and then made the leap into movies, such as Michael Bay, David Fincher, Michel Gondry, Francis Lawrence, and Spike Jonze.

From a formal point of view, soundtrack music videos commonly have an important distinguishing feature compared with conventional music videos: they incorporate fragments of images from the movie to which the soundtrack belongs. Hubbert makes this point: “Music videos of songs featured in films often incorporated footage from those films, and as a result they succeeded in promoting not just the film’s soundtracks, but the film itself” (2013, p. 305).

Although conventional narration is not usually the narrative regime of the music video, in which performance and non-narrative imagery tend to take precedence (Selva Ruiz, 2014), it is worth considering the idea that soundtrack music videos, being more closely related to film, may have a greater propensity than conventional music videos to adopt a narrative structure, following the thread or approximating the story told in the movie. In any case, we must keep in mind that soundtrack music videos need to combine references both to the movie and to the artist, so that both obtain the promotional benefits that the video seeks to achieve.

In short, it could be said that the soundtrack music video is an audiovisual format used as a tool of commercial communication by the cultural industries of film and music, involving a link between a song from the soundtrack of a movie and a musical artist, so as to enable both parties to obtain promotional benefits.

3. Aims

This piece of research has three aims: (a) to delimit the concept of soundtrack music videos; (b) to contextualize soundtrack music videos as a tool of commercial communication used specifically by the music and film industries; and (c) to analyze the specific formal and strategic features of soundtrack music videos.

4. Methodology

This is an empirical study based on a content analysis of soundtrack music videos. The population consists of all music videos linked to movies through the use of songs that feature in their soundtracks. The sample comprises a total of 119 soundtrack music videos produced over a period of 33 years. However, although the time factor has been taken into account, it is not decisive for the purposes of this study. The aim is not to analyze a specific period but to

Selva-Ruiz, D. & Fénix-Pina, D.
Soundtrack Music Videos:
The Use of Music Videos as a Tool for Promoting Films

conduct a general investigation of the object of study. Nor are there any spatial limits; in other words, the sample contains videos released internationally, although consequently there is a preponderance of Anglo-American examples.

Regarding the sample, we examined the music videos included in the MTV Video Music Award for Best Video from a Film, a series of prizes awarded by MTV from 1987 to 2003. They were conferred on music videos containing songs included in the soundtrack of a movie, in other words what have been defined here as soundtrack music videos. Since this sample only goes up to 2003, from that year onward we have taken the soundtrack music videos from the films nominated in the Best Film category of the MTV Movie Awards; the latest video in the sample is from 2019. In both cases we have taken all the videos nominated each year and all the winners, as with the movies. Despite its systematic nature, it is an intentional sampling, something common in research related to music video, as can be seen, for example, in Guarinos-Galán and Sedeño-Valdellós (2018) or Pérez-Rufí and Valverde-Maestre (2019). The complete list of analyzed videos is shown in Table 1.

Table 1: List of analyzed soundtrack music videos.

Artist	Music video	Director	Associated movie (Director, Year)
Aaliyah	"Are You That Somebody?"	Mark Gerard	<i>Dr. Dolittle</i> (Betty Thomas, 1998)
Aaliyah	"Try Again"	Wayne Isham	<i>Romeo Must Die</i> (Andrzej Bartkowiak, 2000)
Adam Clayton & Larry Mullen Jr.	"Theme from Mission: Impossible"	Kevin Godley	<i>Mission: Impossible</i> (Brian De Palma, 1996)
Aerosmith	"I Don't Want to Miss a Thing"	Francis Lawrence	<i>Armageddon</i> (Michael Bay, 1998)
Agnee	"Hello Andheron"	N.A.	<i>The Avengers</i> (Joss Whedon, 2012)
Aimee Mann	"Save Me"	Paul Thomas Anderson	<i>Magnolia</i> (Paul Thomas Anderson, 1999)
Alan Silvestri	"Portals"	N.A.	<i>Avengers: Endgame</i> (Anthony Russo & Joe Russo, 2019)
Alice in Chais	"Would?"	Cameron Crowe & Josh Taft	<i>Singles</i> (Cameron Crowe, 1992)
Ana Johnsson	"We Are"	Antti J. Jokinen	<i>Spider-Man 2</i> (Sam Raimi, 2004)
Annie Lennox & Al Green	"Put a Little Love in Your Heart"	Sophie Muller	<i>Scrooged</i> (Richard Donner, 1988)
Aretha Franklin	"Jumpin' Jack Flash"	Penny Marshall	<i>Jumpin' Jack Flash</i> (Penny Marshall, 1986)
Ariana Grande & John Legend	"Beauty and the Beast"	Dave Meyers	<i>Beauty and the Beast</i> (Bill Condon, 2017)
Arrested Development	"Revolution"	Spike Lee	<i>Malcolm X</i> (Spike Lee, 1992)
Avril Lavigne	"Alice"	David Meyers	<i>Alice in Wonderland</i> (Tim Burton, 2010)
Backbeat Band	"Money"	Nick Egan	<i>Backbeat</i> (Iain Softley, 1994)
Beck	"Deadweight"	Michel Gondry	<i>A Life Less Ordinary</i> (Danny Boyle, 1997)
Ben E. King	"Stand by Me"	Nigel Dick	<i>Stand by Me</i> (Rob Reiner, 1986)
Billy Idol	"Cradle of Love"	David Fincher	<i>The Adventures of Ford Fairlane</i> (Renny Harlin, 1989)
Birdy	"Tee Shirt"	Fourclops	<i>The Fault in Our Stars</i> (Josh Boone, 2014)
Birdy	"Not About Angels"	Elliott Sellers	<i>The Fault in Our Stars</i> (Josh Boone, 2014)
Bo Bice	"Blades of Glory"	Nicholas Stoller	<i>Blades of Glory</i> (Will Speck & Josh Gordon, 2007)
Bob Seger	"Shakedown"	N.A.	<i>Beverly Hills Cop II</i> (Tony Scott, 1987)
Boy George	"The Cryng Game"	Jeff Pazer & Doug Kluthe	<i>The Cryng Game</i> (Neil Jordan, 1992)
Brandy	"Sittin' Up in My Room"	Hype Williams	<i>Waiting to Exhale</i> (Forest Whitaker, 1995)
Britney Spears ft. Pharrell Williams	"Boys"	Dave Meyers	<i>Austin Powers in Goldmember</i> (Jay Roach, 2002)
Bruce Springsteen	"Streets of Philadelphia"	Jonathan Demme & Ted Demme	<i>Philadelphia</i> (Jonathan Demme, 1993)
Bruce Springsteen	"Secret Garden"	Peter Care	<i>Jerry Maguire</i> (Cameron Crowe, 1996)
Bruno Mars	"It Will Rain"	Phil Pinto & Bruno Mars	<i>The Twilight Saga: Breaking Dawn – Part 1</i> (Bill Condon, 2011)
Bryan Adams	"(Everything I Do) I Do it for You"	Julien Temple	<i>Robin Hood: Prince of Thieves</i> (Kevin Reynolds, 1991)
Bryan Adams	"Have You Ever Really Loved a Woman?"	Anton Corbijn	<i>Don Juan DeMarco</i> (Jeremy Leven, 1995)
Bryan Ferry	"Kiss and Tell"	N.A.	<i>Bright Lights, Big City</i> (James Bridges, 1988)
Bush	"Machinehead"	Shawn Mortensen	<i>Fear</i> (James Foley, 1996)
Celine Dion	"My Heart Will Go On"	Billie Woodruff	<i>Titanic</i> (James Cameron, 1997)
Céline Dion	"How Does a Moment Last Forever"	N.A.	<i>Beauty and the Beast</i> (Bill Condon, 2017)
Chad Kroeger ft. Josey Scott	"Hero"	Nigel Dick	<i>Spider-Man</i> (Sam Raimi, 2002)
Charli XCX	"Boom Clap"	Sing J. Lee	<i>The Fault in Our Stars</i> (Josh Boone, 2014)
Chris Isaak	"Wicked Game"	David Lynch	<i>Wild at Heart</i> (David Lynch, 1990)
Christina Aguilera, Lil' Kim, Mýa & Pink	"Lady Marmalade"	Paul Hunter	<i>Moulin Rouge!</i> (Baz Luhrman, 2001)
Christina Perri	"A Thousand Years"	Jay Martin	<i>The Twilight Saga: Breaking Dawn – Part 1</i> (Bill Condon, 2011)
Common & John Legend	"Glory"	Paramount Pictures	<i>Selma</i> (Ava DuVernay, 2014)
Coolio ft. L.V.	"Gangsta's Paradise"	Antoine Fuqua	<i>Dangerous Minds</i> (John N. Smith, 1992)

Selva-Ruiz, D. & Fénix-Pina, D.
Soundtrack Music Videos:
The Use of Music Videos as a Tool for Promoting Films

Dan Stevens	“Evermore”	Bill Condon	<i>Beauty and the Beast</i> (Bill Condon, 2017)
Dashboard Confessional	“Vindicated”	N.A.	<i>Spider-Man 2</i> (Sam Raimi, 2004)
Death Cab for Cutie	“Meet Me on the Equinox”	Christopher Louie	<i>The Twilight Saga: New Moon</i> (Chris Weitz, 2009)
Destiny’s Child	“Independent Women Part I”	Francis Lawrence	<i>Charlie’s Angels</i> (McG, 2000)
DeVotchka	“Till the End of Time”	N.A.	<i>Little Miss Sunshine</i> (Jonathan Dayton & Valerie Faris, 2007)
DMX	“No Sunshine”	Hype Williams	<i>Exit Wounds</i> (Andrzej Bartkowiak, 2001)
Ed Sheeran	“I See Fire”	Peter Jackson	<i>The Hobbit: The Desolation of Smaug</i> (Peter Jackson, 2013)
Ed Sheeran	“All of the Stars”	DJAY Brawner	<i>The Fault in Our Stars</i> (Josh Boone, 2014)
Edie Brickell & New Bohemians	“A Hard Rain’s A-Gona Fall”	N.A.	<i>Born on the Fourth of July</i> (Oliver Stone, 1989)
Eminem	“Lose Yourself”	Eminem	<i>8 Mile</i> (Curtis Hanson, 2002)
Eric Clapton	“It’s in the Way that You Use It”	Oley Sassone	<i>The Color of Money</i> (Martin Scorsese, 1986)
Eric Clapton	“Tears in Heaven”	N.A.	<i>Rush</i> (Lili Fini Zanuck, 1991)
Family of the Year	“Hero”	Isaac Rentz	<i>Boyhood</i> (Richard Linklater, 2014)
Goo Goo Dolls	“Iris”	Nancy Bardawil	<i>City of Angels</i> (Brad Silberling, 1998)
Goo Goo Dolls	“Before It’s Too Late”	N.A.	<i>Transformers</i> (Michael Bay, 2007)
Grouplove	“Let Me In”	Greg Brunkalla	<i>The Fault in Our Stars</i> (Josh Boone, 2014)
Guns N’ Roses	“You Could Be Mine”	Jeffrey Abelson	<i>Terminator 2: Judgement Day</i> (James Cameron, 1991)
Hammer	“Addams Groove”	N.A.	<i>The Addams Family</i> (Barry Sonnenfeld, 1991)
Ice-T	“Colors”	N.A.	<i>Colors</i> (Dennis Hopper, 1988)
Iggy Pop	“Lust for Life”	Danny Boyle	<i>Trainspotting</i> (Danny Boyle, 1996)
Jamie Foxx	“Georgia on My Mind”	N.A.	<i>Ray</i> (Taylor Hackford, 2004)
Jay Rock, Kendrick Lamar, Future & James Blake	“King’s Dead”	Jack Begert & The Little Homies	<i>Black Panther</i> (Ryan Coogler, 2018)
Jay-Z ft. Ja Rule & Amil	“Can I Get a...”	Steve Carr	<i>Rush Hour</i> (Barry Sonnenfeld, 1998)
JC Chasez	“Blowin’ Me Up (With Her Love)”	Bryan Barber	<i>Drumline</i> (Charles Stone III, 2002)
Jessie J.	“Silver Lining (Crazy ‘Bout You)”	Andrew Logan	<i>Silver Linings Playbook</i> (David O. Russell, 2012)
Jim Carrey	“Cuban Pete”	Chuck Russell	<i>The Mask</i> (Chuck Russell, 1994)
Jon Bon Jovi	“Blaze of Glory”	Wayne Isham	<i>Young Guns II</i> (Geoff Murphy, 1990)
Josh Groban	“Evermore”	N.A.	<i>Beauty and the Beast</i> (Bill Condon, 2017)
K-Ci & JoJo	“Crazy”	Terry Heller & Sylvian White	<i>Save the Last Dance</i> (Thomas Carter, 2001)
Kendrick Lamar & SZA	“All the Stars”	Dave Meyers & The Little Homies	<i>Black Panther</i> (Ryan Coogler, 2018)
Killing Heidi	“I Am”	Michael Spiccia	<i>Spider-Man 2</i> (Sam Raimi, 2004)
Leona Lewis	“I See You”	Jake Nava	<i>Avatar</i> (James Cameron, 2009)
Los Lobos	“La Bamba”	Sherman Moseley	<i>La Bamba</i> (Luis Valdez, 1987)
Ludacris ft. Nate Dogg	“Area Codes”	Marc Klasfeld	<i>Rush Hour 2</i> (Brett Rater, 2001)
Ludwig Göransson	“Wakanda”	N.A.	<i>Black Panther</i> (Ryan Coogler, 2018)
Ludwig Göransson ft. Baaba Maal	“Wakanda (DJ Dahi Remix)”	N.A.	<i>Black Panther</i> (Ryan Coogler, 2018)
Madonna	“I’ll Remember”	Alek Keshishian	<i>With Honors</i> (Alek Keshishian, 1994)
Madonna	“Beautiful Stranger”	Brett Ratner	<i>Austin Powers: The Spy Who Shagged Me</i> (Jay Roach, 1999)
Madonna	“Die Another Day”	Traktor	<i>Die Another Day</i> (Lee Tamahori, 2002)
Mary J. Blige	“The Living Proof”	N.A.	<i>The Help</i> (Tate Taylor, 2011)
Metallica	“I Disappear”	Wayne Isham	<i>Mission Impossible 2</i> (John Woo, 2000)
Metric	“Eclipse (All Yours)”	N.A.	<i>The Twilight Saga: Eclipse</i> (David Slade, 2010)
Michael Bublé	“Theme from Spider Man”	N.A.	<i>Spider-Man 2</i> (Sam Raimi, 2004)
Muse	“Neutron Star Collision (Love Is Forever)”	Anthony Mandler	<i>The Twilight Saga: Eclipse</i> (David Slade, 2010)
Nelly	“Number 1 (#1)”	Steve Carr	<i>Training Day</i> (Antoine Fuqua, 2001)
Norah Jones	“Everybody Needs a Best Friend”	N.A.	<i>Ted</i> (Seth MacFarlane, 2013)
Paramore	“Decode”	Shane Drake	<i>Twilight</i> (Catherine Hardwicke, 2008)
Paul Westerberg	“Dyslexic Heart”	Cameron Crowe	<i>Singles</i> (Cameron Crowe, 1992)
Peter Gabriel	“Biko”	Godley & Creme	<i>Cry Freedom</i> (Richard Attenborough, 1987)
Post Malone & Swae Lee	“Sunflower”	N.A.	<i>Spider-Man: Into the Spider-Verse</i> (Bob Persichetti, Peter Ramsey & Rodney Rothman, 2018)
Pras ft. Ol’ Dirty Bastard & Mýa	“Ghetto Supastar (That Is What You Are)”	Francis Lawrence	<i>Bulworth</i> (Warren Beatty, 1998)
Prince	“Batdance”	Albert Magnoli	<i>Batman</i> (Tim Burton, 1989)
Puff Daddy ft. Jimmy Page	“Come With Me”	Howard Greenhalgh	<i>Godzilla</i> (Roland Emmerich, 1998)
Queen	“Bohemian Rhapsody”	Bruce Gowers & Penelope Spheeris	<i>Wayne’s World</i> (Penelope Spheeris, 1992)
R. Kelly	“I Believe I Can Fly”	Hype Williams & R. Kelly	<i>Space Jam</i> (Joe Pytko, 1996)
R.E.M.	“The Great Beyond”	Liz Friedlander	<i>Man on the Moon</i> (Miloš Forman, 1999)
Rodney Dangerfield	“Twist and Shout”	N.A.	<i>Back to School</i> (Alan Metter, 1986)
Seal	“Kiss from a Rose”	Joel Schumacher	<i>Batman Forever</i> (Joel Schumacher, 1995)
Sia	“Elastic Heart”	SIA & Daniel Askill	<i>The Hunger Games: Catching Fire</i> (Francis Lawrence, 2013)
Sinéad O’Connor	“You Mad Me the Thief of Your Heart”	Jim Sheridan	<i>In the Name of the Father</i> (Jim Sheridan, 1993)
Sisqó ft. Foxy Brown	“Thong Song (Remix)”	Little X	<i>Nutty Professor II: The Klumps</i> (Peter Segal, 2000)
Soundgarden	“Live to Rise”	Robert Hales	<i>The Avengers</i> (Joss Whedon, 2012)
Talking Heads	“Wild Wild Life”	David Byrne	<i>True Stories</i> (David Byrne, 1986)
Taylor Swift (ft. The Civil Wars)	“Safe & Sound”	Philip Andelman	<i>The Hunger Games</i> (Gary Ross, 2012)
The Bangles	“Hazy Shade of Winter”	Jim Shea	<i>Less Than Zero</i> (Marek Kaniévská, 1987)
The Belle Stars	“Iko Iko”	N.A.	<i>Rain Man</i> (Barry Levinson, 1988)
The Commitments	“Try a Little Tenderness”	Alan Parker	<i>The Commitments</i> (Alan Parker, 1991)
The Sights	“Circus”	Anthony Garth	<i>Wedding Crashers</i> (David Dobkin, 2005)

Selva-Ruiz, D. & Fénix-Pina, D.
Soundtrack Music Videos:
The Use of Music Videos as a Tool for Promoting Films

Train	“Ordinary”	Antti J. Jokinen	<i>Spider-Man 2</i> (Sam Raimi, 2004)
U2	“Hold Me, Thrill Me, Kiss Me, Kill Me”	Kevin Godley & Maurice Linnane	<i>Batman Forever</i> (Joel Schumacher, 1995)
U2	“Elevation (Tomb Raider Mix)”	Joseph Kahn	<i>Lara Croft: Tomb Raider</i> (Simon West, 2001)
U2 ft. B. B. King	“When Love Comes to Town”	Phil Joanou	<i>Rattle and Hum</i> (Phil Joanou, 1989)
Urge Overkill	“Girl, You’ll Be a Woman Soon”	Drew Carolan	<i>Pulp Fiction</i> (Quentin Tarantino, 1994)
Wayne Wonder	“Hold Me Now”	Gil Green	<i>50 First Dates</i> (Peter Segal, 2004)
Will Smith	“Men in Black”	Robert Caruso	<i>Men in Black</i> (Barry Sonnenfeld, 1997)
Will Smith	“Black Suits Comin’ (Nod Ya Head)”	Francis Lawrence	<i>Men in Black II</i> (Barry Sonnenfeld, 2002)
Will Smith ft. Dru Hill & Kool Moe Dee	“Wild Wild West”	Paul Hunter	<i>Wild Wild West</i> (Barry Sonnenfeld, 1999)
ZZ Top	“Doubleback”	N.A.	<i>Back to the Future Part III</i> (Robert Zemeckis, 1990)

Source: Own elaboration.

In relation to the sources of data and information, the videos were obtained from various platforms available on the Internet, such as YouTube, Vimeo and Dailymotion. We also used Mvdbase, IMVDb and IMDb as databases to obtain information on videos and movies.

A script was formulated for the content analysis. It is divided into two main parts: firstly, general data such as the song title, the movie, the artist, the year of production, the directors of both works, etc., which serve as classification variables, and secondly, more specific data with a range of variables analyzing formal aspects of the soundtrack music videos, among other things.

5. Results and discussion

5.1. Internal features

We must explore the various elements that make up the soundtrack music video. Special importance is ascribed to visual and structural components. Other elements, such as the lyrics, the written text, or the spoken text, are also taken into account.

5.1.1. The artist and the film in soundtrack music videos

Even though the images in a music video depend directly on the song, it is essential to ascertain the type of images that tend to be most common in soundtrack music videos.

In the analysis we counted the number of seconds, in each video, in which various types of images appear that are representative for ascertaining the basic structure these videos tend to follow. It is worth dwelling on the percentage of videos that contain each type of image (see Table 2). 93.3% of the videos include images of the artist, and although not all of them incorporate images taken from the movie, 80.7% do so, which demonstrates that soundtrack music videos tend to include clips from the film. “Kiss and Tell” is one of the few videos in which the film is totally excluded, so that the music video is based on Bryan Ferry’s performance, mixed with images of two models posing and dancing to the rhythm of the music, and has nothing to do with the movie, *Bright Lights, Big City* (1988).

Table 2: Representation of the artist and the film in the images of music videos.

Elements	Total percentage of videos containing the element	Average number of seconds for which it appears	Average percentage of the total number of seconds in the video
Images of the artist	93.3%	144.4”	58.8%
Images of the film	80.7%	72.69”	37%
Merging of artist and film	41.2%	67.8”	28.3%

Source: Own elaboration.

Although both the artist and the movie are normally given space in the music video, the average number of seconds in which the artist appears is noticeably higher than the average number of seconds in which extracts from the film can be seen. The artist, on average, occupies 58.8% of the total number of seconds in the video, whereas the movie appears for an average of 37% of the time in the videos in which it is included.

The preponderance of the artist over the film is clear in cases like “Streets of Philadelphia.” Most of the video consists of showing Bruce Springsteen walking through the city while performing the musical number, and in the second half, for a mere 2 seconds, Tom Hanks can be seen as his character, Andy Beckett, in a scene taken from the movie *Philadelphia* (1993). The opposite occurs in “Till the End of Time,” since the images of *Little Miss Sunshine* (2006) occupy 67% of the duration of the video, while the band DeVotchKa occupies 26%.

The music video of “Try a Little Tenderness” by The Commitments contains only (retouched) images from the movie (*The Commitments*, 1991), which seems logical from a promotional point of view bearing in mind that the band was created solely for the film. There are other videos that strike more of a balance in the prominence of the two elements. “Hero” (Family of the Year) and “Glory” (Common and John Legend), for example, are composed using a mixture of the performances of the artists and images from the movies, respectively *Boyz n the Hood* (2014) and *Selma* (2014), on a nearly balanced proportionate basis between duration devoted to the artists and to the film. To sum up, the overall trend is that the artist occupies more time on screen than the movie.

Images that merge the artist and the movie in some way may also be included. In all, 41.2% of the music videos incorporate some image of this kind, representing 28.3% of the duration of the videos that contain them. It is interesting to note this type of image, since on average it accounts for around a quarter of the videos in question and constitutes a significant phenomenon, in which the two agents share a certain prominence (see Table 3).

Table 3: Types of visual merger of artist and film.

Elements	Total percentage of videos containing the element	Average number of seconds for which it appears	Average percentage of the total number of seconds in the video
Images of the artist and the film at the same time	24.4%	35.2”	29.3%
Images of the artist in settings from the shooting of the film	16%	119.6”	51.9%
Images of the characters filmed for the music video	15.1%	59.1”	24.3%
Images in which the character and the artist interact	12.6%	52.6”	22.8%

Source: Own elaboration.

One type of merging involves images of the movie and of the artist appearing at the same time. Of the videos in the sample, 24.4% use scenes of this kind. When they are included, they appear on average for 29.3% of the total duration of the music video. In “I’ll Remember,” for example, Madonna can be seen in a sophisticated sound recording studio. While she sings, the images from *With Honors* (1994) are projected onto a screen in front of her, so that the two elements appear together. A video that makes substantial use of this is “Doubleback,” in which there is a constant mixture of ZZ Top in black and white with images from *Back to the Future Part III* (1990) in color, creating the impression that the band is sharing the space with the characters. The most original example, however, seems to be that of Jessie J. in “Silver Lining (Crazy ‘Bout

You).” The merging in this video is such that the images from *Silver Linings Playbook* (2012) are projected onto the artist’s body.

Another type of merging takes place when the artist appears in settings from the shooting of the movie. This occurs in 16% of the videos. The average number of seconds is 119.6, but a wide degree of variability is found. There are cases like “My Heart Will Go On,” in which only 9.4% of the video includes images of Celine Dion leaning of the rail of the ship from *Titanic* (1997). Conversely, in videos such as “Save Me” such images account for 95% of the total, so that Aimee Mann performs the song in practically the whole set of *Magnolia* (1999), looking at the actual characters. In “Boom Clap” there is a combination of images from the movie *The Fault in Our Stars* (2014) with others from the artist Charli XCX performing the song on the canals of Amsterdam, one of the film’s settings, or even in a limousine like the one used by the movie characters in a scene. The artist’s images represent 75.1% of the music video, but 100% of them are related to locations in the film.

In 15.1% of the videos, we can see images shot by the actors exclusively for the music video, as in “Save Me,” already referred to above. Among the cases that could be mentioned is “Jumpin’ Jack Flash,” in which Whoopi Goldberg plays her character from the homonymous film (1986) and ends up getting into the studios where Aretha Franklin is performing the song. Something similar occurs in “You Could Be Mine,” by Guns N’ Roses, since the video shows the Terminator on a mission to wipe out the band.

This last case also illustrates another interesting phenomenon, namely interaction between the artist and the character, which appears in 12.6% of the videos. Furthermore, there seems to be a certain relationship between the filming of images of the character and interaction between the character and the artist, since these two types of merging are found together more often than either is found separately. A clear example occurs in the videos in which Mike Myers (the actor who plays Austin Powers) is shown interacting both with Madonna, in “Beautiful Stranger,” and with Britney Spears, in “Boys,” music videos connected with the movies *Austin Powers: The Spy Who Shagged Me* (1999) and *Austin Powers in Goldmember* (2002) respectively. In any case, there are other videos in which there was no need for the actor to shoot new sequences in order to be seen interacting with the artist, but instead the images of the artist were combined with those of the film itself in the post-production stage. Although this is not common, it was used, for example, in “Elevation (Tomb Raider Mix),” where The Edge (U2) is shown with the protagonist of *Lara Croft: Tomb Raider* (2001), reacting to her movements and talking to her. In a less intrusive way, in “I Don’t Want to Miss a Thing” we see Steven Tyler, the singer from Aerosmith, on some monitors, appearing in one of the scenes in the movie *Armageddon* (1998), which is given an extra twist when Liv Tyler, the actress in the film and the singer’s daughter, cries in front of her real father in a scene played in the movie by her fictional father (Bruce Willis).

5.1.2. Narrative structure in soundtrack music videos

Several authors have suggested that there are 3 types of music videos, according to the predominant kind of narration, namely narrative, conceptual, and performance, though the names and details vary (Frith, 1988; Lynch, 1984; Selva Ruiz, 2014). To simplify, the narrative type is based on a story that unfolds, the conceptual type adds non-narrative imagery to the song, and the performance type primarily shows the singer or band performing the song. The same classification is applicable to soundtrack music videos.

The fact that the performance music video is the least prominent type (18.5%) makes sense, bearing in mind that the aim is normally to promote not just the artist but also the film. The same is true of the narrative music video (26.9%): films have a narrative structure, but the music video is a different audiovisual format and there is no reason why it should follow the same line. The conceptual type therefore accounts for over half the sample, with 54.6% of the total.

The type of narrative structure of music videos has also been analyzed regarding musical genre and cinematic genre, but the results obtained are not significant and seem to indicate that the choice between narrative, performance, and concept is not related to these variables to any great degree.

All the music videos analyzed contain performance and concept images, and there are certain narrative elements in most of them. In the analysis we not only counted the videos that did or did not include narrative elements, but were also interested to find out whether they were usually connected with the movie or independent of it. It turns out that 92.4% of the videos analyzed include some kind of narrative element (compared with 7.6% with no trace of narration), and of these, 81.8% are connected with the movie, whether through presentation of characters or of a specific place or time, or simply through certain actions. In some videos the narrative is based entirely on the movie. “(Everything I Do) I Do It For You,” by Bryan Adams, presents the main characters in *Robin Hood: Prince of Thieves* (1991). During the video we see how a conflict arises and the main character finally resolves it by rescuing the damsel in distress, all of which is conveyed through images taken from the film. For *The Twilight Saga* several music videos were produced showing images from the various movies, almost functioning as a summary version of the film saga. Less numerous are the music videos that include some narrative element but none connected with the movie (18.2%). This occurs, for example, in Billy Idol’s “Cradle of Love,” where neither the characters nor the narrative are related to the film, *The Adventures of Ford Fairlane* (1990).

5.1.3. Physical characterization of the artist

As regards whether artists temporarily set aside their own identity and appear in the music video as another character in the film, the results show that most of them do not do so (80.7%). However, those that do tend not merely to leave it at that but also to perform actions that a character might carry out in the movie (see Table 4). It is also interesting that 8 of the 18 cases in which the artist impersonates some character arise precisely because the performer is already part of the movie; in other words, the artist is a member of the cast in a leading or supporting role. It is not just a matter of appearing in the images from the film; the strategy involves the artist being characterized as the character in his or her musical performance as well. This occurs, for example, in the actor Will Smith’s music videos for the movies *Men in Black* (1997) and *Wild Wild West* (1999). Another case is “Georgia on My Mind,” where Jamie Foxx only appears characterized as Ray Charles, whom he plays in the film *Ray* (2004). And finally, we could mention “Evermore” as performed by Dan Stevens, who plays the Beast in *Beauty and the Beast* (2017) and performs the same song in the film itself.

Table 4: Characterization and actions of the artist in relation to the film.

	Total	The artist performs actions connected with the film	The artist does not perform actions connected with the film
Artist characterized in the style of the film	19.3%	15.1%	4.2%
Artist not characterized in the style of the film	80.7%	9.3%	71.4%
Total:		24.4%	75.6%

Source: Own elaboration.

In other music videos, however, it is not considered essential for the artist to be characterized in order to perform actions pertaining to the movie. This is made obvious in “Independent Women Part I,” where Destiny’s Child play the Charlie’s Angels of the future learning lessons in agility and combat. They are therefore shown fighting as the protagonists of the film would be, but in a costume more identified with the artists themselves than with those characters. A case in which the artist’s identity is clearly expressed is “Hold Me, Thrill Me, Kiss Me, Kill Me,” from the soundtrack to *Batman Forever* (1995), in which animated versions of two alter egos of Bono (U2), The Fly and Mr. MacPhisto, are shown engaged in combat in Gotham City.

5.1.4. Relationship between the song lyrics and the film

Studies of music videos, and of music in general, have traditionally ascribed excessive importance to the lyrics of songs, partly because they are easier to analyze than the purely musical elements (McClary & Walser, 1990). Obviously, the lyrics may have some influence on the process of creating a music video, but there is no reason why this should be greater than that exerted by the music, the album cover, the name of the band, or the appearance and personality of the artists (Goodwin, 1992; Gow, 1994; Vernallis, 2004). Nevertheless, it does seem interesting to analyze the relationship that is established between the lyrics of songs and the films to whose soundtracks they belong, as well as the relationship between those lyrics and the images in the music video.

According to Goodwin (1992), the relationship between the lyrics and the images may be one of illustration, amplification, or disjuncture. Amplification, at 74.8%, is the type of relationship that most often occurs in soundtrack music videos, followed by disjuncture, and lastly by illustration (see Table 5). These results are coherent with those obtained with respect to the contemporary music video by Sedeño Valdellós, Rodríguez López and Roger Acuña (2016).

Table 5: Relationship between the lyrics of the song and the images in music videos.

Type of relationship	Total	The lyrics make reference to the film	The lyrics do not make reference to the film
Illustration	5%	2.5%	2.5%
Amplification	74.8%	20.2%	54.6%
Disjuncture	20.2%	0.8%	19.4%
	Total:	23.5%	76.5%

Source: Own elaboration.

Illustration arises less frequently, but it is quite obviously present in “Batdance,” where Prince, characterized as half-Joker, half-Batman, is shown dancing to the song, together with other dancers who are also characterized and, as the lyrics tell us, perform the “batdance.” As for disjuncture, a case that could be mentioned is “The Great Beyond,” by R.E.M., whose lyrics are not closely related to the images that appear.

As for references to the movie in the lyrics, 76.5% of the songs make no such reference. This is obviously true of certain songs, such as “Stand by Me,” that were not created specifically for the film (*Stand by Me*, 1986). However, 23.5% do include references, and the clearest case of a song made to measure for the movie occurs in MC Hammer’s “Addams Groove,” where the song constantly refers to the characters in *The Addams Family* (1991). The film plays a dominant role here, not only through the lyrics but also because images are shown both of the movie and of the artist interacting with its characters.

5.1.5. The written text and the spoken text

Another element that may appear in music videos is written text; it does so in 46.2% of the sample. Any music video can include it, but the interesting point here is that in many of these cases we find that the text contains the name of the artist, the name of the song, or the name of the movie. In some instances, such as “Stand by Me” or “Colors,” we can see the title of the song, which coincides in both these cases with the title of the film.

While Pérez-Rufí (2020) observed the presence of extradiegetic texts related to the name of the director as an enhancement of the artistic dimension of the music video, the appearance of the movie title as written text in the music video reinforces that idea of cross-promotion that goes beyond promoting a film by including images from it, but in a more direct way, since viewers are given a direct indication of what the movie is called. “Lust for Life” from *Trainspotting* (1996), “Lady Marmalade” from *Moulin Rouge!* (2001), and “All of the Stars” from *The Fault in Our Stars* (2014) are some examples of videos in which the title of the movie appears in the form of written text.

Returning to the music video “The Great Beyond,” it features a series of images that are striking precisely because of the written text and its implications from the advertising point of view. At first the members of R.E.M. are seen performing the song in a recording studio. Suddenly the lights go out and they leave the action while a sign reading “Cut to commercial” is shown, at which point images from the movie *Man on the Moon* (1999) start to appear, until the sign “On the air” is shown, to indicate that the broadcast is continuing, and the band returns to its performance. It is a fairly explicit confirmation of the advertising purpose of the music video in relation to the film.

As well as written text, spoken text (that is not part of the song) also appears in 22.7% of the sample; the text is related to the film in 17.7% and unrelated in 5%. There even seems to be a slight tendency for the participants in these dialogues to be characters from the film rather than the artist. In some videos this happens because fragments of the film are included, even stopping the music so that attention is entirely focused on them. For example, at the end of the video “Blades of Glory” a scene is shown from the homonymous film (2007), in which the two characters pretend they are going to sing the song and then make some comments to one another.

Finally, by way of a synthesis of the internal features analyzed, we propose three types of soundtrack music video, taking into account firstly the images shown in them and secondly those elements that enable a connection to be established with the movie. The first type comprises music videos that are linked to the movie and include images from it. This is the most common case, accounting for 80.7% of the sample. The second type, to which 11.8% of the examples analyzed belong, consists of music videos linked to the movie through other images; in other words, they do not include images from the film but do show the relationship with it in one way or another. Finally, the third type is made up of music videos that are not linked to the movie from a visual point of view, something that only occurs in 7.5% of cases.

5.2. External features

Moving on from what can be perceived in the music video itself, there are external features that are also important for this study, such as the direction of music videos and the films linked to them, or different versions of the same music video.

5.2.1. Direction of music videos

In only 18.9% of cases out of the whole sample are the two audiovisual works, music video and movie, directed by the same person. The list of directors of movies who also direct the soundtrack music videos associated with them includes, for example, Penny Marshall, David Lynch, Spike Lee, Jonathan Demme, Joel Schumacher, Paul Thomas Anderson, or Peter Jackson. An interesting case is that of “Wild Wild Life,” by Talking Heads, since David Byrne,

a member of the band, not only performs the song and appears in the movie *True Stories* (1986), but is also the director of both the film and the music video. It can also happen as in “Evermore,” performed by Dan Stevens, whose video corresponds directly to the musical number of the film *Beauty and the Beast* (2017), directed by Bill Condon.

Having the same person direct both projects may bring positive benefits, such as being familiar with the movie and knowing where its strengths lie; nevertheless, he or she must be capable of giving the artist space. A striking case is that of the film *Singles* (1992), for which the director, Cameron Crowe, made two soundtrack music videos, one of them in collaboration with Josh Taft. The differences between the two videos are glaringly obvious. In “Would?,” by Alice in Chains, the movie is almost irrelevant, whereas Paul Westerberg’s “Dyslexic Heart” does contain images from the film and gives it a certain prominence (images of Alice in Chains even appear in the movie, as the band played a cameo role).

Music videos directed by the director of the film itself do not seem to follow any distinct pattern. The only thing they appear to have in common is that they are all linked to the movie in some way, which is eminently reasonable considering the director’s dual connection.

To sum up, although the director is a crucial figure in the production process and may also direct the soundtrack music video, that task is normally undertaken by another director who is possibly more accustomed to working in this audiovisual format. Indeed, many of the directors of soundtrack music videos make repeat appearances, directing more than one of the videos in the sample; for example, Wayne Isham, Hype Williams, Francis Lawrence, or Dave Meyers.

5.2.2. Other versions of music videos of the same song

Another significant issue is the existence or otherwise of an alternative version, that is to say a version of the music video not linked to the movie. The results show that this is not something that happens very often within a close time frame. If it does occur, it may be an initiative by the artist to have his or her own space without being “invaded” by the movie, though also without completely setting it aside, since there is another music video by the artist in which that connection does exist. In many cases, when there is another music video, the songs in question, even though they are part of the soundtrack, had an earlier life unrelated to their cinematic function. This is true of Ben E. King’s “Stand by Me” and of “Bohemian Rhapsody,” where the soundtrack music video for *Wayne’s World* (1992) even uses images from Queen’s original video together with others from the movie.

As the results show, for 89.1% of the sample there is no other version close in time, while 10.9% do have such versions. Some of these are practically identical to the ones related to the movie, with the images from the latter removed so as to give full weight to the artist. For example, there are two videos of “Are You That Somebody?,” by Aaliyah, identical apart from the images from *Dr. Dolittle* (1998), which are only included in one of them. There are even cases in which the alternative version has achieved a markedly greater impact, like Chris Issak’s “Wicked Game,” of which the alternative version showed the singer on a beach in Hawaii with the model Helena Christensen, both scantily clad, as opposed to the earlier music video, in which the singer’s performance was combined with images from *Wild at Heart* (1990); this was much less acclaimed, despite being directed by David Lynch, who was also the director of the movie.

One might wonder whether the existence of these alternative versions of soundtrack music videos could be problematic for the promotional interests of the film industry. In any case, it is not a common phenomenon, since, as we have seen, it occurs in a very small proportion of cases.

6. Conclusion

As we have seen, the phenomenon we have called the soundtrack music video clearly exists, in the sense of an audiovisual format that is used by the cultural industries of film and music as a tool of commercial communication and that consequently, while being essentially a music video, has the distinctive feature of including promotional elements both for the musical artist and for the movie. As seen, it usually works as a cross-promotion tool for two different kinds of cultural products, while blurring the boundaries between music video and film trailer. This phenomenon is, therefore, related to aspects of the current communication ecosystem such as convergence culture and the hybridization of formats, with respect to which it is, in some way, a pioneering example. In this sense, film promotion can be considered as a cross-media project in which traditional commercial communication tools are complemented by other less conventional ones, among which soundtrack music videos may fulfill their role. In any case, it should not be forgotten that the soundtrack music video is an eminently musical format and is separate from the film. Proof of this is that film and video directors are not usually the same person.

Although the musical artist tends to be more prominent in terms of presence on screen, the great majority of soundtrack music videos include images from the film or employ other mechanisms to refer directly or indirectly to the movie. It is common, therefore, that efforts are made to combine the identity of the artist with the iconography of the film, through both aesthetic and symbolic aspects. Thus, although a cross-cut is usually used between the images of the artist and those of the film, sometimes there are more complex mechanisms through the physical characterization of the artist, the locations, or even the recording of specific scenes for the video with the participation of both the artist and the characters of the movie.

In any case, it is a phenomenon characterized by diversity, with the common pattern of the dual promotional objective, but the implementation of that pattern is different in every music video. For example, patterns related to the musical genre of the song or the cinematographic genre of the film are not observed. Perhaps this great diversity is related to the difficulty in reconciling the complexity of its dual promotional objective both on a formal and content level, which would require imaginative approaches still underused that go beyond a distribution of time between both objectives and generate authentic synergies on a symbolic level.

The soundtrack music video has existed for decades and does not seem to have lost its validity or undergone major changes in its *modus operandi* over time. However, it is a poorly studied subject despite its undoubted interest for music and film industries, and to which more academic attention is needed in the future.

References

- Abt, D. (1987). Music Video: Impact of the Visual Dimension. In J. Lull (Ed.), *Popular Music and Communication* (pp. 98–111). Newbury Park, CA: Sage.
- Banks, J. (1996). *Monopoly Television: MTV's Quest to Control the Music*. Boulder, CO: Westview Press.
- Denisoff, R. S. (2002). *Inside MTV*. New Brunswick, NJ: Transaction.
- Frith, S. (1988). *Music for Pleasure*. New York, NY: Routledge.
- Frith, S. (2006). La industria de la música popular. In S. Frith, W. Straw & J. Street (Eds.), *La otra historia del rock* (pp. 53–85). Barcelona: Ma Non Troppo.
- Goodwin, A. (1992). *Dancing in the Distraction Factory*. Minneapolis, MN: University of Minnesota Press.
- Gow, J. (1994). Mood and Meaning in Music Video: The Dynamics of AudioVisual Synergy. *Southern Communication Journal*, 59, 255–261.
<https://www.doi.org/10.1080/10417949409372943>

- Grossberg, L. (1993). The Media Economy of Rock Culture: Cinema, Post-Modernity and Authenticity. In S. Frith, A. Goodwin & L. Grossberg (Eds.), *Sound and Vision: The Music Video Reader* (pp. 185-209). London, UK: Routledge.
- Guarinos-Galán, V. & Sedeño-Valdellós, A. (2018). Danza contemporánea y sincronía musicovisual en el videoclip musical actual. *Revista Mediterránea de Comunicación*, 9(2), 321-332. <https://www.doi.org/10.14198/MEDCOM2018.9.2.3>
- Hubbert, J. (2013). The Compilation Soundtrack from the 1960s to the Present. In D. Neumeyer (Ed.), *The Oxford Handbook of Film Music Studies* (pp. 291-318). New York, NY: Oxford University Press.
- Jenkins, H. (2006). *Convergence Culture*. New York, NY: New York University Press.
- Kaplan, E. A. (1987). *Rocking Around the Clock*. New York, NY: Routledge.
- Lewis, J. (1985). *Purple Rain: Music Video Comes of Age*. *Jump Cut*, 30. Retrieved from <http://www.ejumpcut.org/archive/onlinessays/JC30folder/PurpleRain.html>
- Lynch, J. D. (1984). Music Videos: From Performance to Dada-Surrealism. *Journal of Popular Culture*, 18, 53-57. https://www.doi.org/10.1111/j.0022-3840.1984.1801_53.x
- McClary, S. & Walser, R. (1990). Start Making Sense! Musicology Wrestles with Rock. In S. Frith & A. Goodwin (Eds.), *On Record* (pp. 277-292). London, UK: Routledge.
- Mundy, J. (1999). *Popular Music on Screen: From Hollywood Musical to Music Video*. Manchester, UK: Manchester University Press.
- Negus, K. (1992). *Producing Pop*. London, UK: Edward Arnold.
- Pareles, J. (1989, December 10). After Music Videos, All the World Has Become a Screen. *The New York Times*. Retrieved from <http://www.nytimes.com/1989/12/10/weekinreview/ideas-trends-after-music-videos-all-the-world-has-become-a-screen.html>
- Pérez-Rufí, J. P. (2020). La visibilidad de la autoría en el videoclip post-televisivo: La dignificación del vídeo musical a través de la reivindicación de los creadores en los créditos. *Revista KEPES*, 21, 145-170. <https://www.doi.org/10.17151/kepes.2020.17.21.6>
- Pérez-Rufí, J. P. & Valverde-Maestre, A. M. (2019). The spatial-temporal fragmentation of live television video clips: analysis of the television production of the Eurovision Song Contest. *Communication & Society*, 33(2), 17-31. <https://www.doi.org/10.15581/003.33.2.17-31>
- Sedeño Valdellós, A. M. (2002). *Lenguaje del videoclip*. Málaga: Universidad de Málaga.
- Sedeño Valdellós, A. M., Rodríguez López, J. & Roger Acuña, S. (2016). El videoclip posttelevisivo actual. Propuesta metodológica y análisis estético. *Revista Latina de Comunicación Social*, 71, 332-348. <https://www.doi.org/10.4185/RLCS-2016-1098>
- Selva Ruiz, D. (2014). *El videoclip. Comunicación comercial en la industria musical*. Sevilla: Alfar.
- Smith, J. (2013). The Tunes They Are A-Changing: Moments of Historical Rupture and Reconfiguration in the Production and Commerce of Music in Film. In D. Neumeyer (Ed.), *The Oxford Handbook of Film Music Studies* (pp. 270-290). New York, NY: Oxford University Press.
- Vernallis, C. (2004). *Experiencing Music Video*. New York, NY: Columbia University Press.
- Viñuela Suárez, E. (2009). *El videoclip en España (1980-1995). Gesto audiovisual, discurso y mercado*. Madrid: ICCMU.
- Voces Fernández, J. (2012). La estructura videoclíptica y su inserción en el cine actual: el caso de *El gran Lebowski* (Joel Coen, 1998). *Fonseca, Journal of Communication*, 4, 23-59. Retrieved from <https://revistas.usal.es/index.php/2172-9077/article/view/12046>
- Wyver, J. (1992). *La imagen en movimiento*. Valencia: Filmoteca de la Generalitat Valenciana.