

## HOW MUSIC INSPIRES CREATIVITY IN ADVERTISING

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### Abstract

*Have you ever felt the adrenaline rush while seeing the most intriguing video or ads that really got you thinking of how brilliant the director is? Most people could not care less of where did all the ideas or creativity comes from. It is actually essential to see that our hearing plays a major influence in getting things from beautiful to stupendous. Aside from effectiveness, it is proved that creativity is one of the most important aspects that have been taken into account on how good the advertisement is. A few variables of music, image and the director have been connected through qualitative research in a few studies and interviews. This has helped the observations in making it clearer that music or sound supplies endless creativity towards promotional video. It is also revealed that creative videos are inspired through music which linked to the experiences from those who are related in producing the promotional video*

**Keywords:** music, creativity, advertising.

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## **Introduction**

This paper will serve people to ascertain how music in promotional video affects creativity and becomes imperative through the comprehension of each variable and the liaison that encompasses between them. It can provide a guideline towards those who are related with producing promotional video like directors, producers, videographers, marketers, advertisers and etc. This paper will expose the real practises of a director in making video that gives an outcome of a creative work which then upsurge the viewer's attention. Certainly, it allied to music and sound or any verbal/audio element. Creativity is one of the criteria that is used in advertising for judging advertisements aside from the effectiveness. People tend not to realize that music and sound are most crucial in promotional sectors nowadays. As more forms of digital media arise, advertisements involving promotional videos are getting more popular, which, all are sound related. Sound and music are the best forms of communication in advertising. By using qualitative research, this case involves director/producer who is the main influence for the creativity to the audience through an experiment. The connection between music and image is studied to see which variable is the main contributor for the inspiration of creativity in video production. It also reveals other specific element involving music such as gender that influences a promotional video. Not only that, one's emotions and personal experiences have great effects in their work production, even for professionals.

## **Research Structure**

### **Research Objective**

This study is about verifying how music sparks creativity for those who involved with video productions in producing enhanced and more stimulating videos, specifically promotional videos. The specific intention of this study is to observe creative directors and the audiences who have the same background related to the field of advertising. The three main criteria which are the subject of this research are namely creativity, music/sound and emotions. These criteria will be studied with other related variables to prove the hypotheses given. However, the two main variables that are repeatedly mentioned throughout the study is the relationship between music and image.

## **Research Backgrounds**

Sound is always a unique element in our daily lives. In fact, we were exposed to sounds even before we were born. Murch (Chion, 1994, p. xvi) said that originally, sound does not stand alone. It is known as a shadow of its sources, but can be freed through recording. Sound and image is never rigid towards one another. But their connection can be bounded together along the way and will not be divided afterwards (Chion, 1994, p. xvii). Theoretician Michel Chion's situation in introducing his works is similar to where this research is heading. That is, to search for a clear definition of where music is positioned in advertising to be used for the professionals in the creative industry. Branigan (2010) talks about the sound theory where sound is slower but more flexible while light is faster but is solid and direct. Philosophers support that the light element is more valid. Light carries only logic and facts onto objects, for example, our skin colour looks the way they are because of how the light reflects on it (Kant,

1798; 1996, p. 156), while sound represents a variable and contingent where it needs to reflect on different events each time (Branigan, 2010, p. 43). Philosophers argued on how visuals is more important since it's already pre-existed and it is fixed. However this does not prove that visual is more creative compared to having it with sound. Sound has the ability to change and this is what makes it unique plus what is most important is that sound travels within human (Branigan, 2010, p. 42). The last hypothesis stated that emotions trigger the director, and this should link to the theory of sound where it has always been about the cause and its source. This should be seen related to our emotions because emotions are usually trigger by something, someone or events.

Rick Altman believes that sound goes through a harmony changeable quality combining other similar materials like 'locale acoustics, character movement and re-mixing sound' reflecting the actual event (Branigan, 2010). This is known as recorded sound which also makes it more interesting (Altman, 1992c). The new recorded sound usually falls under the 'suture theory' (Branigan, 2006, pp. 133-45) where it helps video producers to match the flow of the visual editing to the soundtrack where it enhances and fills in any disparities inside the video. This study contains four research questions and the hypotheses will stand as a guideline. A deduction theory is the major method in this research to ensure it stays connected between its hypothesis to the methodology process and towards the final findings. Here are the research questions that were gained from the methodology:

RQ1: How are images used in sync with the music/sound to produce creativity in adverts?

RQ2: Where is the spark of creativity in the meeting between music/sound and image?

and the sub questions are:

SQS1: Did the images inspire the music or the music inspire the images for people who produced creative ads and videos? (Which element came first?)

SQS2: Were creative producers/directors inspired by their feelings/emotions to create music first and the images later?

This research comes with these four hypotheses:

H1: Creative adverts usually corporate music and image by connecting the image flow following the music beats and notes.

H2: The spark will appear when the images move together with the music in the adverts.

SUBH3: Music usually is present before the images, for example music video. The music is created first and then the director will produce a creative video in line with the music.

SUBH4: Video is usually created from finding a suitable music and sound for the image while music composers who created the music are usually inspired by their emotions and life experiences.

## **Rationale of The Research**

Many theorists prefer to base their research on existing films as their case studies. However, this paper focuses on the concept or types of video production itself which is important to compare the effects, and functions of sound and music. Since this research focuses on promotional videos, the study is categorized between music videos, movie trailers and brand/general advertising videos. Each type of video has its own goal in achieving certain

aspects of the audience's attention, although all videos aim to promote. Anything that is related to promotion or what triggers the audience's attention is the main elements in producers or directors works. Theorist may divide their research between film and advertising simply because their differences in other categories like their target market, the costs involved, and many other marketing related issues. However, they have not really focused on music in general. Currently, what they do have are detailed researches on different types of video productions; in depth study of music on filming or the study on advertising. Nevertheless, their researches can still be adapted into different aims for this study. This research aims were on the director's personal experiences and the audiences who are also from the same background in order to confirm their own experiences in videography. This is where the data was collected.

### **Methodology**

The first methodology done was to interview a creative executor, Amrin, uncovering her concept and design for video production. Secondly, textual analysis was done by material analysis from previous interviews with a creative director, Leonardo Dalessandri. Another method was focus group which focuses on looking into the viewers' eyes. The focus group was done with two different types of group interview styles. One of the interview styles was conducted face to face while the other was via Skype.

Mainly, this research observes the variables in video productions that have been influencing the creativity of any types of promotional videos. Music, script or voice (if any), shots and the images of the video were observed right from the producer's perspective to the viewer's perspective. In this research, there were interviews of related people to gain answers for the research questions. At first, interviewees were chosen based on their background that are relevant in this industry. The data was collected from the creative director or producer who created the creative video promotions to understand the sources of actual creativity from professionals and also the viewers who are from this industry for a certain period of time, to see what their perspectives of creativity and how they would have done it themselves. Secondly, the type of video is also important because videos that have a combination of music and visual shall be chosen especially those that seem to attract attention from a lot of people. By using the approach of 'structured observation', the collected data was compared with the observation I made myself by analysing the videos, the interviewee's character and style (Bryman, 2001, pp. 159-174). The study falls in two categories of data collection which are primary and secondary methods. In this research, the methodology consists of two types of data collection, which is the primary data collection as well as the secondary data collection that was retrieved from the Internet (Marshall & Rossman, 2006).

In this study, a deductive theory concept has been applied for the research design. Theories from the studies together with the hypotheses created shall prompt the process of this data collection (Bryman, 2001, p. 8). Figure 1 is the illustration of the flow from the deduction process design that has been discussed in Bryman's (2001, p. 9) writing which was featured with this research main goals from the previous hypotheses shown. This is how they are connected to one another:

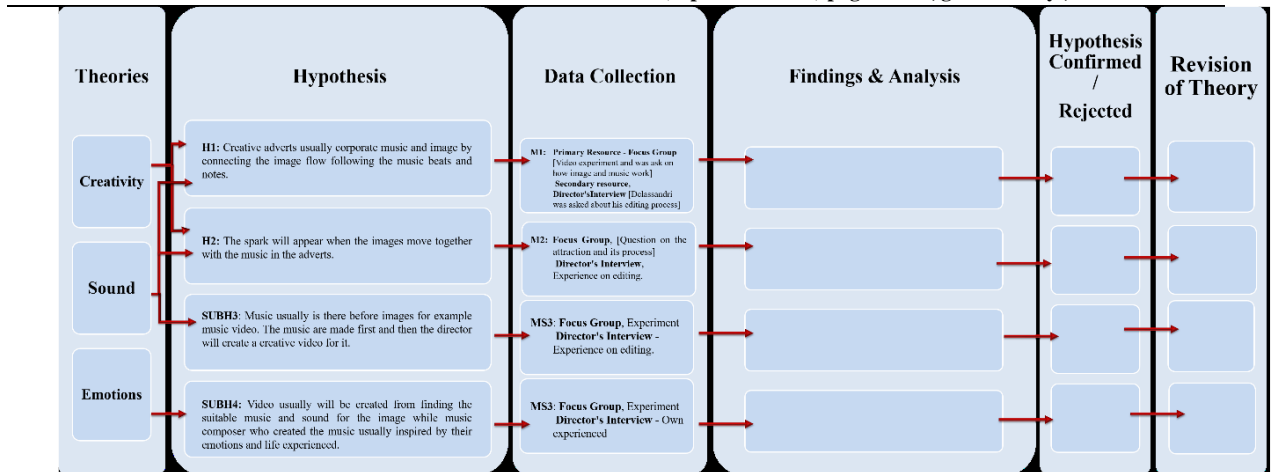


Figure 1: The Process of Deduction Theory

## Findings

### Textual Analysis: In-depth Interview Transcript on *Watch Tower Turkey* [best video in Vimeo 2014].

32-year-old creative director and producer, Leonardo Dalessandri studied film in Parma, Italy. His works ranges from commercials, music videos, documentaries, and promotional videos including other personal works. His clients are known globally [Google, Turkey Ministry of Health, TV studio in Istanbul] (Courtens, 2014). The analysis from all the statements from him perceive that execution of the video is crucial. This explains why the process under the framework theories is important. To convince why this research is focuses more on the process, the statements are displayed together with all supporting theories are related to each statement specifically on recorded sound. Dalessandri's method in syncing the image inside the music shows how his statement can prove the first hypothesis whereby creative promotional video connects the image flow following the music rhythm. Murch (Chion, 1994, p. 17) said that sound functions as a stabilizer for the visual speed. In this case, rhythm becomes the influencer in cinematographic. Sound is also the connector between two phases of images in two different scenes (Chion, 1994). This analysis matches all the key points of the hypothesis, which are image flow, the movement which relates to the following and music rhythm. His works also prove that he was able to create the creative element where he was free to do anything and his sound editing process relates to the original-appropriate theory. He incorporates all the recorded genuine sounds and puts it under creative video.

Here are the elements shared between the findings and supporting theories.

Edit = process

Flow = match the flow

Ambient sounds = recorded sound

Rhythm of the music = visual editing to the soundtrack

There are evidences with further details on ambient sound in the analysis, which is one of the added values discussed by Murch (Chion, 1994) that happens to support the second hypothesis. It mentions that to complement and give a video that special spark, it has to have a

combination of the three elements, music, image and verbal language, which will make a big impact especially when the ambient sounds match the visual's flow. Here is an overall analysis of the second hypothesis:

AMBIENT SOUND + MUSIC + IMAGE + VERBAL LANGUAGE

= BIGGER IMPACT + RHYTHMIC [FLOWS]

For the third hypothesis, Dalessandri's confesses on how he treasures music more than visual editing which reflects Kubrick's style in producing film. Both use music to inspire their creativity in creating mood while editing but the difference between them is that Dalessandri creates his own music to have visual in mind, while Kubrick uses pre-existing music as a guide in music composition and editing. This shows people's creativity are influenced by music when they are producing their work. (Roper, 2013). Personally, music does inspire creativity, especially in lyrics. Lyrics bring an abundance of feelings that relate to my own experiences and emotions. By using experiences, Dalessandri knows what kind of scores fits his work. To prove theories on familiarity, musical fit and how directors deliver their emotions through soundtracks to listeners, see Burwell's (2008) experiences in producing Twilight's soundtrack . If this research is 100% based on the analysis of Dalessandri's statements, then it has proven that all hypotheses are reliable.

### **Individual Interview Analysis**

Graduating from major advertising in graphic design, Honda's advertising and promotional senior executive, Amrin, tells the inspirations for her finest work, the *'Time for Yourself'* TV commercial for Honda Accord that had won her a trophy at Kancil's Award in 2013. Based on the analysis on individual interview, her statement on what has made the video successful was the poetry element. It is the poet verbal dialogue itself that inspires the whole video process. This can be seen through the video, see reference for the link. This, once again proves the first hypothesis by having verbal dialogue as the sound tells the story. This, together proving the second hypothesis which states the combination of all elements in a video that brings impact. This time, the theory of theatrical speech comes in which relates to the next hypothesis in explaining how theatrical speech controls all visual productions of the video (Chion, 1994, pp. 171-72). It was stated by Amrin that she has always been inspired by music. The third hypothesis, right from the beginning has the challenge of providing existing theory for it. In the individual interview analysis, the music did not exist at first. However, if referred to research question three, which contains the word 'inspires', the study requires looking back to where is the main aim of this research. At the very start, the research allows for any sounds that can be categorized as audio which is inspiring. Therefore, considering the poetry as the main influencer of this video, it is arguable that audio once again is the main inspiration towards the image. This altogether answers the last research question, which stated that the directors are inspired by their own emotions. From Amrin's confessions, she created the poetry from her life experience.

In summarising all three analyses, each analysis has its significance in each hypothesis. It is either to share the same supporting theories for each segment or adding new theories to support the data collection. There seems to be only one hypothesis to have issues that impacted the data, but it was proven from the main goal of this research where the three main

theories were emphasised right from the beginning; creativity, sound and emotion. The third hypothesis can always rely on the basic theory of sound which contains tremendous types of elements that could represent the data received. It was a challenge especially under the individual interview analysis with Amrin and the majority of focus groups. In the individual interview analysis, it was stated that research question three should be referred to. In Amrin's case, she confessed that she was inspired by her lifestyle which then transformed into poetry, and that was the main driven of her video. This shows that verbal dialogue was the main impact and it falls under the sound's theory. In the last analysis of the focus group, the issue was resolved through comparing their working style with Kubrick's case (Paulus, 2009). In addition, one of the interviewees was strongly convinced that music is crucial in inspiring his work which had actually won him a Chinese micro movie prize and also Amrin who stated that music inspires her mood and work.

The overall judgement shown in this research is that videos with music or sounds incorporated in its production is the most creative, as you look back on Dalessandri's tendencies in music editing, in the poetry influence in Amrin's video and the final choices for the majority, six out of seven from the participants of the focus group, chose the video that have major music influence on it. Therefore, this research is deemed reliable as well as to say that the objectives of the study has been optimized accordingly.

### **Focus Group Transcript Analysis**

This experiment was based on the reference of studies on the model of music and communication, related to Lipscomb's (1995), Marshall and Cohen's (1988) experiment that have stated that a harmony audio-video with complex stimulation gives an alert towards the audience.

The first clip shown to the group was a rock song,

*'It's very powerful and emotional, it is a good music relate to the images, the second one shows a sense of era, the third one displays more about the relationships and the conflicts of the characters and the story, the whole feeling of the third one is very desperate and gloomy, the target is to create tragedy. The last one is a relaxed music video; I really like the change of the music' (Interviewee 3).*

This shows that the experiment succeeded throughout the interview. All the videos were purposely shown to them which had different characters in order to see whether they realize the type of music combination influence their own emotions towards the video, and it had. This goes to show that music film paradigm did work accordingly (Lipscomb & Tolchinsky, 1994). Here are the findings from this analysis. In the first hypothesis, 90% of the interviewee see that *The Great Gatsby* fan made video and the Coke's advertising images rhymes with the music. Only one respondent from this experiment was attracted to the opposite but her thoughts on it is significant to the first hypothesis.

The second hypothesis is where the main experiment is proven more. It discusses on the effects of this experiment where the complex rhymes contained in the video was visible to most audience. There are statements from the focus group on the incredible matches of the music with the plot scene and two out of three were from fan made video which is *The Great Gatsby* with the 'Happy Together' song. This video corresponds to all theories which reflects Lipscomb and Kendall's (1994) film music paradigm. The face-to-face focus group was the

only group that had chances in watching a silent video. One of the statement was expected to prove that sound matters in giving clear understanding and memory.

However, the third hypothesis still has endless arguments in proving its validity. Admittedly, the limitation of this research is the lack of collected samples. Even though most of the interviewee's personal work is based on the image initially, they agreed on being attracted to *The Great Gatsby's* fan made video, the first and the last video prove that they were more affected by videos where the visuals follow the music rhythm. Those videos were purposely chosen by having matching rhythms. Therefore, it can be seen that the importance of sound as the main inspiration is highly undeniable. In (Paulus, 2009, p. 100), Kubrick uses pre-existing music before a new composed music for the film can be made towards the end of the film. This shows that his action is similar towards the majority of females in the focus group, where they usually have the image first, then later find the right music to blend it in. However, Kubrick's principle in having music during filming is the proof where music helps actors and editors to do their work. Editors use music to feel the rhythm in incorporating the image for the editing process (Paulus, 2009, p. 99).

Both music and images give flashback to the audience where they recognise the video right after watching it. Some of them recall the movie of *The Great Gatsby's* soundtrack, and some through the images. The theory of musical fit also can be seen throughout watching the video where some mentioned on how they perceived the video through typical representation in the instruments. This depicts Gorbman's principle of 'signifier of emotion' (Lipscomb & Tolchinsky, 2005, p. 391). See the rest of the theory that leads to director's intention in transferring emotion through music in *Musical Communication* (Miell, et al., 2005).

The face-to-face focus group analysis introduced a new unexpected finding, that is, on how a certain gender is influenced to be attracted to a certain video. One of the interviewee confessed to have different views and attractions on the melody of the music itself. It seems as though this finding can be acknowledged as a new theory where musical tone influences the audience's experience towards the video (Lipscomb & Tolchinsky, 2005, p. 389). It affects the male audience where they seem to show the appearance of heterogenic concept, an attraction towards a female's voice. Music does specify on the 'positive', 'negative' connotation (Boltz, 2001, p. 427). They were really taken aback towards the recomposed 'Happy Together' score for its rock genre.

## Conclusion

Figure 2 represents all the information from basic theories, hypotheses, findings that have been put together to confirm this research as a success. This deduction theory is also used to revise specifically on the research theories. See how the findings flow from the hypotheses where it was inspired from the main theories in this study. Each hypothesis resulted into having multiple relations to other theories where hypothesis one and two depended on the creative theory where scaling may be applied in the analysing process. When creativity is recognized, the inspiration is next to be looked into which then resulted with three of the hypotheses (H1, H2, and SUBH3) are involved in the sound theory. Therefore, hypothesis three shall be developed from music to a wider scope, which is sound.

The textual analysis on Dalessandri's interview has shown an abundance of solid evidence for supporting the hypotheses. Nevertheless, this method has limited the research on getting other key variables such as the director's other personal lifestyle involving music as the



interview was conducted by other parties. (Bryman, 2001, p. 201). There was also no chance in getting information on the process of making the soundtrack. This research should run more studies on the soundtrack in order to see the music, sound meanings and detail effects towards the visual.

It concludes to saying that good music has the potential in inspiring any successful or great production. They do not affect advertising alone. As for advertising, a good combination between music, verbal dialogue and visual is the best production that shall be proven as creative advertisement. Eventually, all hypotheses were confirmed to be proven with extra findings on what makes a video more effective, which is the presence of all music, sound, image and verbal dialogue combined. Additionally, it is also found in this research how the certain gender is influenced by the musical tone.

For further research on this study, it is suggested that the focus groups use the materials containing the works produced by the directors that have been interviewed in this study. Especially when the directors have their own principles in video editing in order to produce a creative and effective video. The findings could prove which types of videos can be described as creative based on (El-Murad & West, 2004) method to scale creativity which is based on audience's reactions. Only then the third hypothesis can be fully valid.

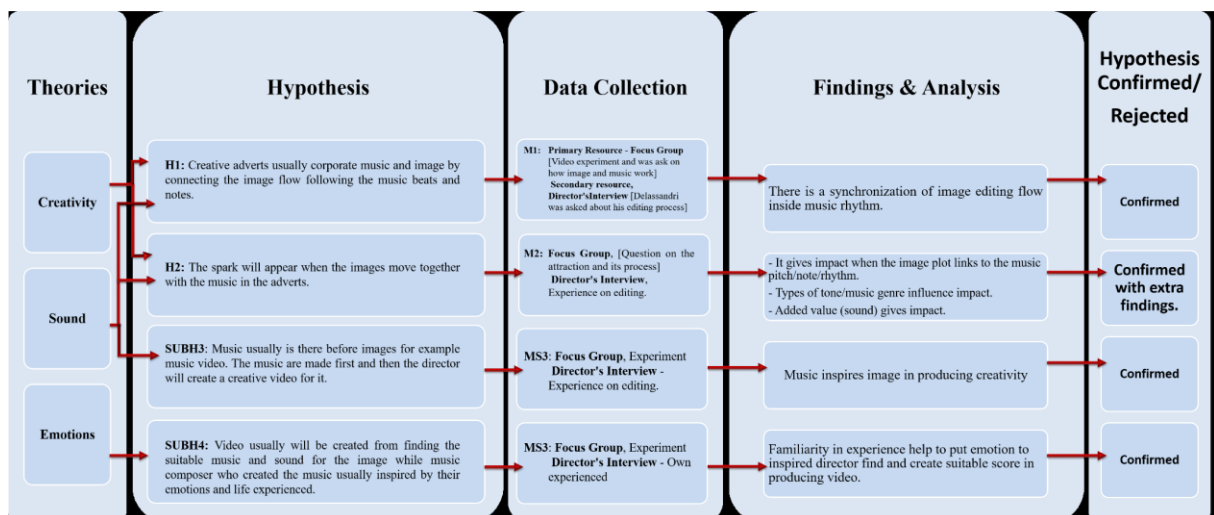


Figure 2: Deduction Concept Theory Guideline.

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