

Korea visible as a new market, as a space of pleasure and playfulness, and incidentally, as a new global power that does not need to be reckoned with so much as conjoined. Rather than consign it to the long list of jokesy videos that it seems to fit into at first glance, 'Gangnam Style' should be remembered for having made room for itself on a platform that seldom glances offshore, and for making Asia – and Asian pop – as blindingly noticeable as the Nike colour volt.

CHAPTER SEVENTEEN

Vimeo Killed the Video Star: Burial and the User-Generated Music Video

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The title I have used here does indeed allude to 'Video Killed the Radio Star:' the 1979 hit single by The Buggles that may very well lurk in the background of other sections within this book. With regard to this chapter's content, the implication might be an obvious kinship: where – as with the video's role within The Buggles song – user-generated content platforms such as Vimeo are seen as propagating media that are capable of usurping more established formats or channels. However, the unofficial music video – the precise focus of this chapter – almost corrects a misunderstanding that is the central premise of 'Video Killed the Radio Star:' the supposition that the visual music promo is a technological development that obliterates the simple pleasures of audio. After all, without the actual music, there really is no music video: it is a format that is responsive to and also incorporates an existing music recording. Despite this, the video content of music video has been perceived as relegating the aural component to secondary place via the kind of argument that insists that the world is somehow becoming increasingly visual.

The idea of technological developments within the music industry as destructive and therefore untrustworthy is certainly not a new one. For example, it can be traced back to the campaign against canned music within 1930s theatres and the Keep Music Live slogan of The Musicians' Union

importance to what is often negated as a banal and passive MTV generation. In each case, there has arguably been a survivalist imperative at work where warnings are issued by individuals or organizations with investments in an area that suddenly feels threatened with extinction. This may similarly apply to the popularity of user-generated content given suggestions that it has the capabilities to dismantle established media institutions. Gauntlett, for example, observes how 'for centuries people have liked to make things, and share them with others, in order to communicate, to be part of the conversation, and to receive support or recognition; but the internet has given us a forum where people can do this without gatekeepers' (2011: 107). Yet this may not be entirely true. There remains a substantial amount of interposing between audiences and online content and many established, so-called 'traditional' organizations are still involved in this mediation having more than adapted to find their online entry point to fully capitalize on the web's communicative potential and assure further growth in global markets. As Jennings says: 'one of the predictions made in the early days of the World Wide Web was that it would bring about the end of intermediaries who got in the way of direct links between creators and consumers. But rather than being obliterated, these intermediaries are being transformed' (2007: 197). This relates to the time-honoured major media corporations whose influence is still felt online but, at the same time, it remains significant with regards to the development of user content-based media platforms such as Youtube and Vimeo: newer media spaces that aggregate and approve content rather than produce it (Burgess and Green 2009: 4). While these particular platforms may still occupy a role as a go-between, they notably allow contributors to occupy a similar role within their own personal channels. At this personal user/producer level, it can be argued that the transformation of the intermediary has been even more revolutionary given that it contributes to what Gauntlett describes as a culture of 'making and doing' (2011: 11). Ultimately, this new breed of intermediary then fulfils the optimistic view of Web 2.0 as a participatory environment that fosters collaboration and involvement over passivity. Importantly, this can be 'amongst everyday users, rather than elite professionals' (Gauntlett 2011: 90) and is said to then offer the 'immediacy and authenticity we don't get from more mass-scale professional media' (Jennings 2007: 146). Gauntlett notes that amateur music videos were amongst the earliest contributions to YouTube (2011: 89) but, while highlighting even more nuance and complexity within this area, I have chosen to discuss three user-generated uploads here that will traverse the professional/amateur divide: a trio of music videos that respectively incorporate a piece of music by UK electronic music producer, Burial, that as audio visual works, can be viewed as an extension of each creator's own professional practice.

Signed to London-based record label Hyperdub, Burial – real name Will Bevan – has never actually issued an official music video. Other Hyperdub

signings such as Kode9, DJ Rashad, Jessy Lanza and DVA *have* worked with video makers to produce visual treatments for selected recordings yet, despite Burial's popularity and some profile-raising collaborations with musicians such as Thom Yorke, Four Tet and Massive Attack, he maintains a distanced relationship with what might be described as music's more visual and promotional aspects. As Hancox identifies:

Burial doesn't do DJ gigs, live performances or radio shows, and only a few photos exist of him, taken by the photographer Georgia Cook, and obscured to conceal his identity. 'Only about five people outside of my family know I make tunes, I think. I hope', he says. (2007)

This position of 'deliberate self-marginalisation' (Gilbert and Pearson 1999: 161) can be aligned with concepts such as underground – particularly within electronic dance music where the proliferation of niche scenes assists with participants' self-identification as being distanced from supposedly mainstream commercial concerns. As such, Burial is not the only producer who chooses to see himself as operating on the margins of the music industry as – to varying degrees – Kraftwerk, Daft Punk, Zomby, and Aphex Twin have all actively sought to avoid the tropes associated with the fame-based methods of distribution that have become commonplace in the twentieth and twenty-first centuries. Again, this itself is barely a new concept. In 1930, McColvin questions the focus on performing artists rather than the compositions within 'announcements of concerts, gramophone companies, or wireless companies' (317). Concerned by an emphasis on 'personalities', he states that 'it is fairly certain that a stranger to music would believe, after surveying our present conditions, that the performer was far more important than the music he performed' (McColvin 1930: 317). So, for at least eighty-five years, there has demonstrably been reticence regarding whether attention should be placed on the individual rather than their musical output. The music video subsequently occupies an awkward position within this kind of underground ideology. While able to be recognized as a creative endeavour in its own right, the music video is tied to its definition as a promo: a promotional device or advertisement for the music recording and, indeed, the performer. For Burial, the preferred method of communicating his underground-aligned recordings would be similarly grassroots and, further eschewing mass-scale professional media, pirate radio is cited as a particular influence on his work. As an alternative outlet to video channels, Williams does state that, even via commercial stations, the concept of a song played on radio 'as an advertisement is rendered mute [...] radio airplay is considered as entertainment and authentic artist expression, not advertising' (Williams 2003: 52).

Recounting the theme of 'Video Killed the Radio Star' once again, it is possible to subsequently perceive the radio transmission as concentrating

on the recording whilst its video counterpart presents external elements that may actually distract from the composition. The former, it could be argued, then gives attention to 'the music itself' (Hesmondhalgh 1998: 234) – an idea that definitely has currency within underground scenes. As Burial has discussed:

Old underground producers – their releases had a mystery to them. When all you've got is a logo, track name and music, it makes you focus more on what's important. I'm not some full time music person and it's a laugh making music, but all I want is to make tunes – nothing else. (Murray 2012)

What is then important for Burial is the music – as he says, 'nothing else': 'the art as an ideal, not the ego' (Hazlitt 1930, quoted in Ferry 2002: 198). His self-marginalization and employment of anonymity is then part of 'an attempt to move focus away from the identity of the author or artist, and onto the work itself' (anon #4 2013: online) and such practices have been echoed elsewhere with – as one example – Swedish production duo Skudge quoted as saying: 'we choose to be anonymous because we want the listeners to put focus on our music and not our personalities. For us the music speaks for itself' (Brophy 2010: online). The use of 'the music itself' therefore suggests links to processes that are devoid of image or the influence of biography: often used with an assumed inflection of a purer and less mediated music experience that can be unhindered by the external influences surrounding celebrity and personality. It results in music that suits what Jennings describes as 'insiders' (2007: 33): those that 'see themselves as the "true" fans of music for music's sake and set themselves apart from anything that smacks of hype and commercialism, which they view as polluting the pure musical instinct' (Jennings 2007: 33). Yet there *are* additional factors to consider with regard to Burial's reluctance to have his music portrayed within an official music video: that of the auteur and creative control. 'Everything Burial does is 100% him', states director Ben Dawkins following his own experience of making a Burial-approved, yet still unofficial, video. 'The music, the graphics [...] everything. The word I got back from him was that "If I have a video, it will have to be done by me. Everything's mine"' (2015: interview with the author).

On 22 June 2008, Søren Severin uploaded a file to YouTube with the description 'Unofficial Video. A visual interpretation of the tune Ghost Hardware by UK dubstep artist Burial'. Severin notes how 'at the time, dubstep was very hot in Copenhagen' (2015: interview with the author). While Clark states that the genre 'used to be a niche concern, often dismissed as a dark UK garage mutation from the South London margins of Croydon, Streatham and Norwood' (2007: 65), he observes how it had gained more international recognition in 2006. Reynolds says that, in its early stages,

dubstep was a development or 'mutation' of the earlier UK garage genre that had notably 'dropped the songs and pop-fizzy euphoria in favour of [...] empty space' (2013: 641). Yet by 2008, its sound had further fragmented due to the number of disparate music producers exploring its possibilities, yet dubstep – as a term – was increasingly being associated with a harder, more abrasive and overtly bass-heavy definition. While still experimenting with low frequencies, Burial's output was less obvious: arguably more introspective, perhaps even cinematic. For Severin, 'Burial was one of the most interesting artist to come out of the scene' (2015: interview with the author). Actually developed as part of Severin's animation and video-making coursework at The Royal Danish Academy of Fine Arts (then named The Danish School of Design), the imagery for his video for Burial's 'Ghost Hardware' was captured with a relatively cheap handheld Hi8 camcorder while travelling around by 'train, bus, car or even by bike' (2013: 641) before being edited with Final Cut Pro and undergoing some basic post-production in Adobe After Effects. However, the aesthetic inspiration for the video did not come from any specific source.

It was basically my own visual interpretation of the mood and feel of the music. I used to listen to Burial on the train or bus, riding through Copenhagen, and the repetitive rhythmic patterns of the music seamlessly fitted together with the city lights and buildings passing by. As far as I remember, it was wintertime, so the light and mood of the city also seemed perfect for the music. (Søren Severin 2015: interview with the author)

Presented in black and white, it begins with footage of the sun seemingly struggling to break through a bank of cloud. While this, as implied by Severin, is responsive to the video maker's own interpretation, it is interesting that similar visual metaphors can also be found elsewhere within the discussion of Burial's music. One comment on another video upload that actually relates to Burial's music rather than any visual component (in this case for the track 'Fostercare') claims that 'you're at the bottom of the pit of life, you can't go any lower, and just when you're wondering if this darkness that surrounds and entombs you will dissipate, a single beam of light shines upon your skin once more, reminding you of a time you had almost forgotten' (Relly/Alexander 2015: online). Elsewhere, an upload of Burial's 'Forgive' prompts a related assessment:

Haunting and humble, full of pain and experience, yet hopeful and beautiful. It's so simple but so incredibly powerful. When I hear this I picture someone's soul drifting off into the clouds, as they look back at their life. All of the things that gave them trouble are completely insignificant. All of the pain and suffering wiped clean. All that's left is beauty. (WreckingFox Mashups 2014)

Conceivable as somewhat overwrought, these kinds of readings add a fascinating dynamic to Burial's work. The absence of the performer has not only meant that Burial has often avoided the need to justify his music, his reluctance to engage beyond making music has allowed (or maybe even encouraged) his audience to independently interpret the work. As Sumner insists, the withdrawal of the composer 'creates space between the artist and the listener' (Church 2009: online) and subsequently 'leaves it wide open for anyone listening to put whatever they want in that empty space' (Blanning 2011: 41). In Burial's case, it has infamously prompted what has been described as a deluge of 'metaphor, dodgy poetry and urban imagery' (anon #5 2012: online) including the instigation of prose such as 'his recordings ask similar questions of their audience as a broken toy in an abandoned house might: who did these traces belong to? Who were they? Where are they now? And are these things left behind signifiers of happiness or sadness?' (anon #5 2012: online). The fervour to decipher Burial's ambiguous intentions has therefore generated an extensive, if speculative, discourse that has arguably come to describe those musical texts and what is an otherwise unknown author. Severin also acknowledges this allure – stating how he was intrigued by the fact that Burial's identity was, at that point, unknown and how this factor actually warrants the creation of a video:

I think I felt that the anonymity made it more legitimate and exiting to do a fan video [...] I saw an opportunity in the empty space and was interested to explore it. (2015: interview with the author)

Severin's consequently self-justified exploration involves that journey through Copenhagen's cityscape. Still, the way it is captured by the lens means it could almost be any other urban environment. Throughout, Burial's music seemingly conducts the visuals: determining the action with footage depicting the rigidity of the man-made environment – corresponding with the compositions more machine-like musical elements – but eventually giving way to a beat-less section where the human voice (a brief sample of Christina Aguilera from a live performance of 'Beautiful' – just one of a number of vocal fragments that briefly emanate from Burial's otherwise hiss and echo-ridden soundscape) offers some respite. As Burial says of this kind of arrangement:

I like putting uplifting elements in something that's moody as fuck. Make them appear for a moment, and then take them away. That's the sound I love...like embers in the tune...little glowing bits of vocals...they appear for a second, then fade away and you're left with an empty, sort of air-duct sound...something that's eerie and empty. (Kek-W 2012: online)

Visually, Severin represents this change of pace by correlating the introduction of the voice with a visual detail that, contrastingly, is natural. Specifically, the camera fixes its gaze on rainfall generating almost cymatic patterns as it collects on the street. This rain is especially noteworthy as a recurring motif within Burial's work. In interview he has stated how 'I love light in the rain, and you've got this little haven, and you're hanging round like a moth' (Fisher 2012: online). Additionally, it is the sound of rainfall that introduces his remixes of Bloc Party's 'Where is Home?' and – perhaps most appropriately – Thom Yorke's 'And It Rained All Night'. The producer, however, can be self-effacing about the role of these additions within his productions when insisting that, like his incorporation of vinyl crackle on other tracks, 'I partly use the rain to cover up the lameness of my tunes' (Fisher 2012: online). Yet, as described, that is only 'partly' the reason. Burial has also expanded through his own poetic explanation to indicate how his music tries to emulate the sensory experiences associated with such elements:

What I want is that feeling when you're in the rain, or a storm. It's a shiver at the edge of your mind, an atmosphere of hearing a sad, distant sound, but it seems closer – like it's just for you. Like hearing rain or a whale-song, a cry in the dark, the far cry. (Hancox 2007: online)

Karl Kliem's video for Burial's 'Prayer', on the other hand, makes no concessions to the natural world. A real-time visualization, captured two years prior to its uploading on 24 March 2011, it showcases a sound reactive device that had already been used within a number of 2008 live concerts for musicians, Jen Jelinek and Sleparchive. Here, Kliem's utilization of the self-built 'Rasterdeck' involves the sequencing of four fluorescent tubes – each evenly spaced within a square gridded ceiling element (seemingly the kind of standard lighting unit that might be installed in a corporate office block). In this case, the diffuser that would commonly be used to reduce glare has been removed to reveal the tubes and their connections (see Figure 17.1). The visual result is that of a stark and industrial monochromatic experiment where lights blink harshly in accordance to the sharp snaps of Burial's snare drums; the immediate space around the tube is then temporarily illuminated but beyond, just a couple of centimetres, is nothing but pitch black: perhaps the embodiment of that aforementioned 'cry in the dark' (Hancox 2007: online).

However where it has an immediate connection to Søren Severin's treatment for 'Ghost Hardware' is through the use of the object as musical signifier. Severin's own five minutes of captured and rearranged motion is dominated by streetlights and cables (plus trees and stacked shipping

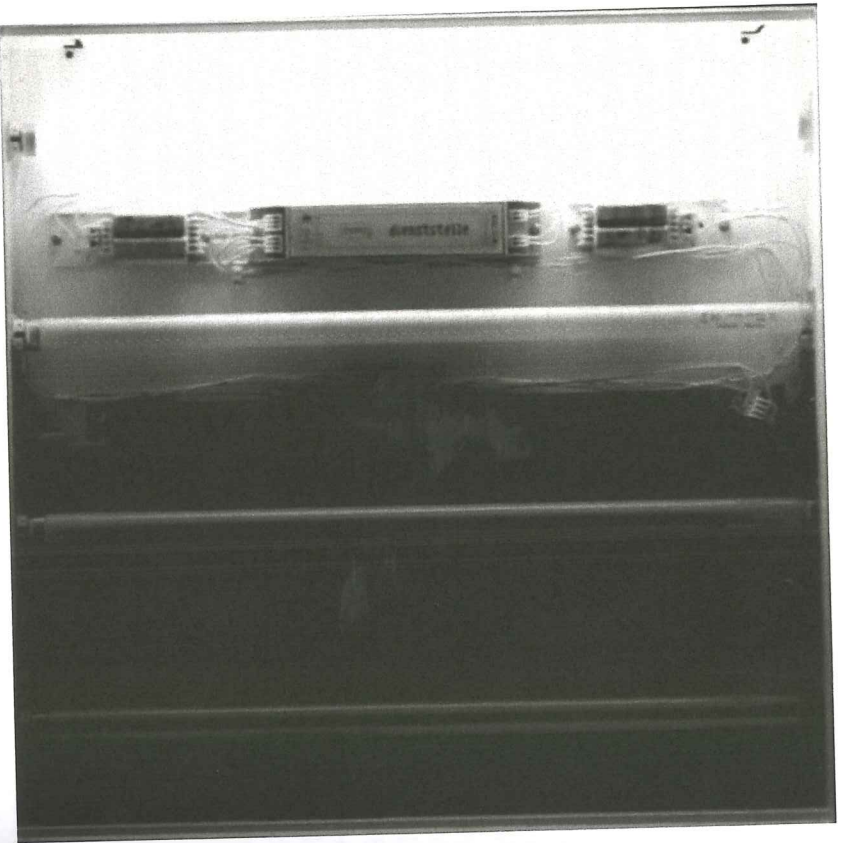


FIGURE 17.1 Karl Kliem's video for Burial's 'Prayer' (2010).

containers) that will shift through the various various frames in time with Burial's skeletal rhythms. Within the 'Ghost Hardware' video, objects will jerk nervously at points: disjointed within the editing process to ensure that their erratically repeated forms provide a visual referent for clattering percussive arrangements. This broken montage then offers a visual referent for what might be best described as Burial's 'scuttling, sidewinding, 2step shuffles, treble and bass scattered with woodblocks and rim shots, often completely snare-less drum patterns, with accents in all kinds of strange positions' (Goodman 2001, online). In response to this, Severin's work notably, but accidentally, evokes the approach that Michel Gondry chose for his Chemical Brothers – 'Star Guitar' video: presenting a moving landscape as viewed from a window where elements are carefully organized and cued by the soundtrack (the maker of the 'Ghost Hardware' video wasn't aware of this reference at the time that it was produced but, more recently, has been startled by the similarities). He elaborates further on the process

with regards to the incorporation of this 'rhythmic repetition' (Gilbert and Pearson 1999: 73):

One specific thing I looked for was objects that are naturally recurring in a rhythmic series and are evenly aligned and spaced – such as lamp posts, street lights on wires, stacked containers or trees in a row. This allowed for naturally looking repetitions to sync with the beats, and also saved some editing and repeated use of the same motif. (Søren Severin 2015: interview with the author)

What is portrayed within the videos for both 'Ghost Hardware' and 'Prayer' is a synaesthetic account: a cross-sensory interplay that culminates in an approximation of seen sounds or heard images. As Williams says: 'That cross-sensual communication becomes the perceptual foundation interplay may, more usually, be represented through the practice of dance work is still located within the realms of dance music, the frivolity often associated with choreography could be observed as having a difficult relationship with such brooding output. As Kliem notes of 'Prayer': 'The beats were unprecedentedly tricky: very dark, full of noisy details and deeply melancholic (2015: interview with the author). In fact, this piece of music – the 11th track on Burial's eponymous first album from 2006 – derives its beat from a sample of Massive Attack's 'Teardrop' (itself, initially lifted from Les McCann's 'Sometimes I Cry'): a piece of trivia that may indicate a desolate or despondent lineage. In turn, Kliem's moody and monochrome visual interpretation could also be seen as akin to the bleak, jagged visual and sonic aesthetics that typify Massive Attack's *Mezzanine* unknown, the sinister, that is inherent to the music,' Kliem explains (2015: interview with the author). 'The large reverberations evoke a deepness, while, frequency-wise, the razor-sharp beats build a contrast' (2003: 11). So the electronic pulse of fluorescent lights then defines what is an stimulation and rhythmic pulsation, and presents to us a musicality of the world [...] a mutual interpenetration of sights and sounds' (Williams 2003: 99).

Ben Dawkins's 'Dealer' video is something of an anomaly when considered alongside the other Burial videos that are found on Vimeo and YouTube. As already highlighted, it might be seen as curious as, while still an unofficial video (i.e. one that was not commissioned by Burial's Will Bynan and the Hyperdub label), permission has been granted to use copyrighted music. Yet the main reason why it remains distanced from the user-generated content elsewhere and indeed

to its reliance on narrative. As Williams observes, 'the video logic of music video is less narrative than musical [as it] rejects traditional narrative, condenses images into stimulating pulses, and rejects prose and writing' (2003: 98, 99). Certainly, this has been addressed by Søren Severin with regards to his own 'Ghost Hardware' video where, aligning the work with his role as a graphic designer, he admits how 'I think in shapes and colours, and not so much in narrative' (2015: interview with the author). The structuring of music video then more often fits with variations of the synaesthetic approach as explored by Severin and Karl Kliem although, more generally, this is less likely to involve such stark and potentially abstract results. A more widespread approach would be to develop a video treatment that 'acts-out' the music as with the practice of dance: thus culminating in an audio visual format that is distinctly removed from that of TV and film. Music videos, as Williams expresses, mostly follow this kind of convention where:

Dialog [sic] and sound effects (prominent in television sound) are, for the most part, used sparingly, if at all, and their function (in terms of sound and vision relations) appears (at this time) less important than the relationship between musical track and visual presentation. (Williams 2003: 62)

Interestingly, Williams inserts a caveat within his observation of 'at this time'; then offering the slightest suggestion that his own analyses are located in a particular moment. Yet even more than ten years later, the majority of music videos are underpinned exclusively by the music recording. As Williams goes on to discuss, the consideration of the diegetic and non-diegetic is then largely useless: the assembled performers in the music video tend to exist within a post-diegetic filmic environment where each sound element is heard by those on screen. There are some rare exceptions with Ben Dawkins specifically citing Jonathan Glazer's treatment for UNKLE's 'Rabbit in Your Headlights': a video where traffic and the actors' speech punctures, rather than punctuates, the soundtrack. The surreal promo for Daft Punk's 'Da Funk' is also notable for its use of dialogue in the music video yet in this case, all of the presented sonic elements exist within the internal world framed by, director, Spike Jonze. For the video for 'Dealer', the effect is completely disjunctive: the performers do not respond to the accompanying music and it plays as a score that is seemingly only heard by the viewer: then soundtracking the action rather than insisting that the performance should illustrate or amplify the music track. No person or object dances to Burial's music here. Instead, there is the suggestion that the meanings behind the recording are being further explored and explained only via the kind of narrative that would arguably position it closer to the format of a short film. It opens on a domestic scene with accompanying

dialogue and more than a minute of footage transpires before Burial's music is even introduced. Still, there is an obvious connection to Burial that reveals itself through Dawkins's exploration of the London cityscape. As the director has stated in an interview with Thump: 'Burial's sound is 100% London. I couldn't see the film being made anywhere else' (Roper 2014: online). The grittiness of 'Dealer' as the story of Curtis, a drug dealer operating within the capital, may then be responsive to and incorporative of music from Burial's 'Rival Dealer EP', but it also employs a cinematic aesthetic that would be likely to meet with the approval of the musician given an earlier comment that 'I love this film called *Nil By Mouth* by Gary Oldman because it's the only film I've ever seen anyone get London properly in it, which is just distant lights, down the end of your road' (Clark 2006: online). While Dawkins has a healthy career making advertisements/commercials – an area that may be seen as furthering slick, mainstream visual material – there is definitely a raw quality to the narrative of 'Dealer' that could link it to a film project such as *Nil By Mouth*. In both cases, what is offered is not picture postcard London, nor is it an image of the gleaming modern metropolis that will connote success and economic power. This is London's underbelly: an uneasy, pressured, sprawling environment that Burial's seemingly nocturnal Will Bevan is also said to stalk:

London's weird, it's home, but sometimes you're walking along and it's deserted. You can turn a corner and there's no one. Sometimes you're in a place where it's not even designed for people: you'll be standing in the middle of a fucking motorway and there's not even a pavement, and then you get across and there's a fence that you can't get past. You'll find yourself in a weird car park with no cars in it, where there's no way out, nothing. It's odd. (Hennings 2007: online)

It is perhaps the kind of environment that Dawkins understands having spent fifteen years living in the capital. As he says 'I know what it's like to sit on a bus and hear the rain and the street sounds and the random conversations' (2015: interview with the author). Musically even, Burial can be observed as rooted in the city with that largely London-centric sound of UK garage found within his own productions' DNA. And after explicitly titling a track 'South London Boroughs' and featuring aerial photography of the Wandsworth area on the cover of his debut album, there is no mistaking his preferred place of residence. His interviews, while few, also repeatedly return to the theme of the capital city and, particularly, a tension that exists between Burial's uncertainty and fascination with it. 'London's part of me,' he has confirmed, 'I'm proud of it but it can be dark, sometimes recently I don't even recognize it' (Fisher 2012: online). It is this same tension that Dawkins captures – the juxtaposition of the safe and familial with the unsettling unpredictability of an inescapable inner city.

Conclusion

The Hyperdub label's founder Steve 'Kode9' Goodman has acknowledged how Burial's music 'has a weird, intoxicating, obsessive effect on his fans' (Blanning 2013: online) and it may be argued that this is partly due to the space – or void – that he leaves around the work. With this anonymity working in conjunction with an underground ideology, he does avoid many of the visual/visible aspects that may be viewed as anathema to grassroots activity. Yet, as Kliem notes, his rumoured indifference to fame hasn't exactly 'hurt the myth surrounding him' (2015: interview with the author). Burial has also revealed his own consideration of maintaining a low profile and its association with creating allure or even myth:

Everyone goes on about themselves [...] they reveal everything and give it away. It's an obsession in London, people and the media are too blatant, trying to project this image, prove themselves and trying to be something. They should just hold back a bit, it's sexier. (Fisher 2012)

Shuker observes that in more committed, fanatical circles 'metaphors of desire and the hunt are present' with 'emphases on the thrill of the chase' (2004: 317). However, through the introduction of the platforms and tools associated with Web 2.0, committed fans need not solely consume what they avidly pursue. They are now also equipped to develop creative responses to the material that thrills, entices and intrigues. Critics might see the consequent output negatively – stating that it equates to 'free labour and exploitation' (Andrejevic 2009: 416–420) – but other commentators will frame such endeavours as pointing to the emergence of a socially conscious 'gift economy' (Gauntlett 2011: 95). The latter also has its links to Illich's 'Conviviality' (1973): a concept that includes the reassessment of made materials as those defined as communicative ephemera that can build and strengthen connections (rather than just an indication of the manufacturing of products as part of industrial production). And this is where the makers of the three discussed Burial videos find their creative endeavours sitting most comfortably: where the work is not driven primarily by financial gain. Yet there are arguably benefits for a graphic designer, a maker of live music visuals and a director of commercials to both explore and further communicate their creative approach with Burial as their muse. The opportunities are of course facilitated by the producer with his music working as 'the seed' for cultural moment, is transformed, amplified, diminished or augmented by acts of expression' (Williams 2003: 7). The ambiguity that surrounds the individual and his work arguably drives that need for that expression as an additional commentator clearly highlights:

Burial lets me travel to the dark and shadowy cathedrals in my head! He lets my soul stand on imaginary mountain tops [sic] while it is storming up there! [...] Because he sets free my imagination, creating worlds inside my head. He does inspire with creation, a mystery I wish I'd met. (CowXxXPow 2015)

To this end, the user-generated music video – as hosted on websites such as Vimeo or YouTube – has an undoubted relationship to the Barthesian 'Death of the Author' (1977). As Peters and Seier suggest, the user-generated music platform then 'does not seem to be killing the video star, but [is] rather preserving and multiplying this phenomenon' (2009: 190). Subsequently any perceived eradication of the original author (or, indeed, the 'video star') is coupled with creation: in this instance, subsequent interpretations and expansions of the original music text that can arguably aid distribution when giving rise to new creative voices and a spate of original, interpretive audio visual forms.