Video clip editing and duration of the shot: analysis of the editing in 'I Took a Pill in Ibiza' (Mike Posner)

Edición del videoclip y duración del plano: análisis del montaje de "I Took a Pill in Ibiza" (Mike Posner)

José Patricio Pérez Rufí. Universidad de Málaga (patricioperez@uma.es)

Jennifer Rodríguez-López. Universidad de Huelva (jennifer.rodriguez@dedu.uhu.es)

Abstract:

Music videos are an audiovisual format that is created by the music industry for a performer's public image and commercial purposes. This research aims to describe common practices in production and editing of current music videos regarding one particular aspect: the duration of the shot according to its frame. We carried out a textual analysis of Mike Posner's video clip *I took a Pill in Ibiza* (Jon Jon Augustavo, 2016). In this case, the most frequent shots in the video clip are close shots, and the average duration is around two seconds. The average length of the shots creates a scale of durations which is equivalent to the scale of the size of the frames.

Keywords:

video clip; television production; editing; audiovisual post-production; textual analysis of audiovisual discourse.

Resumen:

El vídeo musical es un formato audiovisual creado generalmente por la industria discográfica con un objetivo comercial, promocional o conducente a la formación de la imagen pública de un intérprete musical. Esta investigación tiene como objetivo describir prácticas habituales en la realización y la edición del vídeo musical actual en un aspecto concreto: la duración del plano en función de su encuadre. Realizamos un análisis textual del videoclip de Mike Posner I Took a Pill in Ibiza (Jon Jon Augustavo, 2016). En este caso, los planos más frecuentes del videoclip son los planos cortos y sus duraciones medias están alrededor de los dos segundos, con una escala en duraciones medias paralela a la escala de los encuadres.

Palabras clave:

videoclip; realización de televisión; montaje; postproducción audiovisual; análisis textual del discurso audiovisual.

1. Introduction

This research intends to question the formal transgression of the video clip in the field of production and editing by studying the duration of the shots according to their frame, based on the analysis of one particular aspect: video clip editing. The ongoing formal experimentation with the format and the desire to deviate from classic codes of cinematographic discourse (and even TV) explain why its modeling and the description and identification of its defining characteristics are so difficult.

As opposed to video clips, the main characteristic that defines production and planning in classic cinema is the functionality of the audiovisual language construction. In this case, the dialogue between form and content favors the planning and discursive resources over the dramatic and narrative necessities of the story. On the contrary, Vernallis (2001: 22) maintains that the music video uses narrativity as merely one more parameter among many that are intended to grab our attention. According to Jódar Marín (2017: 126), "despite technological innovation applied to editing and video clip post-production, it still maintains its essence as a format based on the allure of the music product promotion that it proposes," an aspect which reinforces the discursive component of the format as opposed to the narrative. Pérez Rufi et al. (2014: 88) understand the video clip a priori as, "an audiovisual production conditioned by its objectives, which are commercial and share many aspects of television advertising, it is formally adjacent to aesthetic choices at the forefront and in experimentation." Although it is essentially subject to meeting market standards that would condition the results. However, the definition of a music video is far from simple as Vernallis (2013: 181), Peverini (2002:69) or Viñuela (2008:236) concluded; this is a reason why we understand it as a cultural product in itself (Sedeño, 2008). It serves the commercial objectives of the music industry, which constructed as an audiovisual creation, "constructs a story, in the interrelation of music and image, which is relayed as a unique work" (Tarín Cañadas, 2012: 154)

Sedeño maintains that as a result of the cross between audiovisual media and popular music, "the music video clip is a hybrid audiovisual text, stemming from the interconnection or the convergence of a series of technological, cultural and social tendencies encompassing popular music" (Sedeño, 2010: 3). Roig and San Cornelio (2015:51) reaffirm the dual nature of video clips, as well as changing throughout its history after having been converted "into one of the main fields of experimentation" as well as for fans and other collectives.

As Jones has highlighted (2005) the research on the format was abundant from the eighties; it later lost its importance in the nineties. The interest for music videos made a come back at the beginning of the century along with the fame for referential video-creators' work in the audiovisual medium. We will highlight the studies of Vernallis (2013), Beebe and Middleton (2007), Cook (2000), Peverini (2002) or Austerlitz (2008) at an international level and Sedeño (2008), Selva (2014) or Viñuela (2008) in national research.

Concerning the development of their research, Sedeño *et al.* (2016: 335-336) indicate that "the video clip has been the subject of numerous analytical approaches aiming to explain its transition from the television medium to digital production means and Internet distribution." Even if the formal analysis of video clips does not seem to be on the agenda as a matter of more significant interest in communications academic research, it deserves attention from the moment in which its distribution and consumption context changed. The rankings of the most played videos on platforms such as YouTube are filled with video clips, demonstrating that it is no longer a minor format in audiovisual production. Video clips play a leading role on the Internet, subsequently justifying their study as a format of encounter and exchange for the new communication paradigms.

As a discourse of the representative fragmentation of post-modernity (Rodríguez-López, 2016), the study of the discourse speed in video clips could not be addressed on a precise scale concerning the discourse fragmentation. Pedrosa González states (2016: 449) "since it deals with a misleading fact that does not determine those parts of the music video in which discontinuity and the segmentation of itself can be evidenced." However, as in television advertisements, the fragmentation would not only be a stylistic feature, but also a means to concentrate all the possible information in an insufficient amount of time (Rodríguez-López, 2016: 22).

We consider, and this is the hypothesis that we have maintained in this work that video clips update some common editing practices, which questions the formal freedom that its language implies. Thus allowing for the identification of some evidence that highlights grammar of the video clip. We think that the shot durations are determined by the type of frame or camera movement, as such we can outline an attempt at modeling and normalizing video clip language.

Nevertheless, searching for a categorization or modeling of stylistic resources is a difficult objective to achieve for a research paper, which is why we have chosen to carry out a study. We have decided to analy,ze production modeling and the editing of one piece, The next step, which we will not address here, would be to contrast this categorization of stylistic devices with other practices to make these characteristics applicable or not. This research has an exploratory purpose within a very complicated area of classification. It prioritizes language and technique analysis from a formal and denotative perspective rather than the analysis of the connotative feelings that are a result of the denotation of the editing.

2. Methodology

Taking into consideration that video clips have a large variety of formal options, they are filmed and edited with a more artistic intent, while putting aside the functionality of the use of the image. Moreover, narrativity is not an objective. This variety of options and apparent lack of grammar applied to the image explain the complexity of the academic study and the frustrated attempts at categorization. Sedeño states (2008: 135) that video clips are categorized by "their tendency to frustrate any attempt at categorization."

Tarín Cañadas (2013: 9) admits the complexity of analyzing a video clip as it is an audiovisual format that is susceptible to change "and the hybridism of media forms," because "it is made as an audiovisual work in itself," even though its main drive is advertising. Its richness also lies in its dual capacity to reach the audience: "persuasively due to its spectacular nature; and/or through a narrative that is told through a music piece" (Tarín Cañadas, 2013: 9).

The same consideration of the format as a postmodernity paradigm (Rodríguez-López, 2016) paradoxically distances us from a modeling which allows for a definition, at least from a formal standpoint or from the application of precise stylistic resources. In any case, Fandos (1993: 95) states that the music clip formed a particular "aesthetic" with its patterns, as well as "unwritten agreements" that would eventually describe its more common practices. Since we are focusing on the practice of formal options, our research has been constructed upon an audiovisual discourse analysis and within it, a textual analysis.

We will carry out a textual analysis according to the definition of the methodology by Casetti and Di Chio (1991: 33). For which, we have firstly deconstructed the pieces presented in the selected music video *(I Took a Pill in Ibiza Seeb Remix Explicit)* then recomposed them and found out the principles of construction and function. From this approach, it can be said that textual analysis presents itself as both broad and elusive for this study: video editing and duration of the shot. Our focus urges us to analyze the discourse beyond examining the story or considering the narrative aspects.

Peverini (2002: 69-70) affirms that individualizing the video clip staging from a discursive perspective is an interesting way of analyzing the format. Differentiating the discursive analysis (and therefore, informative, he adds) would also allow us to understand its narrative organization better, as well as clarify the dissemination of some stereotypes about the construction of this type of text. In addition, he states that many video clips are not made with the lack of or a weak narrative, fragmenting the staging ((Peverini, 2002: 70), he subsequently confirms the validity of the discursive analysis.

Our analysis methodology does delve into narrative audiovisual references or does so only occasionally: the interest in this work refers to the formal, discursive and technical analysis of the production and editing, rather than the study of the relationship between story and discourse.

This research is based on the methodology and results obtained in previous work (Pérez Rufí and Rodríguez López, 2017) generated from the analysis of a sample of video clips representative of the context of contemporary production. Thus, we have used the billboard charts most sold singles in the United States during the week of April 9, 2016.

These music productions success is the result of the music industry's massive investment in their promotion and is also due to customers' appreciation and consumption of them. Customers acquire music content during a short period, given that the list is updated weekly and reflects the products most sold in the week previous to its publication. We also consider

that the video clips created for the North American music industry are the best reference for the most commercial and mainstream productions.

In the aforementioned research, the relationship between the duration of the audiovisual that is gathered in Table 1 was set out (column 2) in minutes: seconds: frames, number of shots, number of shots (column 3) and average duration of each shot (column 4), shown in seconds: frames. In that analysis, the traditional division of time codes in the television system PAL were noted, in which every second of the image in the video is made up of 25 frames. Concerning time codes and editing in Spain and Europe, PAL is still the reference, which is why these units of time and scale are maintained.

Table 1: Table with durations, shots, and averages of the most sold singles video clips on the Billboard charts (9/4/2016).

VIDEO	Duration	Number of shots	Average duration/ shot
Rihanna – Work (Explicit) ft. Drake	03:44:15	126	01:19
Lukas Graham – 7 Years (Official Music Video)	03:58:23	123	01:23
Justin Bieber – Love Yourself (Purpose – The Movement)	04:31:22	30	09:01
Flo Rida – My House (Official Video)	03:11:02	164	01:04
Twenty-One Pilots – Stressed Out (Official Video)	03:38:07	116	01:22
Meghan Trainor – No	03:42:03	235	00:23
G-Eazy x Bebe Rexha – Me, Myself & I	05:47:21	214	01:15
Zayn – Pillowtalk	03:26:09	119	01:18
DNCE – Cake by the Ocean	04:17:01	166	01:13
Mike Posner – I Took a Pill in Ibiza (Seeb Remix) (Explicit)	03:55:21	118	01:24
AVERAGE	04:01:20	141	01:18

Source: Own development by Pérez Rufí and Rodríguez-López (2017).

This work concludes that the average number of shots is 141 for each piece. We have observed, however, that five of the videos are between 116 and 126 shots., which is a very reduced range of variation if we consider that the possibilities in the sample are extensive (from 30 shots in Justin Beiber's clip to 235 in Meghan Trainor's). We could determine that even though the actual average is 141 shots, a video clip with around 120 shots is more frequent.

On this occasion, we will go one step further to analyze only one music video in-depth. The analysis of a paradigmatic case can meet the objectives of this research, for instance, Edmond (2012) commented on a paradigm shift as a result of the online distribution for OK Go's video clip. Other examples could conform with model case studies applied by Vernallis (2013) in Beyonce's and Lady Gaga's video "Video Phone" (Hype Williams); Tarín Cañadas (2012) carried out a discursive and narrative analysis of "Knives Out" by Radiohead (Michel Gondry); Roig and San Cornelio (2015) investigated the collective process of production for the video clip "Evolution of Get Lucky" by PV Nova.

Martínez Carazo (2006: 189) affirms that a case study "is a methodological strategy of scientific investigation, useful for generating results that could strengthen, expand and develop the existing theories or the emergence of new scientific paradigms," provided that the method is applied to an adequate research design and scientific rigor. We believe that the case study is a valid methodology for concluding the creation and construction of the music video.

We have chosen *I Took a Pill in Ibiza (Seeb Remix) (Explicit)* by Mike Posner as a representative video of North American music video production in 2016. Published on YouTube February 26, 2016, by July 10, 2017, it had reached 824,794,305 views, making it undoubtedly one of the most played videos on Google's video portal in 2016. It was directed by Jon Jon Augustavo, a prolific director whose company has made 53 clips between 2010 and 2017, according to The Internet Music Video Database (2017). The work was nominated for the Best Electronic Video in the MTV Music Awards (American edition) and the Award for Best Song (European version) and is available on YouTube (Posner, 2016).

We will consider the size of the frame in each of the shots, following the traditional European scale of frames, adapting Villafañe's classifications (2006) and Millerson (1991): Big Long Shot (BLS); Long Shot (LS); Full Shot (FS); American Shot (AS); Medium Long Shot (MLS); Medium Shot (MS); Close Medium Shot (CMS); Close-up (CU) and Big Close Up (BCU). We would like to indicate that we have included the Extreme Close Up in the same frame as Big Close Up. We have taken note of the changes in the case that the shot includes different frames, for example in the camera movement (traveling, zoom, digital movement), but we have chosen to indicate the size of the frame in which the shot finishes in the table of results.

Besides the different types of frames, we have added a category of analysis called "still image" (in table 2 it is indicated as "still"). The still image is a shot of a fixed image, usually generated by digital graphics: a shot in black, shot with lettering or a solid color shot or only lettering, that is to say, with graphic elements. We have accounted for the number of shots per each frame to determine the presence of each type of frame, its duration, and average percentage. We have made a note of the duration of each shot during the analysis. Hereafter dealing with the possibility of a frame change, limiting it to three possible options: camera movement (traveling) (in Table 2, "Trav"), optical zoom movement (in table 2, "zoom") or digital re-frame in the same shot (not represented in table 2).

Thirdly, we have observed the relationship between the duration of the shot and the length of the action represented. To identify whether it is normal, slow motion (in Table 2 "slow"), accelerated (in table 2, "Accel") or if, there are changes in acceleration throughout the same shot.

Fourthly, we have made a note of the types of transition between shots (not gathered in table 2, given that 100% are cut transitions). As a particular effect in change in the shot, we have made a note of those transitions in which cutting changes create a jump cut effect (or a continuity error due to maintaining the frame and the motifs between shots which are separated by a cut transition, not gathered in table 2).

3. Results and discussion

Firstly we have completed a table in which we have collected relevant data for each of the 118 shots concerning the type of frame, use of "still image," camera movement, acceleration and slow motion of the shot and the effect in the transition. We have not included the table in this publication due to its extensiveness, but we have elaborated another table based on it that summarizes the main contributions. In the table (table 2) we have represented the connection between the shots, the sum of total times of each shot and the average duration of each shot according to its frame.

We would like to reiterate the values of the total of the times and the average length of each shot in minutes: seconds: frames (m:s:f) or en seconds: frames (s:f).

TABLE 2: Table with the total number of shots according to each type and total duration and averages for each type of frame.

Mike Posner – I Took a Pill in Ibiza (Seeb Remix) (Explicit). Director: Jon Jon Augustavo (2016)													
Type of shot	BLS	LS	FS	AS	MLS	MS	CMS	CU	BCU	Still	Trav	Zoom	Slow	Accel
Total of shots	0	0	4	8	3	32	8	26	34	3	26	0	64	13
Total duration	0	0	9:18	18:12	11:04	1:13:01	16:24	43:21	53:16	7:07	1:15:24	0	02:05:15	24:10
Average duration/shot	0	0	2:10	2:07	3:18	2:07	2:03	1:17	1:14	2:10	2:23	0	1:24	1:21

Source: own development.

3.1. Previous stage to the analysis: the duration of the song and the video clip

Firstly, the length of the video clip does not coincide with the duration of the song, as is usual in the format. Thus, while the video clip lasts 03:56 (minutes: seconds), the song only continues until 03:17 (minutes: seconds). Unlike the conventional television channels (with linear programming and very controlled editing), YouTube does not limit the duration of audiovisual works, whereby they can be extended. Thus the length of the video clip does not have to coincide with the duration of the edited single. This freedom allows for the use of a resource which has been in disuse since the nineties: the start of the clip has a narrative introduction, employing cinematographic resources and locating the characters in a story.

The introduction lasts 39 seconds, during which there is a 4 second fixed shot with lettering indicating the name of the song and the musician before the song starts. In the short 30 second sequence that follows, the actor is shown in a public bathroom taking an ecstasy pill and being surprised by the effects that it induces. The surprise is mixed with confusion, which is represented by the subtitles in oriental languages that we suppose are unknown to the character. Besides the character's voice, a house song can be heard in the background, making it clear that he is in a nightclub, which is later confirmed. The song is by the same artist, Mike Posner *In The Arms Of A Stranger (Brian Kierulf Remix)*, a self-referencing exercise or promotional use of the clip for other contents.

Regarding the concept of the work, as the title of the song suggests, it narrates the experience of the performer after taking a pill in a nightclub in Ibiza. The state that the drug induces, from a critical point of view of drug consumption, is shown through his hallucination outlined in the sequence of shots in the music video. The alteration of his senses under the influence of drugs would not only explain the principal actor's characterization; a mask with dilated pupils, but also the accelerated editing of the shots. On occasion, the shots are alternated with changes in the acceleration of the replay; by editing jumps or constant camera movements.

Thus, the discourse intends to formally represent the character's interior state in time with the lyrics of the song. The music video, on the whole, does not have to relate to the lyrics of the song, but it is the case in this song. This cohesion between form and content explains to a great extent the choice of many resources related to the discourse, or to be more precise with the production and editing of the video.

3.2 Average duration of the shots

The average duration of the 118 shots that are developed in the 3 minutes 56 seconds of the video clip (really 3:55:21, not including 4 frames which would complete the 3:56 minute) would be 1:24, close to 2 seconds in duration. As in previous tables, we have expressed the codes in seconds and frames (s:f). Thus we have a very low average duration which would

speed up the change in shot enormously and the consequent impression of rhythm. In any case, this average value is very questionable and should not urge us to think that all the shots have the same duration.

On the contrary, there is a slow-motion Medium Shot with traveling (number 13) with a duration of 9:17, and a sequence made up of shots that do not reach 10 frames; in particular the shortest shot is a Big Close Up of 7 frames (shot 45). Of the 118 shots that make up the video clip, 24 (which is 20.3%) do not last a second. These shots are the numbers 30, 31, 32, 33, 38, 39, 40, 41, 44, 45, 77, 85, 86, 89, 90, 92, 103, 104, 105, 107, 108, 110, 113 y 115.

We have observed that even if one of the apparent norms of the video clip is the lack of standards, the shorter shots are grouped to create an impression of a complete sequence at a faster pace, thus achieving a coherence within the rhythm, which coincides with the chorus of the song. The rest of the shots of 14-15 frames are grouped in about 4 sequences at a faster pace, with up to 4 successive shots of between 13-15 frames, except shot 77, a one-off with a duration of 19 frames. The shorter length shots move on a scale of frames between a Medium Shot and Big Close Up, coinciding with the most significant percentage of frames present. We would also like to highlight that the shorter length shots are concentrated in the last part of the clip, especially between shots 85 and 115. This way the editing obtains a structure based on a progression in the duration of the shot, increasingly less, resulting in an increase in rhythm during the succession of the shots. After the "bombardment" of shots between shots 103 and 115 (except the "long" shot 114) (Traveling American Slow-Motion Shot), the last three shots break the harmony with shots of more than 3 or 5 seconds. The video terminates with the director's name in a still image in black for around more than 2 seconds, which we have accounted for in the total as part of the clip.

The editing tends to increasingly shorten the times in the shots and increase at a climax in the final seconds, stopping abruptly with the more extended shots heralding the conclusion of the work. The brevity in the shots can be explained from the moment in which the video clip, very often, makes use of the repetition of the shots and frames. Once the spectator has already decoded and previously interpreted the shots and their frames and the discourse can limit the exhibition of each one of the shots even more if it proposes the repetition of these and their motifs.

Previous research about the duration of the shot has highlighted the construction of sequence and of the internal message units or the time values usually assigned for the period of the shots in the sequence editing (Millerson, 2001; Sánchez, 1996). Additionally, different experiments account for the threshold of visual and audio perception.

3.3 The frequency of the frames and relationship to the duration of the shot.

The most frequent types of frames are close shots. The most frequent shots are the Big Close-Ups (28.8%), Medium Shots (27.1%) and Close-ups (22%). If we add the 8 Close Medium Shots (6.7%), we would have 84% of the shots (100 of 118) attaining short frames with very little variety in the scale of the shots. Only 15 shots (12.7%) exceed the Medium Shot with frames that go from Medium Long Shot to Full Shot and a complete absence of the superior frames.

It is eminently television production and the frames thus occupy the screen with the aim to fill it allowing us to focus our attention on the characters, representing their possible emotions and actions rather than the description of the environment or in the contextualization of the movement which would allow for wider shots. We do not need wide shots to understand that the principal actor in the video clip is in a nightclub; on the contrary, the interest is in his experience of consuming drugs, even if the mask covers his face and permanently shows the same expression.

In any case, the shots that will allow for a description of the spatial context and the rest of the customers in the entertainment venue are Full Shots and Medium Long Shots, used to create a representation of the environment in a space that we perceive to be quite small. The combination of different resources in the staging, such as the use of close shots, dim brightness; colored and sometimes based on strobe lights, besides the accumulation of characters/bodies in close contact with each other creates an impression of claustrophobia and confinement. The ingestion of the hallucinogenic pill thus confines the protagonist in a dark interior space, which can be interpreted as an external representation of his internal experience.

We do not know the total audience that this video clip has been able to amass in its different airings on television, but we do know that more than 824 million YouTube users watched the clip on the Google video content platform. The video relied on multiplatform distribution both on television and online using platforms such as YouTube. If the Internet and YouTube were the preferred distribution mediums of this clip, we could deduce that it has been promoted due to its use of close shots. These shots make the viewing suitable for the conditions imposed by the medium, where the objective in the most extreme case such as conventional television would be to, "fill the screen."

As a multiplatform brand, YouTube users, consume its contents on increasingly wider screens, but also on mobile devices and laptops with small screens on which it is convenient to fill the frames. Opting for the close shots in *I Took a Pill in Ibiza,* guarantees the audiences' attention and creates tension generated by close shots and avoids the use of the wider frames, which are consequently riskier.

If we are to address the average duration of each type of frame, we would be surprised to find that there are no substantial variations between them. It is classic direction, consistent with the principles of the IMR (Institutional Mode of Representation) (Burch, 2006). The principles were later inherited by television, the wider frames usually require a longer duration, and greater development, to allow the spectator to explore the full frame (Pérez Rufí, 2009: 108-109).

Simultaneously, the shorter frames were explored and performed more quickly, which would allow for the possible reduction in the duration of the shot. In any case, we would like to qualify that the attention and the permanence of the shot on the screen are determined by many factors, not only by the size of the frame, but also, in a very special way, by the content shown in the frame, the action represented or by the tension caused by the dialogue, the music or any other resource. The video clip analyzed presents quite similar values in its duration. Thus, the average duration of the Full Shots is 2:10, the American Shot 2:07 and the Medium Long Shot 3:18, codes that are very close to the average inferior of 2 seconds which we have highlighted. The Medium Shots coincide in average duration with the American Shots (2:07). Since the duration of the rest of the close shots is slightly inferior, referring to durations of between 15-20 frames less: the average of the Close Medium Shots is 2:03, Close-ups 1:17 and Big Close Ups 1:14.

The interpretation that we have made of this data cannot be substantial. We could assess these averages as similar and not very significant, as a result, we would not identify a clear code that implies a longer duration of the more substantial frames and a shorter duration of the short ones. However, we could also accentuate the value of the small nuances and differences, not only of seconds but also frames, to reinforce the idea that indeed there is a scale of duration in the shots equal to the size of the frame.

"Full Shots" last on average 2:10, while the Close Ups decrease to 1:17 and the Big Close Ups are reduced even further by 3 more frames at 1:14. Somehow, still, with adequate precaution, we could confirm that in the video clip analyzed there is something of a norm tied to a more classic code that links durations with types of frames.

3.4 Average duration of wider frames

The next ítem is to comment on each type of frame, given the variety of the nuances that are introduced concerning the average durations. As previously mentioned, the Extreme Long Shots and Long Shots (LS) are absent in the analyzed work. Thus it does not have a type of frame that is functional in describing environments, the creation of spectacular takes from unusual points of view for the spectator (as seen from aerial shots) or the presentation of crowds or big open spaces. As aforementioned, the permanent location of the action in interiorspaces with dim brightness "calls for" the use of other shorter frames.

There are very few Full Shots in the video clip, only 4 (3.3% of the total shots), besides being edited in continuation (shots 26, 27, 28 and 30). Their duration (with an average of 2:10) is varied, going from 5:10 in shot 28 (it is the third-longest shot in the piece) to the 14 frames of the sequence of 4 edited shots in continuity lasting 14 frames (15 in the case of shot 33). The other 2 shots are around the average of the average duration of all the shots, 1:18 (shot 26) and 1:23 (shot 27).

These values are so varied in a sample with so few Full Shots that it does not allow us to generalize nor draw conclusions contrasted enough, but at least it does lead us to the notion that there is not a determined pattern regarding the duration of "Full Shots."

The number of American Shots increases to 8, with an average duration of 2:07. These types of shots appear dispersed in all of the shot and is not edited in continuity, as it is preceded or followed by Medium Shots or Big Close-Ups. The change from wide shots to close shots increases the speed of the discourse due to the increase in the tension that it creates, having an inverse effect, the deceleration, in the transition from close shots to wider shots (Pérez Rufí, 2009: 110).

Thus, even if the difference between shots is not extreme, the acceleration and deceleration of the speed are played with to maintain the spectators' attention. The durations becomes more varied, between 6:07 of shot 75 (the second longest in the video clip) until the 14 and 15 frames of shots 89 and 92. The rest of the American Shots do not follow these central tendencies, since they alternate the 4:04 (shot 14), 2:23 (shot 64), 1:15 (shot 35) or 1:04 (shots 73 and 106). The function of the American Shot is similar to the "Full Shot" since it is more frequent and more similar to the shorter shots.

This variety in the duration of the American Shot could be interpreted as a way of avoiding repetition in the duration of the shots and thus creating a monotonous rhythm. This kind of pace would also have been the result of the resource of a cut coinciding with the rhythmic beat of the percussion of the musical theme, so usual in clips in the eighties (editing called cut to the beat). Liao et al (2015: 1-2) broaden this feeling of cut to the beat as the cut on any significant note and the synchronization between video and music based on the rhythm of the music.

With only three Medium Long Shots, the variety of the shots is so limited that all of the conclusions would be biased. The shots in the frames (shot 3, 11, and 116) respectively last 5:07, 2:17 and 1:19, which explains the 3:18 of the average duration, the highest value of all the averages for this type of frame.

3.5. Average duration of the shortest frames.

The Medium Shots are the second most frequent after the Big Close-Ups, present on 32 occasions and creating 27.1% of the total shots of the video analyzed. With an average duration of 2:07, we have found, however an enormous variety of

durations, thus making it difficult to reach conclusions that relate the frame to the duration. The longest shot of the work, as previously commented, is a Medium Shot (shot 13) with a length of 9:17, in slow motion and with traveling.

Other durations superior to the average were found in shot 18 (5:20), 51 (4:08). 67 (3:12) and 117 (5:08). The rest varied between a second and two seconds, since, as aforementioned, between shots 38 and 41 there are four Medium Shots in slow motion with cut editing that creates a jump cut. It involves the sequence that we have already commented on of plans of very short duration that are edited in succession to créate an effect of accelerated rhythm, but also an editing jump between shots. The repetition of the frames and similar motifs in four consecutive shots allows for the correct exploration of the image and creates a rhythmic unit within the piece.

We have highlighted within the Medium Shot those that do not exceed or do not reach the average duration. However, we must remark that at least 23 of the 32 Medium Shots last between 1 and 2 seconds, which both explains the average duration of Medium Shots and the average of all the shots in the video clip which as mentioned, are around 2 seconds. The Close Medium Shot has an average duration of 2:03, and appears 8 times in the entire discourse. In the same way that this type of frame provides a size of the character between Medium Shot and Close up. The average of the duration would also be the average of the Medium Shot (2:07) and the Close Up (1:17), which is framed between the supposed scale of frames and durations that we have already highlighted. The 8 Close Medium Shots of the work (6.7% in total) vary in duration between one second and 4 seconds; we have not detected more common tendencies and values.

The Close-Ups make up 26% of the total shots of the piece (22 shots), and some frames slightly reduce the average of the Medium Shots and the Close Medium Shots, thereby confirming the common practice of cutting the time of the shorter shots. The difference in duration is overwhelming but, in any case, the most extended shots do not go over 4:23. The shortest barely reached 7 frames and, like in the Medium Shot, the most frequent values oscillate between a second and 2 seconds, with some bursts of shots of 14-15 frames.

In line with the most classic audiovisual grammar, the Close Up allows the viewer to focus their attention on the description of the character's emotion, as aforementioned with regards to close shots. It is the same in the case of Big Close-Ups (and Extreme Close-Ups), the most frequent of the discourse with 34 appearances (28.8% of the shot total). The average is inferior to the superior shot on the scale, 1:14 and, in this case, there is not a remarkable difference between the Big Close Ups of longer duration and shorter duration, given that the shortest last 15 frames and the most extended 2:22. We have found a higher coherence in the Big Close-Ups, which are linked to shorter durations.

3.6. Duration of the still images

We have noted that the three still images ("still") with graphic elements (inscription) that have a duration of 4:03 and 2:18, is sufficient duration to be able to read the words shown. Besides being shot in black with a length of 11 frames, acting as a separator in the conclusion of the video. This type of shot is purely functional, serving as the transmission of textual information and acting as an introduction and closing of the piece.

3.7. The average duration of the shots and movement of the camera.

We have accounted for 27 shots in which camera movement is applied (22.8% of the total), of which 26 are travelings or physical camera movements, only one shot zooms and there are apparently no re-framing movements carried out digitally. Thus a more traditional camera movement is imposed on this video clip avoiding resources associated with television in previous decades such as zoom.

Concerning the duration of these shots, in this case, the idea is that traveling commands longer shots, given that the average duration is 2:23. Editing these types of shots in the music video reclaims its disruptive nature and breaks with the conventions of the IMR. We would like to highlight, in any case, the idea that the most extended shots of the piece (with a duration of 9:17, 6:07 or 5:07) are traveling shots, a fact that could reaffirm the idea that traveling is associated with a longer duration.

3.8. Other effects of editing: changes in acceleration and transitions

Playing with acceleration and deceleration within the same shot was a common resource in video clips in the nineties, which later fell into disuse due to its overexploitation. Slow motion shots, which make up 54.2% of the total here, "poeticize" the results, in the sense that it loses the relation to normal play (coincidentally with the actual length and the action represented). Thus creating an unreal environment marked by the softness in the actions being carried out. The average duration of the shots in slow motion is also short (1:24), of which the actions are deconstructed even further to the point of fragmenting their development in time. Compared to the high incidence of the slow-motion shot, the most accelerated shot superior to the normal one appears in only 13 shots (11% in total), consequently it is not abused as a much more aggressive resource than slow motion.

As previously mentioned, all the transitions are cuts, so that the change of shot is more energetic and harder than other forms of transition. This intensity in the cut is exaggerated in those shots where the frames are maintained after the cut, creating a jump in the editing. In this piece, it occurs on seven occasions, generally in short consecutive shots (14-15 frames), which allows for the respectful creation of a rhythm and the correct exploration of frames. Even though this is an

editing resource which has been overexploited in clips in the last two decades and has lost its freshness, it maintains its effectiveness in contemporary video clips.

4. Conclusions

The conclusions which have been made in our analysis are biased and relative to the subject work of our analysis; it would not be advisable to extrapolate the results to the construction of all video clips. However, a detailed study of only one work allows us to contrast some of the ideas a priori attributed to the music video regarding production and editing.

Thus, the association of the music video with the idea that the succession of shots with a short duration is maintained, as shown in the average length of the total shots, as well as the average duration of the type of frame. The very principle of a more classic audiovisual language that links bigger shots to longer durations cannot be ultimately confirmed in the clip analyzed. Since we have discovered that there is a scale of durations parallel to the frames, such that while addressing the averages, the shortest shots will have a quicker development in time, scarcely some frames less. This conclusion reinforces the notion that the shortest frames do not require a longer duration, a reason why the editors have often opted for shortening their development in time, reaching an extreme in a format like a video clip that is supposedly open to formal transgression.

Even if we have not carried out an analysis of the narration nor the connotative effects of the editing choices, we can observe that the character's real-life experience is conditioned by the ingestion of hallucinogenic substances. This situation steers a selection of shots that prioritizes the description of the principal actor and his emotions over the description of the environment and the development of the actions. His state would explain the preference for the short frames, and also other resources such as the change in acceleration in the replay of the shots or jumps in the editing, due to the distorted view of the character's "reality." The video clip allows for these types of editing resources without the need to represent the story.

The sum of very short shots with short frames, close to the character, creates a double fragmentation in the representation of the scenes. On the one hand, the frame is fragmented upon resorting to close shots (between Medium Shots and Big Close-Ups for the most part); on the other hand, time is fragmented based on a short development in each shot. The fragmentation is thus converted into a defining characteristic of the music video, a conclusion that we could extend to the format as a whole.

We can conclude that we can not "measure" the level of fragmentation given the enormous variety of possibilities that the video offers, as we can see in the disparity in the duration of the shots. We can envisage, in any case, some minimum levels of formality or discursive classicism that guarantees the transmission of a narrative, a message, and even a story. It would be the possible narrativity of the analyzed discourse that forces the following of a code of contrasted functionality as a classic language (IMR) or not. In any case, the duration of the shot is secondary to the effect of the editing, as our work can conclude. A broadening of this research would appeal to the contrast of the quantitative aspects that are provided in this work with other qualitative ones, to achieve an analysis of the connotative feelings as a result of the denotation of the editing.

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