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Camera Movements in Korean Music Videos

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Abstract

This thesis aims to examine the camera movements in the five most viewed Korean music videos on YouTube before the year 2024. Despite the high popularity of these videos, there is limited research on the effects of camera movements in them. This study fills this research gap by analyzing the camera movements and their impacts on these videos.

I conducted research on Korean music videos, with a primary focus on cataloging the camera techniques and analyzing their psychological effects. The study categorizes different movements and their speed variations, and the differences between individual videos and compares the videos. The study revealed the occurrence of the movements and the movement combinations in Korean music videos, and how certain sociological issues in South Korea are reflected in the use of camera movements by portraying the performers in different ways.

This thesis aims to shed light on the use of camera movements in Korean music videos. The study serves as a resource for researchers who wish to expand their understanding of the correlation between camera movements and their impact on cross-cultural music video productions. This study provides a foundation for future research and offers a guide to creating specific atmospheres in videos.

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OPINNÄYTETYÖ
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Tekijä
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Nimeke
Kameraliikkeet korealaisissa musiikkivideoissa

Tiivistelmä

Tässä opinnäytetyössä tutkitaan kameran liikkeiden merkitystä viidessä eniten katsotussa korealaisessa musiikkivideoissa YouTubessa ennen vuotta 2024. Vaikka korealaiset musiikkivideot ovatkin erittäin suosittuja, tutkimusta kameran liikkeiden vaikutuksista on vain vähän. Tämä tutkimus täyttää tämän tutkimusaukon tarkastelemalla kameran liikkeiden esiintymistä ja niiden vaikutuksia näissä videoissa.

Tutkimuksessa dokumentoidaan aikakoodit, jolloin kameraliikkeet esiintyvät musiikkivideoilla ja analysoidaan niiden psykologisia vaikutuksia. Opinnäytetyössä kiinnitetään huomiota eri liikkeiden kategorisointiin, niiden nopeuksiin, suuntiin ja niiden välisiin eroihin sekä vertailuun. Tutkimus paljasti liikkeiden esiintymistä ja liikeyhdistelmiä korealaisissa musiikkivideoissa ja kuinka sosiologiset ongelmat Etelä-Koreassa heijastuvat näiden kameraliikkeiden käyttöön.

Tämä opinnäytetyö tarjoaa ymmärrystä kameran liikkeiden hyödyntämisestä korealaisissa musiikkivideoissa ja luo pohjan tuleville tutkimuksille tällä alalla. Opinnäytetyö edesauttaa tutkimustiedon keruuta aihealueelta ja tarjoaa konkreettista tietoa kameran liikkeiden ja niiden vaikutusten suhteesta kulttuurien välisessä musiikkivideotuotannossa.

Kieli
englanti

Sivuja 60
Liitteet 5
Liitesivumäärä 12

Asiasanat
musiikkivideot, kuvaus, kulttuurienvälinen tutkimus

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1 Korean Popular Music

Korean popular music also referred to as K-pop is a genre of music originating from South Korea. According to Riina Rastas (2023), the K-pop genre utilizes a wide range of musical styles, including pop, rap, R&B, electronic music, and even rock. K-pop is known for features that make it stand out from the other genres in the music industry. The typical characteristics of the K-pop genre are the unique style of visualization, the fan culture, and the dance choreography. (Rastas 2023.)

The International Trade Administration writes that the South Korean entertainment industry is one of the largest entertainment industries in the world and aspires to be the number one media and entertainment exporter worldwide. International Trade Administration cited in the "IFPI Global Music Report 2021" that in December 2021, the total value of the Korean music market reached six billion dollars. This makes the Korean music industry the sixth largest in the whole world and the second largest in Asia. (International Trade Administration 2021.) The Statista Research Department conducted a survey on the popularity of K-pop, revealing that approximately 46 per cent of the respondents from 26 countries confirmed that K-pop was considered "very popular" in their countries. These survey findings demonstrate the appeal and the influence of K-pop outside South Korea. (Statista Research Department 2024.) This information shows that K-pop is widely exported to various countries while being considered very popular in almost half of the countries that participated in the survey. I believe it is important to recognize styles and the key elements that the K-pop genre utilizes because it is proven that this specific genre is getting the worldwide attention of media consumers.

Numerous studies have explored semiotics in individual K-pop videos. However, there is a noticeable lack of research into the role of camera movements in supporting these semiotics and creating unique atmospheres within the videos. The psychological impact of camera movements and their

reflection on sociological norms are still largely unexplored in the realm of K-pop video studies. While previous research has identified themes within individual videos, there is often deficient information comparing the reoccurring elements found in different works. This gap leaves unanswered questions about how the genre employs its common features across multiple videos. Further research into camerawork in multiple K-pop music videos could offer valuable insights into how these camera movements are utilized and contribute to the overall construction of the videos.

I will observe the five most frequently viewed K-pop videos published on YouTube before the calendar year 2024 and, analyze the presence and the absence of camera movements of each video, and identify trends. I chose to include data before the year 2024 to ensure that the analysis is accurate and provides recent data on K-pop music videos. I will investigate elements such as camera movements and techniques as well as the reasons why these techniques are used. I chose to observe Korean music videos because the Korean music video industry offers unique and useful techniques to analyze. It also allows studying a genre which has gained significant global attention. The recognition and adoption of the techniques that contribute to the popularity of Korean music videos hold great potential for music video producers and independent video creators. By acknowledging and adapting these techniques into their productions, creators can improve the quality, the appeal, and the global distribution of their music videos, increasing their chances of creating a video that becomes as widely recognized as K-pop videos.

2 Terminology and History of K-Pop

2.1 Mood and Tone

Tone and mood are important terms when it comes to analyzing media content. Michael Arking (2024) says in his article that understanding the significance of

mood and tone in video content creation is vital to engaging the audience. Mood and tone play an important role in video production. Arking defines the concept of mood as the emotional atmosphere that the content conveys to the audience. Tone refers to the way the content is shown. It aims to engage with the audience. The mood is a feeling the audience experiences while observing the material. It refers to the emotional response from the audience, while the tone concerns the style and the attitude conveyed by the content to engage with the audience. (Arking 2024.) Film District Dubai (2022) states on its website that although the terms mood and tone have similar definitions, they hold distinct meanings when it comes to creating visual content. Mood refers to the overall emotional atmosphere experienced by the viewer throughout the film, which may shift from scene to scene. Conversely, tone reflects the producer's perspective on the subject matter and can influence the viewer's perception of the visual production. (Film District Dubai 2022.)

Film researchers Kevin Kennedy and Robert E. Mercer (2002) state in their article that de-saturation can be used to introduce the scene to the audience into the scene and high saturation can make the audience feel like an outside observer. According to Kennedy and Mercer, these are techniques that are often used while trying to create a specific mood. Cinematography can be used to give an insight into the mental state of the presented character. Kennedy and Mercer state that camera techniques are visual representations of psychological mental states. The conclusions that Kennedy and Robert discuss in their research add weight to the argument that camera techniques are an important factor in creating the mood in a video. (Kennedy & Mercer 2002, 2.)

2.2 Emotional Response to Seeing Movement

Theo van Leeuwen (2021) says in his research that movement and the direction of the movement evoke different emotions in their viewers. Moving upwards involves energy and effort, and moving downwards decreases the effort leaving the feel of relaxation. Horizontal movement from left to right evokes the feeling

of goal-directedness or future orientation, while movement from right to left evokes opposite feelings. Van Leeuwen claims that Western writing style and music reading have affected the perception of left-to-right movement. (van Leeuwen 2021.)

Van Leeuwen (2021) says that the interpretation of velocity also comes from the physical experience of culture. Slow movement is often associated with sad events, funerals, or solemn processions, for instance. However, slow movement can also be associated with pleasure and relaxation. Fast movement, on the other hand, is often associated with energy or confusion. A certain movement can make something appear bigger or smaller, which can create different emotions and moods. Bigger movement creates an illusion of a bigger object, whereas smaller movement creates an impression of a smaller object. (van Leeuwen 2021.)

According to van Leeuwen (2021), movements with the same direction, speed, and/or size create a force. A bigger force can express forceful movement, while a gentler force expresses belief and commitment. Movements can appear curved or angular, which affects their visual perception. Our cultural environment and nature emphasize curves, which affects how curves are usually seen. Curvy movements create a feeling of sensual connection, and the lack of curves creates an energetic disconnection. Sometimes movement can be unpredictable. This often occurs when the movement is going in a randomly selected direction. Twists, zigzags, and turnings, for example, can be used for practical reasons to avoid obstacles. These movements can also be used because they appear symbolic or aesthetically pleasing while dancing, for instance. Movement can be regular or irregular, periodically patterned, or rhythmically organized. These movements can be used to celebrate human spontaneity and unpredictability. (van Leeuwen 2021.)

2.3 Camera Movements

In the discussion of basic camera movements, a controversial issue is which camera movements should be defined as “the basic camera movements”. While some argue that the basic camera movements can be divided into six specific movements, others contend that there are more than ten basic ways to move a camera. Matt Moloney (2021) states in his article that camera movements have a huge impact on making high-level music video content. He says that the camera movements are essential for showing objects or surroundings in a certain way or creating artistic content. The use of the right camera movement can emphasize or show the specific elements in a music video. According to Moloney, the most important camera movements can be divided into six specific movements. These movements are called pan, tilt, roll, truck, pedestal, tracking¹, zoom in/out, and rack focus/focus pull. (Moloney 2021.)

However, Kyle Cassidy (2024) disagrees with the narrowed amount of basic camera movements in her article “Camera movement: 11 techniques you should master”. Cassidy argues that some camera movements were developed in the early stages of the history of film when cameras could move up, down, left, right, and tilt, pan, and zoom only using special equipment. (Cassidy 2024.) From my point of view, Cassidy’s theory of the primitive classification of basic camera movements is extremely useful because it sheds light on the difficult problem of deciding which techniques are relevant while observing camera techniques in Korean music videos. Cassidy proposes a modern classification of camera movements that categorizes basic camera movements into 11 specific categories. The classification proposed by Cassidy is shown in table 1.

¹ The camera follows the subject no matter the directions of the movement. (Moloney 2021).

| The name of the camera movement | The definition of the camera movement |
|---------------------------------|--|
| Pan | Moving the camera lens from left to right, or vice versa. The movement resembles turning a head from side to side. This shot is good for showing the surroundings. |
| Tilt | Moving the camera view up/down. This movement is great when the purpose of the movement is to show multiple elements in a short time. |
| Dolly | Moving towards or backward with the camera. Dolly can be used to manipulate the apparent depth of field. This movement can be used to show that something extremely important is happening. |
| Truck | Moving the camera left to right in straight lines without panning. The camera is often set inside a moving vehicle to film the view passing but this can also be done by hand. |
| Pedestal | Moving the camera up or down in straight lines without changing its vertical or horizontal axis. Pedestal is great, for example, when the view is building a connection between shown objects. |
| Zoom | This movement is not made with the camera but instead by using the lens. Zooming involves changing the focal length of the lens. |
| Handheld shooting | Moving quickly while the camera is held by the operator. Multiple movements can be combined while holding the camera. This makes the footage appear bouncy. |
| Floating cam or Stabilized shot | The camera is held by the operator but unlike handheld shooting, floating camera footage appears extremely smooth |
| Crane/jib | A crane enables the camera to move from low to high shooting positions. This motion allows to show things from a new perspective. |

Table 1. Camera Movements by Cassidy (Cassidy 2024).

As table 1 shows, camera movements are useful for creating artistic shots as well as for communicating with the viewer. The height, the stabilization, the direction, and the force of the movement can be used to manipulate the way the shot is seen. In addition, the way the camera is held can affect the interpretation of the content. Recognition of the camera movements helps the viewer understand the purposes and the aims of the different movements.

However, two of the camera movements mentioned by Moloney (2021) are not classified by Cassidy's system. Table 2 includes the camera movements that will be analyzed in my research to complete the analysis.

| The name of the camera movement | The definition of the camera movement |
|---------------------------------|---|
| Roll | The camera rotates over its side on its long axis, creating an interesting and engaging touch in the music video. Roll movement differs when shooting handheld, with a stabilizer, or with a crane. A stabilizer or crane provides smooth, crisp rolling motions. |
| Rack Focus/focus pull | The camera movement is made using the lens instead of the camera. The lens is adjusted so subjects pull in and out of sharp focus. |

Table 2. Camera movements by Moloney (2021).

Table 1 and table 2 show all the movements that I will use to define movements in Korean music videos. As table 2 shows, some movements are impossible to define using only Cassidy's 11 definitions. Cassidy's camera movements represent techniques that are expected to feature in all music videos that are analyzed. Moloney's advanced camera movements, that cannot be expressed through a combination of those 11 movements, I do not expect to show in all videos.

3 Introduction to the Korean Music Video Industry

3.1 Globalization

To gain an understanding of the modern Korean music video industry, I think it is essential to know its historical background and the factors that made it as popular as it has become. According to Bok-Rae Kim's (2015) research, the globalization of Korean culture is called the Korean Wave. The Korean wave is

also referred to as *Hallyu*. *Hallyu* is a phenomenon of Korean popular culture becoming popular outside South Korea. Kim says that this phenomenon started to spread in the late 1990s making Korean music, dramas, films, fashion, food, and beauty trends popular among younger people in China, Hong Kong, Taiwan, and Vietnam. According to Kim, the phenomenon began when Korean television dramas started to be exported outside South Korea. Soon after K-dramas started to gain popularity, Korean pop music started to become popular in the international markets. (Kim 2015, 154–158.)

Kim states that from the mid-1990s to the early 2000s, K-pop was mostly consumed via CDs and broadcasts. In the early 2000s, the Korean wave began to expand to North America, Europe, and other parts of Asia. Kim says social networks and smartphones gave K-pop a new way to be distributed worldwide. This led to social media platforms starting to spread the Korean wave around the world. In the mid-2000s, Korean idol groups played a significant role in the *Hallyu* phenomenon which led to the K-pop boom. (Kim 2015, 156–159.)

According to Korea.net, every year the number of *Hallyu*-related organizations increases by 7% and the number of members in them by 26%. The total number of members in *Hallyu*-related organizations in 2020 reached nearly 100 million members. Most of the organizations are K-pop fan clubs. BlackPink's and BTS's fan clubs have become a part of the spread of the Korean wave as more and more members are joining K-pop-related organizations. (Korean Culture and Information Service (KOCIS).) I think the success of the Korean wave shows the importance of recognizing the trends when aiming to make globally successful content on social media platforms.

3.2 K-pop Videos on YouTube

The video-sharing platform YouTube established in February 2005 has become a common place for people to find music videos nowadays. However, YouTube has not always been the place where music producers wanted their music to be

published. Mingyu Oh and Hyo-Jung Lee state in their journal that in the early years of YouTube, the revenue from producing online media content was far lower than on the other media platforms and CD sales. Media distribution was free on YouTube, but it did not make much profit. This resulted in Japanese and American music distributors avoiding using YouTube due to its difficulties in making a profit for the music producers. According to Oh and Lee, this created a niche market for the Korean music industry on YouTube. In December 2011 YouTube created its music category for K-pop. The K-pop category was the first music category dedicated to music from only certain countries on YouTube. (Oh & Lee 2013, 34.) The new category on YouTube illustrates the influence K-pop music videos had, that other music video productions from different countries lacked.

The consumption of videos including music videos from YouTube has become a normal or even daily activity for individual media consumers. An article on the website KoreanTechToday (2022) reported data from Mobile Index which reveals that YouTube has become a significant part of the daily lives of media consumers in Korea, with approximately 80 per cent of the population of Korea actively using the platform. In September 2022, the number of YouTube users in South Korea reached 41.8 million, which is equivalent to 81 per cent of the country's population of about 51.63 million people. The total usage time of YouTube during that month was 1,380,573,200 hours, resulting in an average individual user spending approximately 32.9 hours in a month watching YouTube videos. (qtd. in KoreaTechToday 2022) The statistics presented on Statista.com show that the top 5 most popular YouTube channels in South Korea as of December 2023 are all channels that post K-pop videos. (Jobst 2023.) These statistics illustrate the significant part that YouTube and music videos play in the daily life of a normal media consumer in South Korea.

3.3 Industrial Models

To fully comprehend the usage of camera movements in K-pop music videos, it is important to understand the industrial models and standards they are based on. It is especially important to understand the industrial models when analyzing the reasons behind each camera movement. When analyzing music videos from different cultures, it is important to recognize the cultural norms and expectations that might influence how some elements are used in the video. Jung and Li (2014) state in their journal that the K-pop industry usually utilizes its own filming, editing, and casting strategies in their production to make the videos successful in the global market. Jung and Li say that globally successful Korean bands have three features: many idols with versatile talents, physically attractive idols, and the ability to coordinate singing and dancing. Because global markets aim to make a profit, K-pop group members are often chosen to appeal to Asian and Western female fans. Jung and Li also state that K-pop songs are often produced in collaboration with composers, choreographers, and songwriters around the world to make the K-pop industry expand even more due to its mix of different cultures and appearances. (Jung & Li 2014, 1–5)

Understanding the elements of K-pop videos can be challenging without recognizing the importance of beauty standards in Korean culture. Wendy Wang (2024) states in her article, that Korean beauty standards have reached the highest level of popularity over the past years, taking over Western beauty standards. The current attractiveness and beauty standards in Korea are mostly defined by the K-pop bands and idols. The beauty standards in Korea differ from the beauty standards in Western countries. According to Wang, in Korea, the beauty standards for males are close to the beauty standards typical of females in Western countries. The K-pop industry emphasizes an ideal of a man who has a pretty figure, look feminine and cute, and appear androgynous. Wang mentions six Korean beauty standards for Korean artists. The six features are slim facial features, double eyelids, fair skin, dyed hair, an androgynous body, and fashionable outfits. (Wang 2024.)

However, Wang (2024) states that at the beginning of 2022, the K-pop industry started to emphasize fitness due to the influence of Western media. The influences of Western cultures only introduced fitness as a new beauty standard of K-pop but did not eliminate the importance of showing feminine features. This resulted in new standards of men looking muscular, while still wearing makeup and having feminine features. (Wang 2024.) My hypothesis is that these evolving visual standards may have an impact on the camera movements used in music videos as well as the reasons for using them. Kennedy and Mercer (2002) and van Leeuwen (2021) made important statements in their articles about how camera techniques and movements are visual representations that affect the way the target is seen by individuals. Therefore, we can assume it is crucial to know when such changes have occurred over time as it could potentially affect the way camera movements are used to capture different elements.

Wang (2024) says that there are four main beauty expectations for women artists in South Korea. These expectations are a small face, a pointy nose, plump lips, and straight eyebrows. Wang also mentions big eyes, a slim body, a V-shaped jaw, and a pale skin to be crucial features for Korean women who try to fit into the Korean beauty standards. The pale skin, the slim body, big eyes, and cuteness are common beauty expectations set for both men and women in the K-pop industry. (Wang 2024.)

According to Jung and Li (2014), some Korean pop artists are breaking the norms of the K-pop industry. Korean artist Park Jae-sang also known as PSY is considered not to fit the typical Korean idol standards. However, he has still managed to gain huge popularity through his music videos. (Jung & Li 2014.) My hypothesis is that recognizing beauty standards might become especially useful when analyzing Park's videos. Park is a great example of why it is important to recognize other techniques beyond the widely known visual standards for K-pop. Acknowledging other trends than the visual look of the artists is crucial for understanding the music video industry.

4 Methods

I will conduct research on Korean music videos, with a primary focus on cataloguing camera techniques. Additionally, the research seeks to find repeating movements and reasons behind them while considering the cultural differences that might affect their appearance. The data used for the analysis is sourced from YouTube. Kyle Cassidy's discourse on camera movements and Matt Moloney's take on music video movements are utilized to categorize the camera techniques when making the analysis. All observations are conducted exclusively on the official YouTube channels of the respective artists.

The camera movements change extremely quickly in Korean music videos so I will download each video from YouTube and create a timecode of the video using Adobe Premiere Pro which can separate timecodes from the movements present in the video. After marking the camera movements that appear in the video in the timeline, I will export the generated timecodes in EDL format and transfer them into Microsoft Excel which allows me to create tables straight from the timecodes marked in the file. The timecode is displayed in hours, minutes, seconds, and frames. As Excel does not directly support this format it is easier to calculate the overall times with the script written in Python. The data is presented in tables 5, 6, 7, 8, and 9 found in the appendices.

In my research, I will analyze pan and tilt in chapter five, truck and pedestal in chapter six, handheld movement, crane and stabilized shot in chapter seven, roll and rack focus in chapter eight, and dolly and zoom in chapter nine. Handheld movement, crane, and stabilized shot are grouped in the same chapter because the resources available for studying these techniques are limited. My research is based solely on music videos provided by the artists. According to my observations, cranes are often used even when the footage appears shaky. The way the camera is held cannot be determined by the shakiness of the footage, so I will not go into the details of camera handling. Instead, I will only analyze the movement as it appears to the viewer. The data

on the tables combines crane and stabilized shots as “stable”. The data only shows the camera movements, therefore, still camera or still camera’s positions and angles are not included in the research and cannot be found on the tables. The results will be analyzed in chapter ten where the data is shown by the percentages rounded up with 0.1% accuracy.

5 Pan and Tilt

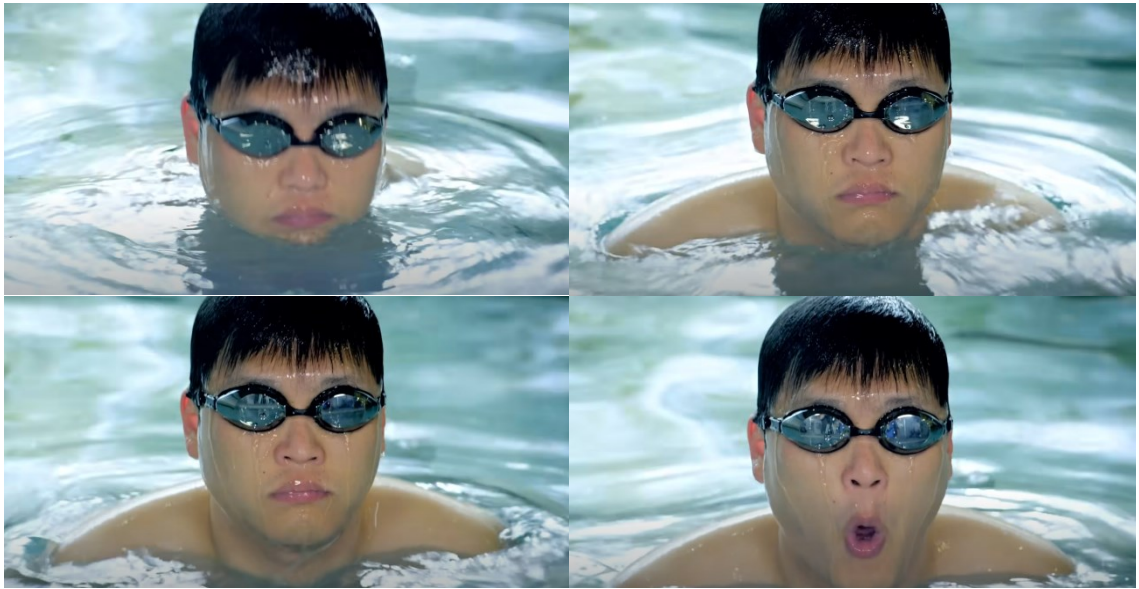
5.1 Creating a Comedic Tone in “Gangnam Style”

As the K-Pop Radar (2024) report, the “Gangnam Style” music video is the most viewed music video before the year 2024. (K-Pop Radar 2024). The camera movements utilized in the video are listed in appendix 1, table 5. The first movements mentioned in the table are tilt and pan which appear sparingly in the video. The tilt and pan movements are present for approximately 11 seconds of the footage. This implies that alone these movements appear for only approximately 5 per cent of the total time of 3 minutes and 40 seconds which is analyzed in the video. The limited use of the pan and tilt movements in the video indicates that they do not have a significant impact on the overall mood of “Gangnam Style”. Picture 1 shows the utilization of a pan shot that appears in the video.



Picture 1. Pan in “Gangnam Style” music video (officialpsy 2012).

Picture 1 depicts a well-known Korean comedian who is performing a humorous dance in a "Gangnam Style" music video. The camera pans towards the artist as he dances, which draws attention towards him. The dance and the comedian's distinctive outfit perform a comedic tone. According to Wenchao Li, Zhan Wang, Yun Wang, Di Weng, Liwenhan Xie, Siming Chen, Haidong Zhang, and Huamin (2023), it is generally not recommended to employ the panning movement to present a solitary target. Although this technique may occasionally be utilized to showcase a single item, it is not widely endorsed. However, if the aim is to visualize the boundaries, then a pan shot is a much more recommended technique. (Li et al. 2023, 1-15.) However, in his research, Nick Jakobi (1998) explains that pan movement can be utilized to track an object to minimize the risk of losing its view of it. (Jakobi 1998). In my analysis, I found that panning is not the most crucial camera movement in "Gangnam Style". Research conducted by Li et al. (2023), along with Jakobi's (1998) work, suggests that the pan movement in this video is not utilized to achieve a particular tone. Instead, it is utilized to focus on a single object on the screen. Similarly, tilts are also used in "Gangnam Style," as demonstrated in picture 2.



Picture 2. Tilt in the “Gangnam Style” music video (officialpsy 2012).

Picture 2 demonstrates how tilt is utilized in the “Gangnam Style” music video. By using tilt, the camera can follow the movement without altering the overall mood. However, both pan and tilt are employed in scenes where a comedic tone is present. In this particular scene PSY, the artist, emerges from beneath the pool's surface to sing, which creates a comical effect. The pan and tilt showcased in picture 1 and picture 2 emphasize the humorous acting while ensuring the actors remain at the center of the screen. Overall, the utilization of tilt and pan techniques highlights the comedic essence of the video.

5.2 Forceful Tilts and Pans in “DDU-DU DDU-DU”

BlackPink’s “DDU-DU DDU-DU” music video is the second viewed Korean music video on YouTube before the calendar year 2024. (K-Pop Radar 2024). Based on my research findings presented in appendix 2, table 6, it can be observed that the music video for “DDU-DU DDU-DU” incorporates a significant amount of pan and tilt movements. Specifically, the video features a total of 41 seconds of tilt and 34 seconds of pan, which accounts for approximately 19.4% and 16.1% of the video's total duration, respectively. The tilt and pan camera movements featured in “DDU-DU DDU-DU” are both energetic and dynamic,

adding a strong sense of motion to the video. Unlike "Gangnam Style," "DDU-DU DDU-DU" utilizes combinations of camera movements that create the impression of the performers engaging with the camera. Additionally, the video uses the combination of tilt and pan to continue the movement performed by the artists. The utilization of tilt is shown in picture 3.

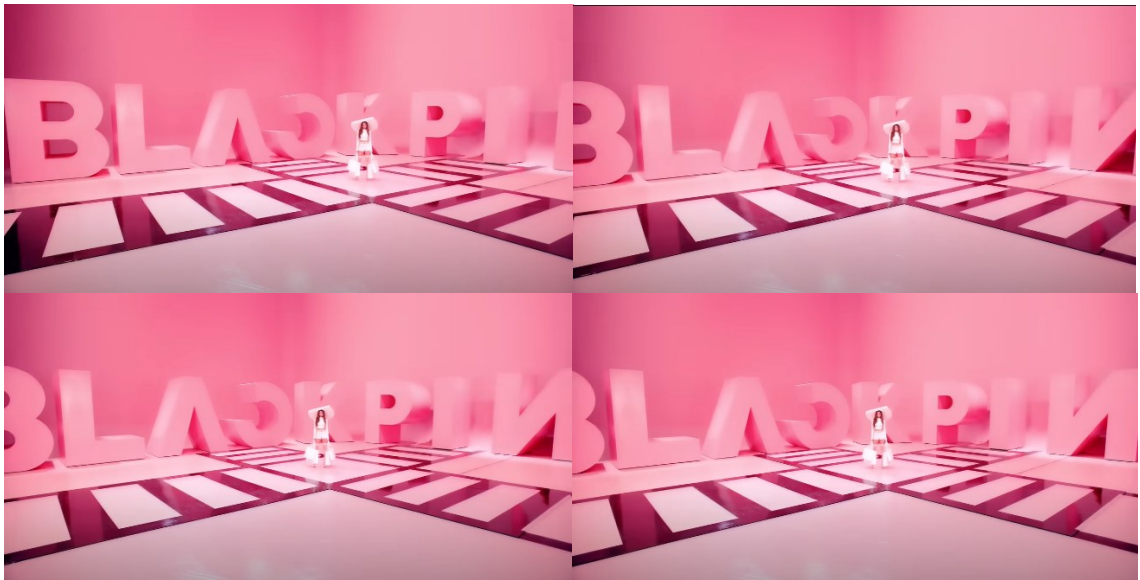


Picture 3. Tilt in "DDU-DU DDU-DU" music video (BLACKPINK 2018).

Picture 3 displays Lisa, the artist, leaping and extending her arm towards the ceiling, while the camera follows the upward motion of her hand. Although the movement of her hand ceases, the camera continues to tilt upwards. The continuation of the tilt highlights the van Leeuwen's (2021) idea of force, that is generated by the performer. As van Leeuwen (2021) says, this type of forceful movement serves to emphasize physical power, which could convey the physical powers of the artist in this case.

Research conducted by Heidi Isabel, Aurelia Maria Indri Rooselinda, Joe Harrianto, and Marisol Hernandez Tolosa (2022) analyses the use of semiotics in BlackPink's music video "DDU-DU DDU-DU". The findings of the research demonstrate that the music video serves to promote gender equality in South Korea by encouraging women to celebrate strength and independence. The study revealed that various objects and performances are employed within the

video to symbolize the sustainable development and achievements of women. (Isabel et al. 2022, 31–41.) I believe that tilt and pan camera movements present in the video are meaningful. They seem to create forceful and energetic movements by using the force created by the combination of the camera and the movement performed by the artist. The powerful movements highlight the semiotics mentioned in the research conducted by Isabel et al. (2022). The tilts and pans in "DDU-DU DDU-DU", therefore, can be utilized to emphasize female strength and empowerment. The pan movement utilized in "DDU-DU DDU-DU" is shown in picture 4.



Picture 4. Pan in "DDU-DU DDU-DU" music video (BLACKPINK 2018).

The pan movements in "DDU-DU DDU-DU" are often utilized to keep the performers in the center area of the screen and the observation. The panning movement presented in picture 4 shows, how the pan movement emphasizes the feminine ideology suggested by Isabel et al. (2022). The camera focuses on the female artist, while also displaying the scenarios or achievements of female artists in the background, in this case, the band's name. This panning camera movement appears to serve the purpose of demonstrating the size of the achievements of the women appearing in the video. Based on my research, it appears that recognizing the impact of camera movements in emphasizing various ideologies is crucial, especially when analyzing humorous and more

solemn music videos. Since different camera movements can convey distinct emotions, it is essential to recognize and communicate the intended mood through the use of the right movements.

5.3 Tilt and Pan in “Kill This Love”

According to K-Pop Radar's (2024) statistics, "Kill This Love" is third on the list of most viewed Korean music videos on YouTube before the year 2024. (K-Pop Radar 2024). My research shown in appendix 3, table 7, indicates that "Kill This Love" employs tilt and pan in a similar way as in " DDU-DU DDU-DU". However, tilt shows approximately for a total of 37 seconds or 18.6% and pan 38 seconds or 20% of the whole duration of 3 minutes and 9 seconds long video, making the movements important to analyze. Additionally, "Kill This Love" often appears to use the speed and the directions of these movements to create force. The music video employs various camera movements that interact with the performing artists, including tilts. Picture 5 portrays a tilt that interacts with the performers' actions in "Kill This Love."



Picture 5. Pan in the “Kill This Love” music video (BLACKPINK 2019).

Picture 5 portrays performers making a hand gesture that resembles the act of firing a gun. As they complete the motion, the camera tilts downwards, moving away from the expected direction of the movement which would be upward, based on the previous analysis of BlackPink's music videos. Contrary to Van Leeuwen's (2021) theory, the downward movement implies a decrease in effort. (van Leeuwen 2021). From my perspective, this decrease in effort suggests that this tilt is used to convey a sense of violence toward the viewer, as if the decrease of the effort suggests that the performers are shooting the viewer to death. Picture 6 showcases the utilization of pan movement in creating a similar powerful mood as the tilt.



Picture 6. Pan in “Kill This Love” music video (BLACKPINK 2019).

In picture 6, Rosé, the artist, is pointing toward the left side of the screen with a pointed gesture. The camera pans towards the direction of the gesture as if Rosé was in full control of its movement. After the pointing ends, Rosé directs her gesture upwards, and the camera stops panning to the left, trying to keep up with the artist's movements. This dynamic control over the camera movement showcases how the music video for "Kill This Love" appears to demonstrate controlling elements through its panning movements. From my perspective, the pans and tilts in “Kill This Love” convey a strong sense of dominance and authority towards the viewer, by breaking the fourth wall and

controlling the camera. The dominance created by the artists' interacting with the tilt and pan camera movements is so strong it feels to convey violence towards the viewer by shooting them and forcing them to turn in a specific direction. These findings are important because they open the door to the analysis of whether other music videos also use camera movements to convey similar force or violence in their videos.

5.4 Tilt and Pan in “Dynamite”

BTS boyband's music video “Dynamite” is the fourth most viewed music video on YouTube before the calendar year 2024. (K-Pop Radar 2024). As shown in my research information provided in table 8 in appendix 4, the use of tilt and pan is relatively low. Tilt was observed for only about 10 seconds or 4.7% and pan for 14 seconds or 6.1% during the total duration of 3 minutes 35 seconds analyzed in the video. The time tilt and pan occur in “Dynamite” matches the time the movements appear in “Gangnam Style”. As the data shows in table 3 the time of the movements appearing in the videos differed only by milliseconds. In addition, the utilization of pan and tilt compared to the other camera movements within the video are still relatively low. However, the video portrays multiple pans, where the area of the pan is wider than in previous videos. The utilization pan is presented in picture 7.



Picture 7. The widely moving pan in “Dynamite” (HYBE LABELS 2018).

Previous music videos have utilized pan and tilt movements to portray humoristic content and the power of femininity, leading to questions about whether the absence of such movements signifies other implications. Mary J. Ainslie's (2017) article discusses Korean soft masculinity and Malaysian masculinity in the *Hallyu* fandom. Ainslie suggests that nowadays, the traditional masculine image is being replaced by relationships grounded in friendship and love. Ainslie says that the new phenomenon of this "soft masculinity" demonstrates understanding and sensitivity towards women. Therefore, while men are presented as kind and non-threatening, it creates an image that women are friends rather than sexual objects to them. (Ainslie 2017, 611-613.)

The absence of creating force with the camera by following movements with tilt and pan while using high speed is in line with the idea of presenting men as non-threatening and kind. Pan showed in picture 7 is wider than the pan in BlackPink's videos. Nevertheless, the differential element between the force created in Blackpink's video and the force included in “Dynamite” is the location where the pan finishes. In contrast to the pan utilized in Blackpink's videos, the pan in “Dynamite” does not originate from the movements performed in the video or continue tracking the movements that are terminated on the video. The pan in “Dynamite” begins while the view is displaying the entire group in a

stable view. The pan starts by moving left and terminates when the performers are centered on the screen. This structure of the movement strips the scene of any force while establishing a non-threatening connection between the viewer and the artist. The utilization of pan and tilt in “Dynamite” shows the difference in how pan and tilt are used to achieve different outcomes in Korean music videos. The amount of force in the movement in K-pop music videos seems to be connected to the gender of the performers.

5.5 Tilt and Pan in “Boy With Luv”

In previous music videos the performing group has been represented by one gender. The fifth most popular K-pop music video of all time “Boy With Love” becomes extremely important in the analysis as this is the only music video in my analysis which has a female singer playing a part in their song and music video. The usage of pan and tilt in previous music videos creates an interesting question of how the music video that presents both female and male figures uses the camera movements to affect the mood and the tone. The use of tilt and pan techniques in “Boy with Love” and “Dynamite” share some similarities, but there are subtle differences in the way tilt is utilized in the former. Tilt is utilized for approximately 25 seconds, which accounts for 10.7% of the analyzed duration, while pan is showing for 9 seconds, or 3.9%, excluding the introduction that does not feature music presentation.

Based on the data presented in table 8 in appendix 5 of my research, tilt is occasionally utilized throughout the video and does not seem to differ significantly after the introduction of a female performer. On the other hand, pan appears less frequently when only male performers are shown and increases after the female artist's first appearance. Although my research shows evidence of differences in pan movement, the total time of pan appearing is still relatively low. Therefore, it cannot be argued that these movements significantly affect the overall tone the video is trying to convey. While the timecode demonstrates

the change in pan, further investigation of other movements is necessary to determine whether the changes in movement are due to the introduction of a female performer.

6 Truck and Pedestal

6.1 Truck and Pedestal in “Gangnam Style”

Based on my research shown in appendix 1, table 5, the truck movement adds up to around 40 seconds or 18.2% of the video, while the pedestal movement only lasts for 10 seconds or 4.1% in total. When analyzing these movements alongside tilt and pan, it appears that the camera's position is moved more in "Gangnam Style", rather than adjusting the lens direction. Typically, the truck movement is used together with dollying to track performers on screen in a left or right direction. Picture 8 shows an example of this technique being utilized to follow two individuals on screen.

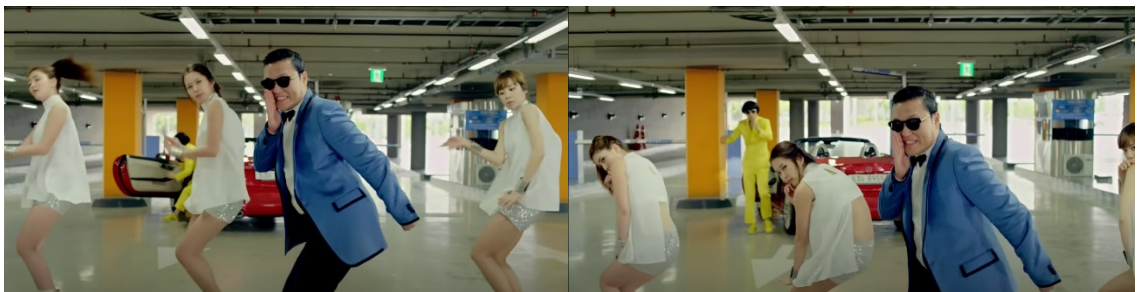


Picture 8. Truck movement in “Gangnam Style” music video (officialpsy 2012).

As shown in picture 8, the truck's direction shifts with each character's movement. As noted by Van Leeuwen (2021) the horizontal motion from left to right and right to left can evoke contrasting emotions. I believe that the truck presented in picture 8 represents a collision of opposites. Considering the previous theories on depicting femininity and masculinity in K-pop videos, a similar approach can be applied to PSY's comedic music video. However, it is crucial to acknowledge the humorous aspect of the movements portrayed in the video, particularly after analyzing the camera movements that were used to convey force and violence. The utilization of the pedestal's vertical movements in "Gangnam Style" is somewhat limited, with only a few scenes throughout the video. Interestingly, 50 per cent of the pedestals show performers rising from a seated position. Two examples of this type of pedestal can be seen in picture 9 and picture 10.



Picture 9. Pedestal movement 1. in the "Gangnam Style" music video (officialpsy 2012).



Picture 10. Pedestal movement 2. in the "Gangnam Style" music video (officialpsy 2012).

Picture 9 shows a performer getting up from a subway seat, and picture 10 shows PSY dancing while the comedian in the background stands up from a car as the pedestal moves upward. As evidenced by pictures 9 and picture 10, the

pedestal is utilized to showcase both male and female performers without changing the movement. These observations highlight the utilization of the truck and pedestal in a K-pop music video that features both females and males performing the same action. This realization shows how some movements can be applied to both female and male performers.

6.2 Truck and Pedestal in “DDU-DU DDU-DU”

My research data presented in table 6 shows that in the music video for " DDU-DU DDU-DU," truck can be seen for approximately 21 seconds or 10 per cent, while pedestal is visible for a total of 15 seconds or 7.1%. After analyzing the video, I discovered an interesting way the video utilizes the movements. The horizontal and vertical movements of the truck and pedestal seemed to follow the gaze of the female performers. The picture below is showcasing the utilization of the pedestal in " DDU-DU DDU-DU ".



Picture 11. Pedestal in “DDU-DU DDU-DU” music video BLACKPINK, 2018.)

Picture 11 shows Jisoo, the artist, rising from the floor while the camera follows her gaze as it moves upward. According to Cassidy (2024), the movement of the camera pedestal can be utilized to connect the low and high views and

highlight certain objects. (Cassidy 2024). However, in the music video " DDU-DU DDU-DU du" both the pedestal and truck camera movements are set to track the artist's gaze. The truck camera movement in the video served a similar purpose to the pedestal. Picture 12 is demonstrating the use of truck camera movement in " DDU-DU DDU-DU " is shown below.



Picture 12. Truck in “DDU-DU DDU-DU” music video (BLACKPINK 2018).

Picture 12 demonstrates that truck camera movement and pedestal movement both utilize a technique of tracking the artist's gaze. Research indicates that truck movement is used more frequently than the pedestal, but the direction of movement differs. While the pedestal tends to move upwards, the truck moves in both left and right directions. The track changes direction systematically, which indicates that it does not significantly impact the mood conveyed by left and right movements. These findings are significant because they reveal how the gaze of the female characters is moving the camera in specific directions using truck and pedestal movements.

6.3 Truck and Pedestal in “Kill This Love”

The utilization of a truck and a pedestal in the "Kill This Love" music video is similar to the utilization in " DDU-DU DDU-DU ". The truck appears for

approximately 19 seconds or 10% and pedestal 21 seconds or 11.1%. The trucks in both videos often follow the gaze of the performers. However, the difference lies in the movements compared to the actions of the performers. In the "Kill This Love" music video, a pedestal is used to move up and down, as well as against the direction that the performers are pointing at. The use of the pedestal can be seen in picture 13.



Picture 13. Pedestal in "Kill This Love" music video (BLACKPINK 2019).

In picture 13, the performers are executing a dance move where their hand movements point horizontally and then downward. Given the previous camera movements seen in "DDU-DU DDU-DU," one might expect the pedestal to follow the gesture and move downwards as well. However, in this shot, the pedestal moves upwards instead. This surprising camera movement goes against the typical sequence of movements in the previous music video. I believe these camera movements are utilized to celebrate artists' disobedience. As van Leeuwen (2021) says, movements can be used to celebrate human spontaneity and unpredictability. (van Leeuwen 2021). My impression is that this unexpected movement creates a sense of instability for the viewer, emphasizing the video's attempt to control its audience.

6.4 Truck and Pedestal in “Dynamite”

“Dynamite” music video utilizes a pedestal and truck similar way that pan and tilt. If the movement occurs in the video, it is extremely slow and barely noticeable. Based on my findings, the truck was present in the video for approximately 5 seconds, which accounts for 2.3% of the total duration. Similarly, the pedestal was visible for 8 seconds, appearing 3.7% of the entire footage. These movements do not accrue by themselves, and they are combined with other movements like pan and dolly. Picture 14 shows the utilization of a pedestal combined with a dolly in “Dynamite”.



Picture 14. Pedestal in “Dynamite” music video (HYBE LABELS 2018).

Picture 14 demonstrates how the most pedestal movements are utilized in “Dynamite”. Dolly is combined with a slight movement of the pedestal going up making it difficult to even realize the camera is moving upwards vertically. The motion the artist is performing in the scene has already become familiar when analyzing tilt in “Kill this Love” in chapter “5.3 Tilt and Pan in “Kill This Love””. Unlike in BlackPink’s music videos, “Dynamite” does not seem to convey any force or violence towards the viewer by continuing moving the camera movement, after the artist ends the movement of their own. The camera’s reaction to this movement shows a clear difference when compared to the movements in “Kill this Love”, however it is important to remember the overall tone the video is trying to convey. The tone created by other elements and the acting does not seem to show any trace of the video trying to portray aggressive features which affects the way the camera reacts to these movements. The short overall time the movements appear in the video and the fact that truck and

pedestal do not appear by themselves at all shows that these specific camera movements are not important tools for creating tone in “Dynamite”. The absence and utilization of these movements are important to note because these findings show that the other movements in “Dynamite” are more important to create the tone of the video.

6.5 Truck and Pedestal in “Boy With Luv”

The pedestal is utilized in the same way in “Boy With Luv” that is shown in “Dynamite”. The time pedestal appears is longer, accounting for 10.7% of the footage. The slow and barely noticeable pedestal movement is combined with the dolly. Truck appears approximately 12.8% in analyzed part in “Boy with Luv”. The utilization of the truck is unique compared to all other videos in my research. Just like the pan was observed in the previous analyzation BTS’s video “Dynamite” and “Boy With Luv” utilized extremely wide horizontal movement while utilizing a truck. The truck appearing in “Boy With Luv” is demonstrated in the picture 15.



Picture 15. Truck in “Boy With Luv” music video (HYBE LABELS 2019).

A truck movement, showcased in picture 15 starts with the camera being in the first location. The camera moves left on its horizontal axis while the view appears to go through the wall and continues on the other side of the wall. The

trucking movement continues until the scene is fully changed into another location. The same technique repeats more than once in “Boy with Luv” in both directions. The truck utilized as a transition from one scene to another without cutting is a unique feature in this music video and does not appear the same way in other music videos in my research.

7 Handheld Movement, Crane, and Stabilized Shot

7.1 Showing Dance Movements in “Gangnam style”

According to my findings, detailed in appendix 1, table 5, the music video for "Gangnam Style" is filmed with shaky handheld camera movement for a total of two minutes and five seconds, making it the most frequently used camera technique. This particular camera movement makes up 56.8% of the video's total duration. This technique results in an unstable perspective that is maintained throughout the various scenes. According to van Leeuwen's (2021) perspective, such spontaneously chosen camera movements often appeal to viewers visually. (van Leeuwen's 2021). In an interview with the New York Times, PSY, the artist behind "Gangnam Style," highlighted the significance of the dance moves in the music video.

I studied hard to find something new. I spent like a month to find the horse dance. We are just at the studio, me and my choreographers, we are spending like 30 nights and we are thinking, what is my next dance move? Because in Korea there are huge expectations about my dancing. So it was a lot of pressure. (Ryzik 2012.)

As the interview reveals, dancing is one of the most important aspects of “Gangnam Style”. Thus, the shaky and unstable camera movements could be present to highlight the aesthetic appeal of the dance performances featured in the video. The significance of camera techniques in the creation of dance videos is underscored in an article written by NRA Candra DA, Nur Rokhim, Ranang, and Muji Soewasta (2018). The article says that while dance videos

contain a diverse range of elements, the camera plays an essential role in merging them all together. Camera movements can be used to establish specific moods and atmospheres, as they convey emotions, stories, perspectives, and actions. Unique viewpoints not typically accessible to the audience can be created by the camera, thereby establishing an intimate connection with the dancer. Camera work has become a pivotal aspect of dance video productions, and each movement is carefully structured, whether it involves steady camera movements or handheld shaky movements. Camera movements have the potential to alter the perception of three-dimensional dance movements, ultimately shaping the style of the dance that is being portrayed. (DA et al. 2018, 217-222) The handheld camera movement in “Gangnam Style” is shown in picture 16.

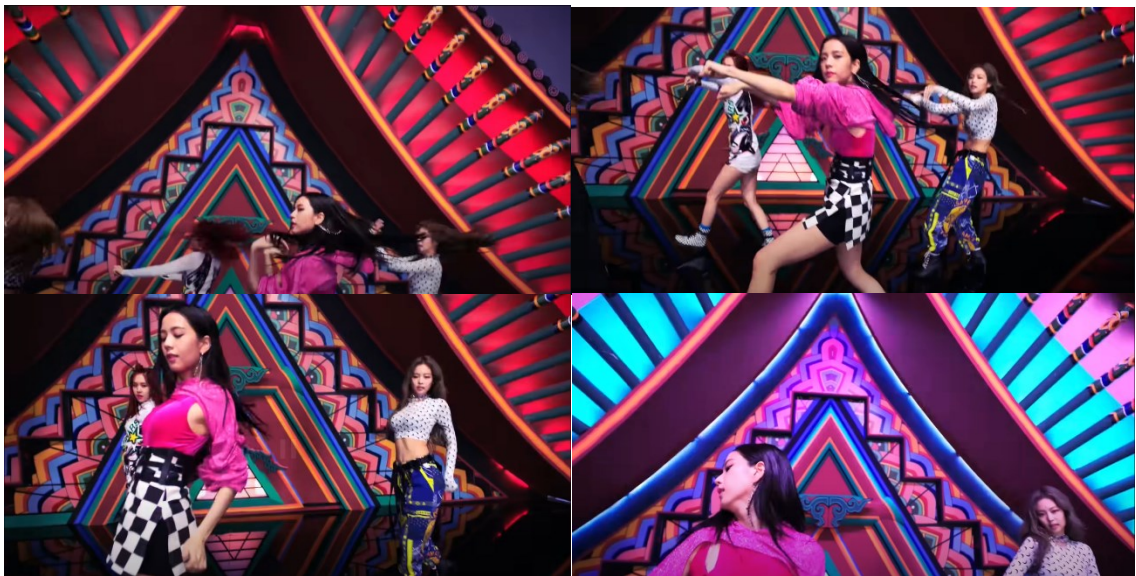


Picture 16. Handheld camera movement in “Gangnam Style” music video (officialpsy 2012).

Picture 16 illustrates how the camera's movements in “Gangnam Style” are restricted in their range, displaying a gentle approach to both the speed and bounciness of the movement. This restraint in the force created by the movement contributes to the creation of an aesthetically pleasing visual look of the dance. The focus is drawn to the moves performed by PSY. As a result, this movement enhances the overall impact of the dance choreography.

7.2 Shaky Camera Movements and Feminism in “DDU-DU DDU-DU”

The research data presented in table 6 indicates that the use of handheld camera movement in "DDU-DU DDU-DU" is influential by appearing approximately 25 seconds in total. The handheld movement did not occur uniformly across the entire video. The analysis reveals the existence of periods when the movement was absent. However, the movement and force created by the movement seem to appear more powerful compared to previous music videos, making it more substantial. The movement of handheld camera movement in “DDU-DU DDU-DU” is shown in picture 17.



Picture 17. Handheld camera movements in the “DDU-DU DDU-DU” music video (BLACKPINK 2018).

As picture 17 shows, the handheld movement appears unstable almost exaggerating the bouncy appeal created by it. Keeping in mind Van Leeuwen’s (2021) statement of the size of the movement creating an illusion of a bigger object, it can be assumed that the wider use of the handheld movement might be utilized to make the performers appear bigger. The camera movements as a tool to make the performers appear bigger line with the idea of camera techniques used to emphasize the female power in “DDU-DU DDU-DU”.

This aligns with the idea by Van Leeuwen (2021), that the bigger movements can appear more intimidating.

" DDU-DU DDU-DU " utilizes more crane and stabilized shots than handheld movements. The movements created with the crane can achieve a more stable and curvy view than handheld camera movement. As Van Leeuwen (2021) mentions, seeing a curvy movement creates a sensation of sensual connection. (van Leeuwen 2021). Based on the research, the curvy motion of the crane appears to be most effective in capturing performers on elevated platforms. I believe it is often utilized to showcase the artist's visually appealing appearance that meets societal beauty standards.

7.3 Stabilized Movements in "Kill This Love"

According to the data presented in appendix 3, table 5, the handheld camera technique employed in "Kill This Love" notably more powerful than in the prior Blackpink's video. The handheld movement is utilized for approximately 1 minute and 29 seconds, featuring expansive motions. The video mainly features stabilized crane movements, accounting for 47.1% of the footage. This deliberate use of camera movement creates a sense of control and stability, and the utilization of crane allows for swift and precise movements, particularly when used together with tilt and pan techniques mentioned in chapter "5.3 Tilt and Pan in "Kill This Love"". .

Van Leeuwen's (2021) theory that the lack of curves creates an energetic disconnection becomes relevant while observing the use of stabilized camera movements in "Kill This Love". The sharp angles created by the controlled movements strip the scene of harmony and create a forceful mood, as if the viewer is compelled to follow this unusual movement against human nature. Keeping in mind the previous theory of violence conveyed through the camera movements in "Kill This Love", the utilization of the crane could emphasize the force that the artists are conveying to the viewer.

7.4 Slow Movements in “Dynamite”

The use of handheld movement in "Dynamite" is very deliberate, which affects how the movement appears on screen. Often, the shaky handheld movement is so subtle that it is difficult to notice in the footage. The picture shown depicts the widest handheld movement displayed in the video. Van Leeuwen's (2021) study of movements conveying the sensual connection becomes relevant while analyzing movements in “Dynamite”.



Picture 18. Handheld shooting in “Dynamite” music video (HYBE LABELS 2018).

As picture 18 shows, the bouncy handheld movement appears to be less powerful compared to the handheld movement in the other videos that were part of my research. The slow movement in the video conveys a sense of harmony and relaxation, which is also mentioned by Van Leeuwen (2021.) Ultimately, the relaxing tone could be linked to the idea of soft masculinity proposed by Ainslie (2017). My research showed that when the camera was moving in “Dynamite” the camera preferred more stable movements. The utilization of the handheld movement, the total time that the camera was completely still, and the time when the camera movement appeared stabilized created a calm and stable tone in the video. This slow movement makes the performers appear less aggressive.

7.5 Shaky Camera Showing Male and Female Performers

The camera movements in the "Boy With Luv" music video are intriguing. The camera work is generally steady, but it displays some slight shakiness at times. It is interesting to note that the shaky camera style seems to vary depending on the performer on screen. In "Dynamite," the movements are gentle and do not show any sudden or wide movements. At the beginning of the video, only the members of the BTS boyband are shown, and the camera moves are smooth and stable. However, once the female artist appears to dance alongside male performers, the use of the crane becomes less steady. Picture 19 and picture 20 showcases the shaky movement before and after the appearance of the female artist.



Picture 19. Movement in the "Boy With Luv" music video before the female artist makes an appearance (HYBE LABELS 2019).



Picture 20. Movement in the "Boy With Luv" music video after the female artist makes an appearance (HYBE LABELS 2019).

As shown in picture 19 and picture 20, the camera movements in the "Boy with Luv" music video seem to differ based on the gender of the performers on screen. When male members are performing, the camera movements are slow

and careful, whereas they become smoother and free flowing once the female artist enters the video. This could suggest that BTS is trying to convey a sense of "soft masculinity" as seen in their "Dynamite" music video. In my point of view the slow and steady movements could emphasize the dance while the male performers appear less forceful towards female audiences.

Wang's (2024) observation that Western masculinity has become part of beauty standards in Korean media in the beginning of the year 2022 gains relevance when observing videos produced before this phenomenon. It is important to consider the cultural and temporal differences of the videos. To modern audiences, the content may seem soft and kind in mood, but the change in beauty standards may have affected the way men are perceived. Based on previous videos, camera movements have appeared to influence sensual connections. As the year 2019, when the "Boy With Luv" video was published, is close to 2022, it raises questions whether the shift in beauty standards has already begun to shape perceptions differently. I believe that the perception of male performers significantly influences why the camera moves in certain ways while showing them. The question of whether camera movements change based on the gender of performers to appear friendlier, or to show sensual connections between genders remains unclear.

8 Rack Focus and Roll

8.1 Rack Focus on Blackpink's "DDU-DU DDU-DU" and "Kill This Love"

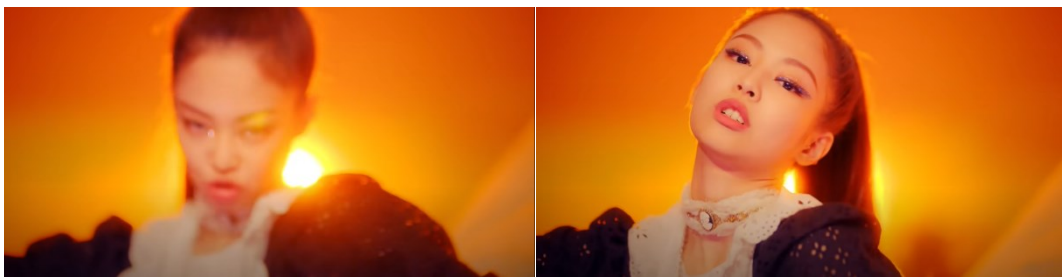
The music videos featuring the girlband Blackpink appeared to display rack focus on their music videos. Nashville Film Institute (2021) writes that rack focus can be utilized to transfer between scenes, to give a theatrical appearance, to make the viewer pay attention to certain details, to merge a shot, to show characters mental state, or to disclose something in the hidden frame. (Nashville Film Institute 2021). The rack focus in "Ddu du du du" and "Kill

"This Love" both utilize rack focus but, in my opinion, the reasons for the rack focus appearing in the videos differ in both videos. Rack focus appears approximately eight seconds or 3.8% of the duration of the video. The picture 21 shows rack focus in "DDU-DU DDU-DU"



Picture 21. Rack focus in "DDU-DU DDU-DU" music video. (BLACKPINK 2018).

According to my observations, it appears that rack focus in "DDU-DU DDU-DU" aims to achieve an aesthetic look, or as Nashville Film Institute (2021) lists on their website, a theatrical tone in the video. Rack focus appears in scenes where the facial expressions of the actors are not relevant. For example, picture 21 shows rack focus at the beginning of the music video where the artists are being introduced. The "Kill this Love" music video features approximately 14 seconds of rack focus, which is equivalent to 7.4% of the video's total time. Rack focus appears in close shots where the acting plays a vital part when creating a mood in the video. Picture 22 shows the rack focus in "Kill this Love".



Picture 22. Rack focuses on the "Kill This Love" music video (BLACKPINK 2019).

Picture 22 shows how the camera is close to the artist which affects the way the emotions are conveyed through the video. My impression is that the rack focus tries to convey the emotions of the artists rather than just appear to show the

video as more aesthetically complex. The rack focus was absent in many other videos included in my research. The absence of rack focus in other videos supports the idea of it conveying feelings. Based on my analysis, camera movements in Blackpink's videos are utilized to convey ideologies, for instance, feminism and violence. The same topics are not relevant in other music videos in my analysis. The emotional utilization of rack focus explains the absence of it in other music videos.

8.2 Roll in “DDU-DU DDU-DU”, ”Kill This Love”, and “Dynamite”

My research displayed in appendices, shows that roll camera movement appears the most in “DDU-DU DDU-DU”, the total time it appears in the video is 33 seconds or 15.6%. The video utilizes roll more compared to other camera movements like truck, pedestal, rack focus, and zoom. The roll movement appears most during the scenes that show dancing. “Kill this Love” however, utilizes roll in a similar way as the video shows other movements. It seems to me that the performers interact with the camera and control the roll movement. Picture 23 shows how roll appears in “Kill This Love”.



Picture 23. Roll in the “Kill This Love” music video (BLACKPINK 2019).

Picture 23 shows how the camera films the scene from a slanting angle. After the artists flip their wrists to the right side of the screen the camera view rolls to the right and turns the camera angle. In my opinion, the movement looks almost like the performers are pushing the camera to roll in different directions. The way the roll is utilized in "Kill This Love" leads to the question of the roll movements in other Korean music videos. Therefore, I investigated the role in "Dynamite" as well. The roll movement appears in "Dynamite" only showing for approximately two seconds. The roll is the shortest appearing camera movement in "Dynamite", but it is still important to recognize to fully comprehend the utilization of the roll. Just like the camera movements compared to other BTS's music videos, the roll appears slower and more stable.

In my previous analysis, I noticed that the camera movements in "Kill This Love" and "Dynamite" differ from each other, and this can be attributed to the genders presented in the videos. "Kill This Love" uses movements that can create a violent mood in the video, while "Dynamite" utilizes movements that create a soft and kind connection with the viewer. One possible explanation for the difference in the movements in "Dynamite" is that they convey the concept of soft masculinity, which is described by Ainslie (2017). Another possible explanation could be that the movements are used to make the video more interesting and engaging, which aligns with Moloney's (2021) instructions on how to enhance music video camera movements.

However, it's also possible that the movements in these videos are a commentary on gender power relations. In her article, Boram Kim (2021) discusses that women's position in South Korean society is worse than men's in many ways. In the year 2019 there were approximately 27 dating abuse reports daily in South Korea. (Kim 2021.) Considering the high amount of violence towards women, the violence portrayed by women in these music videos raises questions about their reasons. I believe this societal issue might have an effect of how the videos portray females. The female performers are pictured attractive, while the camera movements are creating a powerful contrast by

portraying them in control of everything. In my point of view, this might emphasize the feministic tone of the videos.

9 Dolly and Zoom

9.1 Zooms in “Gangnam Style”

While analyzing the music video of "Gangnam Style", it's important to take into account PSY's famous comedic style. Dolly camera movement is utilized frequently in combination with other movements. As my research shows in table 8, dolly appears approximately 1 minute and 6 seconds which is equivalent to 25 per cent in total. "Gangnam Style" music video has a unique way of using zoom and it is worth noting that the zoom is often directed towards either the female figures or PSY himself. This use of zoom creates a feeling of intimacy, which is further amplified by the attractive women shown in the video. PSY is often featured in the zoom shots, especially when he is surrounded by women or in humorous situations such as dancing the horse dance in a swan boat or while sitting on a toilet.

In exploring the usage of zoom in the video, Wang's (2024) and Jung and Li's (2014) articles on the beauty expectations in the Korean music industry become relevant. PSY does not fulfil common beauty standards mentioned in these articles. In Gangnam Style, zooms seem to underscore PSY's lack of attractiveness. The utilization of zooms towards PSY, alongside the deliberately shaky aesthetic, creates a comedic undertone, giving the video an overall humorous appeal. Picture 26 illustrates how the zoom appears in the music video.



Picture 24. Zoom camera movement in “Gangnam Style” music video (officialpsy 2012).

As shown in picture 24, zoom is employed to break the seriousness of the scene and add a touch of comedy. In the scene presented in the picture, PSY is sitting on the toilet. The camera is so close to PSY’s face taking the viewer close to PSY and creating an almost cramped atmosphere. The zoom takes the view more far away and shows the scenario. If the viewer is not familiar with the beauty expectations and breaking the typical norms in K-pop, the video may appear to be humoristic due to the use of zooms in unexpected scenarios.

9.2 Dolly in “ DDU-DU DDU-DU”

Based on my research shown in appendix 2, table 6, it appears that dolly covers approximately 1 minute 54 seconds or 54 per cent in total duration of "DDU-DU DDU-DU ", which is significant in terms of the video's overall tone. On the other hand, the zoom ranks extremely low on time appearing less than one second in the whole video. This indicates that it may not be the most essential camera movement for establishing the desired mood. Dolly is used to capture both the forward and backward movements of the performers. Keeping in mind the article by Cassidy (2024), dolly can be utilized to emphasize important aspects

of the scene, which raises questions about its purpose in BlackPink's music videos. Dolly utilized in "DDU-DU DDU-DU" is shown in picture 27.



Picture 25. Dolly in the "DDU-DU DDU-DU" music video. (BLACKPINK 2018.)

In picture 25 the long dolly moves towards the artist who is positioned on a pedestal. Giannetti (2011) states that the back-and-forth movement of the dolly can have a psychological impact on the viewer. When the figure moves toward the audience, it creates a sense of dominance and strength. (Giannetti 2011) This notion is particularly relevant when analyzing the feminist themes present in "DDU-DU DDU-DU". While it is important to consider the beauty expectations highlighted by Wang (2024) in the artists' performances, it is crucial not to overlook the significance of the dolly's speed and forceful utilization of other camera movements. As picture 25 shows the dolly movement not only showcases the performers' appearance but also highlights the significance of their roles in the scene, for instance, by positioning them on a higher level than the viewer, once again emphasizing feminist themes. This brings us back to the idea of the utilization of dolly movement to emphasize the performers' dominant features, which reinforces the idea of female empowerment.

9.3 Zoom and Dolly in “Dynamite”

My research suggests that the dolly movement is a commonly used technique in dance performances. It seems to emphasize the importance of highlighting something significant in a video, such as the dancing in this case. According to Jung and Li (2014), dancing is a crucial element of Korean music videos. (Jung & Li 2024, 1). In previous music videos, the dolly has been used to draw attention to performers. As my research shown in table 8, dolly appears approximately 54 seconds totaling 25.1% of the total time of the video. Zoom appears approximately 21 seconds which covers 9.8% of the footage. However, in the case of Dynamite, the zooms and dolly movements appear to be extremely slow.

As Van Leeuwen (2021) argues, the speed of movement can affect how it is interpreted. The idea is that movement can be associated with pleasure and relaxation. (van Leeuwen 2021.) The singers in the video seem to fulfil all the beauty expectations discussed in Wang's (2024) article, which makes me question whether the slow camera movements are intended to emphasize the artists' attempt to seduce the audience. Picture 26 shows the utilization of zoom in "Dynamite".



Picture 26. Jeon Jung-kook holding a doughnut while looking at the camera when the camera zooms toward him (HYBE LABELS 2018).

Chuyun Oh (2015) says in his article that K-pop music video creators zoom and slow down the speed of the camera on specific parts of male bodies, such as the pelvis, lips, and torso. The reason for zooming and slowing down is to enhance the intensity or even the erotic nature of the male body. To create a sensual mood in the video, the camera movement can be slowed down when the performers' eyes are half closed, or when the performer is looking down. The sensual feeling can be also made when the camera movement slows down when the performers look at an object they are eating while lifting their chins or when their mouths are half open. Oh says since some male performers wear make-up and eye shadow, during scenes with slower movement, the performers gaze down, which creates an intense, seductive, and feminine look. (Oh 2015.) I believe that Dynamite music video is using techniques mentioned in Oh's article while utilizing zooms. The zoom presented in the picture 28 supports the theory of zoom movement as a tool to create a sensual tone in the video.

9.4 Zooms in “Boy With Luv”

My research presented in appendix 5, table 9, shows that the music video of "Boy With Luv" makes frequent use of the dolly camera technique. The camera moves towards all performers regardless of their gender, which raises questions about the intention behind this choice. As previously mentioned, the slow movement of the camera could be associated with pleasure and sensuality, however, according to Shin (2018), female fans can identify with male stars in ways beyond just romantic attraction. Shin says that instead of only desiring them romantically, they might see themselves in the stars regardless of gender. For example, some female fans find pleasure in seeing themselves in male stars or even feel a kind of attraction to them, similar to how some people find pleasure in watching drag king shows where lesbians imitate gay male culture. (Shin 2018, 93-95.) According to Ade Nine Suryani's (2019) research on the BTS boyband, there is a feminine atmosphere present in their music videos (Suryani 2019, 51). The absence of handheld camera movements with excessive force could convey that the videos are not attempting to portray the performers seductively.

The apparent lack of an openly sensual presentation of the artists in the video could be attributed to the number of performers featured. Specifically, when the video showcases seven male performers and only one female performer. In my point of view, portraying a close and intimate connection between female and male artists in such a scenario could create an uncomfortable atmosphere for the female audience. I find the absence of such a connection between the performers to be more respectful towards the female audience. I believe that if the video were to depict seven men and one woman with a focus on sexual connection, it would likely create a threatening and uncomfortable mood for viewers.

10 Results

10.1 Combining Data

According to the research findings, camera movements can convey a range of different tones and moods in video content. When analyzing individual videos, it is easier to identify the specific tone the content aims to convey. Previous research has explored this topic and provided support for the analysis and conclusions drawn from camera movements in these videos. The goal of my own research is to identify common elements present in these movements, and the next step is to consolidate the information gathered thus far. To provide a clearer picture of the findings, table 3 displays the overall percentage of movements present throughout the analyzed duration of the videos.

| "Gangnam Style" | | "Ddu du ddu du" | | "Kill This Love" | |
|-----------------|---------|-----------------|---------|------------------|---------|
| Tilt | 5 % | Tilt | 19.40 % | Tilt | 18.60 % |
| Pan | 5 % | Pan | 16.10 % | Pan | 20 % |
| Truck | 18.20 % | Truck | 10 % | Truck | 10 % |
| Pedestal | 4.10 % | Pedestal | 7.10 % | Pedestal | 11.10 % |
| Handheld | 56.80 % | Handheld | 11.90 % | Handheld | 46 % |
| Stabile | 20 % | Stabile | 85.80 % | Stabile | 47.10 % |
| Roll | 0 % | Roll | 15.60 % | Roll | 3.70 % |
| Rack Focus | 1 % | Rack Focus | 3.80 % | Rack Focus | 7.40 % |
| Dolly | 30 % | Dolly | 54 % | Dolly | 41.20 % |
| Zoom | 25 % | Zoom | 0.50 % | Zoom | 0.10 % |

| "Boy "With Luv" | | "Dynamite" | |
|-----------------|------|------------|---------|
| Tilt | 11 % | Tilt | 4.70 % |
| Pan | 4 % | Pan | 6.10 % |
| Truck | 13 % | Truck | 2.30 % |
| Pedestal | 11 % | Pedestal | 3.70 % |
| Handheld | 14 % | Handheld | 7 % |
| Stabile | 75 % | Stabile | 34 % |
| Roll | 0 % | Roll | 0.90 % |
| Rack Focus | 40 % | Rack Focus | 1.40 % |
| Dolly | 60 % | Dolly | 25.10 % |
| Zoom | 3 % | Zoom | 9.80 % |

Table 3. A percentage of each movement appearing in the videos.

Table 3 presents an overview of the observed movements' percentage. This analysis helps to emphasize the variations in the movements' appearance in comparison to other videos. The significance of these movements' utilization and interpretation is better understood when viewed in the context of the overall comparison. To simplify the data, table 4 below highlights the videos that use the analyzed movements the most and the least, by their percentages.

| The movements occurs the most in | |
|----------------------------------|-------------------------------|
| Tilt | Dynamite |
| Pan | Boy With Love |
| Truck | Dynamite |
| Pedestal | Dynamite |
| Handheld | Dynamite |
| Stabile | Gangnam Style |
| Roll | Boy With Love & Gangnam Style |
| Rack Focus | Boy With Love |
| Dolly | Dynamite |
| Zoom | Kill This Love |

| The movements occurs the least in | |
|-----------------------------------|----------------|
| Tilt | Kill This Love |
| Pan | Kill This Love |
| Truck | Gangnam Style |
| Pedestal | Kill This Love |
| Handheld | Gangnam Style |
| Stabile | Ddu du ddu du |
| Roll | Ddu du ddu du |
| Rack Focus | Kill This Love |
| Dolly | Boy With Love |
| Zoom | Gangnam Style |

Table 4. The most and the least utilized movements in the videos by the overall percentage of them appearing in total.

According to the findings depicted in table 4, the utilization of tilt and pan in these music videos varies depending on the gender of the performers. The music videos that exhibit the highest use of these camera movements are "DDU-DU DDU-DU" and "Kill This Love," with "Boy With Love" ranking third in terms of percentage usage. It is noteworthy that first two videos solely

showcase female artists. "Boy With Love," introduces a female artist in the middle of the video. It appears that in the music video for "Kill This Love," there is a significant amount of pan and tilt that results from the camera's interaction with the performers' movements. Conversely, the videos for "Dynamite" and "Gangnam Style" demonstrate a lesser use of tilt and pan, as there are no overtly aggressive interactions with the camera. Such differences could demonstrate an attempt to reverse prevailing gender dynamics in society by portraying women in a more empowered position than men.

According to table 3, it is evident that the "Dynamite" music video distinguishes itself by utilizing truck and pedestal of movements slightly less than the other videos. Although these movements are present and used differently throughout all the videos, they are not the most frequently utilized movements in any of them. Table 4 reveals that "Gangnam Style" makes the highest use of truck movements, while "Kill This Love" uses pedestal movements the most. In each video, these movements play a crucial role in either following the subject or their gaze or the movement. The gender of the performer does not seem to influence these movements. Interestingly, "Dynamite" showcases unique ways of using truck movements as a transition, which appears to be exclusive to this video. In previous research it was discussed that these movements are not commonly used when displaying a single target. However, it seems that Korean music videos mostly use these movements while presenting a solitary target. The reason for this difference could be the argument presented in another research in that suggests pan can be utilized to keep the subject at the center of the screen. This could show that the aim of the movement is to emphasize the artist's appearance.

Based on the findings presented in table 3, it appears that the handheld movement was most prominent in "Gangnam Style", whereas the dance-centered comedic video seemed to have a more relaxed approach to the movements. In contrast, although "Dynamite" included dance scenes, it appeared to utilize all movements less frequently than other videos. The stabilized movements, on the other hand, seemed to be more controlled in

“DDU-DU DDU-DU”, which used them relatively more than other videos. It is worth noting that “Gangnam Style” utilized the stabilized shot the least. However, it should be kept in mind that stabilized shots are marked down when there is any kind of movement present. The completely still camera that is not moving in any direction is not included in the research. Furthermore, the percentages presented in table 3 and table 4 reflect the total number of handheld and stable shots in "Dynamite", which add up to the utilization of any movement to only 41 per cent of the video. The data indicates that the camera appears the least stable in "Gangnam Style", but this only means that the movements appear more stable in this video, while “Dynamite” music video’s camera does not move at all. It is important to remember that even if "Gangnam Style" is marked down as having the least total utilization of stable shots, the data does not include the completely still camera in Dynamite.

Roll and rack focus techniques are not present in all of the analyzed videos. According to data presented in table 4, roll is mainly used in " DDU-DU DDU-DU", accounting for a total of 15.6%. On the other hand, rack focus is featured in every video, but it is not extensively utilized. Despite previous research suggesting that rack focus can enhance the video's aesthetics, it was not frequently employed in the other videos, except for "Kill This Love," where it notably conveyed the artists' emotions.

It appears that zoom was utilized the most in the music videos "Gangnam Style" and "Dynamite", though not to a significant extent. It should be noted, however, that analyzing zooms in these specific videos must be done with caution, as they cannot be seen much in any of these videos. Previous studies have found that Korean music videos often use close-up shots to highlight sexual features. In my research, I noticed this technique being used in the "Dynamite" music video as well. It is important to keep in mind that dolly shots are utilized more frequently than zooms in every video. Both zoom and dolly shots are movements that draw attention to the artists. Based on research on these movements, it can be assumed that dolly shots are used more frequently than zooms for aesthetic reasons. Dolly shots are often combined with other

movements to create complex movements that cannot be achieved with zooms. For instance, they can be used to track the performers while constantly showing new perspectives. Dolly shots appear more forceful in videos featuring women, which could indicate that women are portrayed more openly in the center of attention.

10.2 Conclusion

In conclusion, the research on camera movements in Korean popular music videos has illuminated insights into the camera movements. The use of these specific movements in a video can have significant psychological effects on its viewers. The analysis has unveiled distinct patterns: videos featuring male performers tend to employ more restrained camera movements, such as slow zooming and dolly, whereas those highlighting female performers often exhibit more dynamic camera work. Moreover, differences in gender representation and camera techniques have been observed, with male-centric videos often utilizing humor and a gentle tone, while videos centered around female performers showcase power and attractiveness more prominently. Truck and pedestal movements that are tracking the artists are displayed a similar way while showing men and female performers.

I believe that the way movements are employed in music videos reflects sociological issues in South Korea. Differences in how genders are presented in South Korean videos could be due to the power dynamics and the position of men and women in South Korean society. Women's position in society is worse than men's, and reports of violence in romantic relationships are largely experienced. This could be the reason why the camera movements that show men in Korean music videos appear more restricted. Many female observers might have already experienced violence based on the high number of criminal reports in South Korea. It is possible that this absence of force in the videos reflects this reality. If music videos featuring men are made using the same techniques as those featuring women, it could reinforce the idea that women

are in weaker positions in society and can be mistreated by men. This highlights the fact that camera movements in Korean music videos not only contribute to their aesthetic appeal, but also potentially address broader societal issues.

Feminism is a repeating theme in videos featuring female performers in K-pop videos. However, the feministic styles the videos portray, seem to emphasize the beauty expectations as well. In Korean music videos despite the feministic features, the ruling beauty expectations seems to have an influential effect to the camera work. This can also be seen when observing videos presenting male performers. The aesthetic appearance of the performers plays a part when the video is creating a non-threatening connection between the performer and the viewer.

Based on my research, it appears that the utilization of certain movements in videos can lead to assumptions about their intended meanings. Specifically, I have observed that when analyzing music videos from particular artists, such as BlackPink, there seems to be a consistent pattern in the use of semiotics and camera movements. However, it is important to note that this may not hold true for all K-pop videos, as factors such as cultural differences, the number of performers, and the time of publication can influence how camera movements are perceived. Although my research provides insight into the perceptions of these movements, it is crucial to keep in mind the potential impact of these other elements on their interpretation in other K-pop videos. This research helps to understand the basics of what camera movements could show, however, it is important to keep in mind that these interpretations are not universal, and that contextual factors may affect how they are perceived. While this research provides insight into the perception of camera movements in Korean music videos, it's important to acknowledge its limitations.

11 Discussion

Korean music videos are a widely researched topic, particularly regarding the artists and the semiotics in the videos. Although camera movements in K-pop videos lack research, enough data on other videos and K-pop trends were found online and in libraries to conduct this study. The quantity of available research on K-pop videos greatly assisted in understanding the data I collected on camera movements. By combining the research on the psychological impacts of movements with previous studies of semiotics, I was able to develop ideas on how the psychological impact of camera movements can enhance the present semiotics in the five videos included in my research.

The analysis of the movements in the videos involved close data gathering, which is displayed in the appendices at the end. It's worth noting that when analyzing visual content, different individuals may perceive movements differently. Different people can perceive the same movement in different ways depending on their cultural background and visual preferences. While it is possible to recognize the psychological impact of movement and its combinations on an observer, defining what constitutes fast, slow, a little, or a lot can be negligibly challenging. To prevent any misunderstandings, I included pictures as examples in my research and timecodes in the appendices for a closer examination of how the movements are defined and categorized. The report and examples provide a detailed analysis process and allow for potential differences in interpretation.

I conducted the research to analyze popular music videos originating from South Korea. I aimed to combine the research with the effects of camera movements to create a scientific basis for my analysis. After comparing my analysis with previous studies, I discovered that research on the rare use of a pan to capture a single object in videos was inaccurate when it came to K-pop videos. The study was conducted outside of South Korea. This could have affected the accuracy of the information when analyzed based on South Korean

media. Furthermore, it demonstrates that media content can appear differently in cross-cultural research. This discovery provides important knowledge, that assists future researchers to select multiple sources across cultures.

I explored different ideas on how camera movements in K-pop videos can be interpreted. These interpretations can serve as a foundation for further analysis of music videos produced in South Korea. This research can be particularly helpful for those conducting their own research or making their own music videos. Additionally, these findings may also be of interest to those producing music videos outside of South Korea, as the effects of featured movements can be similarly analyzed. By understanding the effects of these movements, creators can better inform their content to fit within a particular genre or elicit certain emotions from viewers.

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Table 5. Camera Movements in PSY's "Gangnam Style" Music Video 00:00-03:40 (officialpsy 2012).

| Tilt | Start | End | Duration | Pan | Start | End | Duration |
|-----------------|--------------|-------------|--------------------|--------------------|--------------|-----------------|--------------------|
| 1 | 00:00:16:01 | 00:00:17:47 | 00:00:01:46 | 1 | 00:00:14:20 | 00:00:17:47 | 00:00:03:27 |
| 2 | 00:00:55:50 | 00:00:57:33 | 00:00:01:43 | 2 | 00:00:21:33 | 00:00:21:45 | 00:00:00:12 |
| 3 | 00:00:59:28 | 00:01:00:17 | 00:00:00:49 | 3 | 00:00:46:42 | 00:00:46:52 | 00:00:00:10 |
| 4 | 00:02:38:01 | 00:02:39:01 | 00:00:01:00 | 4 | 00:01:08:47 | 00:01:10:51 | 00:00:02:04 |
| 5 | 00:02:54:32 | 00:02:59:41 | 00:00:05:09 | 5 | 00:01:23:56 | 00:01:24:04 | 00:00:00:08 |
| 6 | 00:03:16:36 | 00:03:17:26 | 00:00:00:50 | 6 | 00:01:33:03 | 00:01:36:07 | 00:00:03:04 |
| Total | | | 00:00:11:17 | 7 | 00:02:36:22 | 00:02:36:41 | 00:00:00:19 |
| Truck | Start | End | Duration | 8 | 00:02:39:57 | 00:02:40:30 | 00:00:00:33 |
| 1 | 00:00:21:33 | 00:00:22:01 | 00:00:00:28 | 9 | 00:02:41:06 | 00:02:41:16 | 00:00:00:10 |
| 2 | 00:00:27:45 | 00:00:29:13 | 00:00:01:28 | 10 | 00:02:50:33 | 00:02:51:06 | 00:00:00:33 |
| 3 | 00:01:42:40 | 00:01:46:12 | 00:00:03:32 | 11 | 00:03:15:53 | 00:03:16:36 | 00:00:00:43 |
| 4 | 00:01:48:49 | 00:01:54:12 | 00:00:05:23 | Total | | | 00:00:11:23 |
| 5 | 00:02:04:28 | 00:02:09:31 | 00:00:05:03 | Pedes Start | End | Duration | |
| 6 | 00:02:14:16 | 00:02:16:14 | 00:00:01:58 | 1 | 00:00:12:24 | 00:00:17:47 | 00:00:05:23 |
| 7 | 00:02:18:33 | 00:02:29:32 | 00:00:10:59 | 2 | 00:01:30:45 | 00:01:31:32 | 00:00:00:47 |
| 8 | 00:03:18:50 | 00:03:20:15 | 00:00:01:25 | 3 | 00:01:39:56 | 00:01:40:56 | 00:00:01:00 |
| 9 | 00:03:25:30 | 00:03:27:22 | 00:00:01:52 | 4 | 00:01:41:56 | 00:01:42:38 | 00:00:00:42 |
| 10 | 00:03:29:02 | 00:03:34:37 | 00:00:05:35 | 5 | 00:02:10:52 | 00:02:11:51 | 00:00:00:59 |
| 11 | 00:03:36:17 | 00:03:38:35 | 00:00:02:18 | 6 | 00:03:17:49 | 00:03:18:47 | 00:00:00:58 |
| Total | | | 00:00:40:01 | Total | | | 00:00:09:49 |
| Handheld | Start | End | Duration | Stable | Start | End | Duration |
| 1 | 00:00:05:44 | 00:00:10:56 | 00:00:05:12 | 1 | 00:00:00:00 | 00:00:05:44 | 00:00:05:44 |
| 2 | 00:00:18:00 | 00:00:21:33 | 00:00:03:33 | 2 | 00:00:11:38 | 00:00:17:47 | 00:00:06:09 |
| 3 | 00:00:25:20 | 00:00:27:45 | 00:00:02:25 | 3 | 00:00:22:12 | 00:00:23:43 | 00:00:01:31 |
| 4 | 00:00:29:13 | 00:00:30:59 | 00:00:01:46 | 4 | 00:00:47:19 | 00:00:49:20 | 00:00:02:01 |
| 5 | 00:00:32:42 | 00:00:47:19 | 00:00:14:37 | 5 | 00:00:27:45 | 00:00:29:13 | 00:00:01:28 |
| 6 | 00:00:51:41 | 00:00:54:27 | 00:00:02:46 | 6 | 00:00:55:50 | 00:00:57:33 | 00:00:01:43 |
| 7 | 00:00:58:53 | 00:01:00:23 | 00:00:01:30 | 7 | 00:02:29:32 | 00:02:31:18 | 00:00:01:46 |
| 8 | 00:01:01:17 | 00:01:02:43 | 00:00:01:26 | 8 | 00:02:38:01 | 00:02:39:01 | 00:00:01:00 |
| 9 | 00:01:03:31 | 00:01:04:14 | 00:00:00:43 | 9 | 00:02:39:57 | 00:02:40:30 | 00:00:00:33 |
| 10 | 00:01:05:09 | 00:01:05:23 | 00:00:00:14 | 10 | 00:02:41:06 | 00:02:41:16 | 00:00:00:10 |
| 11 | 00:01:05:37 | 00:01:05:51 | 00:00:00:14 | 11 | 00:03:01:59 | 00:03:04:57 | 00:00:02:58 |
| 12 | 00:01:05:57 | 00:01:06:01 | 00:00:00:04 | 12 | 00:03:18:54 | 00:03:25:19 | 00:00:06:25 |
| 13 | 00:01:06:06 | 00:01:06:11 | 00:00:00:05 | 13 | 00:03:25:30 | 00:03:27:22 | 00:00:01:52 |
| 14 | 00:01:06:17 | 00:01:06:21 | 00:00:00:04 | 14 | 00:03:34:36 | 00:03:36:17 | 00:00:01:41 |
| 15 | 00:01:06:28 | 00:01:06:30 | 00:00:00:02 | 15 | 00:03:29:02 | 00:03:34:37 | 00:00:05:35 |
| 16 | 00:01:06:31 | 00:01:06:36 | 00:00:00:05 | 16 | 00:03:36:20 | 00:03:39:40 | 00:00:03:20 |
| 17 | 00:01:06:42 | 00:01:06:47 | 00:00:00:05 | Total | | | 00:00:43:56 |
| 18 | 00:01:06:52 | 00:01:06:57 | 00:00:00:05 | Dolly | Start | End | Duration |
| 19 | 00:01:07:02 | 00:01:07:07 | 00:00:00:05 | 1 | 00:00:12:24 | 00:00:21:33 | 00:00:09:09 |
| 20 | 00:01:07:12 | 00:01:07:17 | 00:00:00:05 | 2 | 00:00:22:01 | 00:00:23:55 | 00:00:01:54 |
| 21 | 00:01:07:24 | 00:01:07:27 | 00:00:00:03 | 3 | 00:00:26:59 | 00:00:27:45 | 00:00:00:46 |
| 22 | 00:01:10:47 | 00:01:14:26 | 00:00:03:39 | 4 | 00:00:29:13 | 00:00:30:59 | 00:00:01:46 |
| 23 | 00:01:23:44 | 00:01:27:05 | 00:00:03:21 | 5 | 00:00:32:42 | 00:00:36:01 | 00:00:03:19 |
| 24 | 00:01:29:20 | 00:01:36:07 | 00:00:06:47 | 6 | 00:00:40:13 | 00:00:40:58 | 00:00:00:45 |
| 25 | 00:01:39:56 | 00:01:54:14 | 00:00:14:18 | 7 | 00:00:45:43 | 00:00:46:28 | 00:00:00:45 |
| 26 | 00:02:02:40 | 00:02:29:32 | 00:00:26:52 | 8 | 00:01:05:09 | 00:01:05:23 | 00:00:00:14 |
| 27 | 00:02:31:18 | 00:02:37:24 | 00:00:06:06 | 9 | 00:01:05:37 | 00:01:05:51 | 00:00:00:14 |
| 28 | 00:02:43:41 | 00:02:45:11 | 00:00:01:30 | 10 | 00:01:05:57 | 00:01:06:01 | 00:00:00:04 |
| 29 | 00:02:47:01 | 00:02:59:56 | 00:00:12:55 | 11 | 00:01:06:06 | 00:01:06:11 | 00:00:00:05 |
| 30 | 00:03:09:11 | 00:03:10:18 | 00:00:01:07 | 12 | 00:01:06:17 | 00:01:06:21 | 00:00:00:04 |
| 31 | 00:03:12:03 | 00:03:23:20 | 00:00:11:17 | 13 | 00:01:06:28 | 00:01:06:30 | 00:00:00:02 |
| 32 | 00:03:27:22 | 00:03:29:02 | 00:00:01:40 | 14 | 00:01:10:47 | 00:01:14:26 | 00:00:03:39 |
| Total | | | 00:02:04:41 | 15 | 00:01:24:39 | 00:01:27:05 | 00:00:02:26 |

| | | | | |
|-------------------------|--------------|-----------------|--------------------|--|
| Roll | Start | End | Duration | 16 00:01:46:12 00:01:50:12 00:00:04:00 |
| | 00:00:00:00 | 00:00:00:00 | 00:00:00:00 | 17 00:02:09:31 00:02:10:41 00:00:01:10 |
| Total | | | 00:00:00:00 | 18 00:02:18:33 00:02:29:32 00:00:10:59 |
| Rack focu: Start | End | Duration | | 19 00:02:31:18 00:02:36:06 00:00:04:48 |
| 1 | 00:01:10:23 | 00:01:11:04 | 00:00:00:41 | 20 00:02:43:41 00:02:45:11 00:00:01:30 |
| Total | | | 00:00:00:41 | 21 00:02:51:39 00:02:59:41 00:00:08:02 |
| Zoom | Start | End | Duration | 22 00:03:01:59 00:03:04:57 00:00:02:58 |
| 1 | 00:00:01:59 | 00:00:05:54 | 00:00:03:55 | 23 00:03:20:15 00:03:25:30 00:00:05:15 |
| 2 | 00:00:12:05 | 00:00:12:24 | 00:00:00:19 | 24 00:03:34:37 00:03:36:17 00:00:01:40 |
| 3 | 00:00:23:14 | 00:00:23:36 | 00:00:00:22 | Total |
| 4 | 00:00:27:45 | 00:00:29:13 | 00:00:01:28 | 00:01:05:34 |
| 5 | 00:00:46:42 | 00:00:47:02 | 00:00:00:20 | |
| 6 | 00:00:47:12 | 00:00:49:20 | 00:00:02:08 | |
| 7 | 00:01:09:57 | 00:01:11:02 | 00:00:01:05 | |
| 8 | 00:01:31:32 | 00:01:33:03 | 00:00:01:31 | |
| 9 | 00:01:34:38 | 00:01:35:50 | 00:00:01:12 | |
| 10 | 00:01:36:07 | 00:01:38:13 | 00:00:02:06 | |
| 11 | 00:01:43:56 | 00:01:45:32 | 00:00:01:36 | |
| 12 | 00:01:49:23 | 00:01:54:12 | 00:00:04:49 | |
| 13 | 00:02:02:46 | 00:02:04:58 | 00:00:02:12 | |
| 14 | 00:02:05:07 | 00:02:06:55 | 00:00:01:48 | |
| 15 | 00:02:09:31 | 00:02:10:52 | 00:00:01:21 | |
| 16 | 00:02:11:57 | 00:02:14:10 | 00:00:02:13 | |
| 17 | 00:02:18:33 | 00:02:31:08 | 00:00:12:35 | |
| 18 | 00:03:18:23 | 00:03:20:15 | 00:00:01:52 | |
| 19 | 00:03:25:26 | 00:03:27:22 | 00:00:01:56 | |
| 20 | 00:03:29:02 | 00:03:32:15 | 00:00:03:13 | |
| 21 | 00:03:32:27 | 00:03:39:40 | 00:00:07:13 | |
| Total | | | 00:00:55:14 | |

Table 6. Camera Movements in BlackPinks's "Ddu du ddu du" Music Video 00:00-03:31 (BLACKPINK 2018).

| Tilt | Start | End | Duration | Pan | Start | End | Duration |
|--------------|--------------|-------------|--------------------|---------------------|-------------|-----------------|--------------------|
| 1 | 00:00:10:14 | 00:00:11:19 | 00:00:01:05 | 1 | 00:00:08:17 | 00:00:09:21 | 00:00:01:04 |
| 2 | 00:00:15:30 | 00:00:16:25 | 00:00:00:55 | 2 | 00:00:10:14 | 00:00:11:19 | 00:00:01:05 |
| 3 | 00:00:17:07 | 00:00:17:42 | 00:00:00:35 | 3 | 00:00:17:07 | 00:00:17:42 | 00:00:00:35 |
| 4 | 00:00:34:27 | 00:00:34:55 | 00:00:00:28 | 4 | 00:00:20:52 | 00:00:21:37 | 00:00:00:45 |
| 5 | 00:00:41:35 | 00:00:41:59 | 00:00:00:24 | 5 | 00:00:41:35 | 00:00:41:59 | 00:00:00:24 |
| 6 | 00:00:43:58 | 00:00:44:39 | 00:00:00:41 | 6 | 00:00:42:52 | 00:00:43:15 | 00:00:00:23 |
| 7 | 00:00:44:50 | 00:00:45:07 | 00:00:00:17 | 7 | 00:00:45:23 | 00:00:45:33 | 00:00:00:10 |
| 8 | 00:00:45:33 | 00:00:46:14 | 00:00:00:41 | 8 | 00:00:46:15 | 00:00:47:03 | 00:00:00:48 |
| 9 | 00:00:53:14 | 00:00:55:07 | 00:00:01:53 | 9 | 00:00:51:22 | 00:00:52:07 | 00:00:00:45 |
| 10 | 00:00:57:57 | 00:00:59:10 | 00:00:01:13 | 10 | 00:00:52:11 | 00:00:52:52 | 00:00:00:41 |
| 11 | 00:01:18:32 | 00:01:18:40 | 00:00:00:08 | 11 | 00:00:53:14 | 00:00:57:57 | 00:00:04:43 |
| 12 | 00:01:23:35 | 00:01:24:11 | 00:00:00:36 | 12 | 00:00:59:10 | 00:01:02:48 | 00:00:03:38 |
| 13 | 00:01:32:02 | 00:01:33:50 | 00:00:01:48 | 13 | 00:01:03:05 | 00:01:04:49 | 00:00:01:44 |
| 14 | 00:01:35:56 | 00:01:36:47 | 00:00:00:51 | 14 | 00:01:18:16 | 00:01:18:40 | 00:00:00:24 |
| 15 | 00:01:44:23 | 00:01:45:34 | 00:00:01:11 | 15 | 00:01:22:17 | 00:01:22:48 | 00:00:00:31 |
| 16 | 00:01:47:06 | 00:01:47:42 | 00:00:00:36 | 16 | 00:01:35:15 | 00:01:35:56 | 00:00:00:41 |
| 17 | 00:01:48:46 | 00:01:49:27 | 00:00:00:41 | 17 | 00:01:39:22 | 00:01:39:51 | 00:00:00:29 |
| 18 | 00:01:57:39 | 00:01:58:44 | 00:00:01:05 | 18 | 00:01:41:38 | 00:01:42:11 | 00:00:00:33 |
| 19 | 00:02:04:21 | 00:02:09:35 | 00:00:05:14 | 19 | 00:01:45:11 | 00:01:45:35 | 00:00:00:24 |
| 20 | 00:02:11:40 | 00:02:15:56 | 00:00:04:16 | 20 | 00:01:46:36 | 00:01:47:06 | 00:00:00:30 |
| 21 | 00:02:17:46 | 00:02:18:01 | 00:00:00:15 | 21 | 00:02:04:47 | 00:02:05:41 | 00:00:00:54 |
| 22 | 00:02:24:22 | 00:02:24:56 | 00:00:00:34 | 22 | 00:02:07:36 | 00:02:09:35 | 00:00:01:59 |
| 23 | 00:02:26:45 | 00:02:27:07 | 00:00:00:22 | 23 | 00:02:12:15 | 00:02:13:36 | 00:00:01:21 |
| 24 | 00:02:27:56 | 00:02:28:08 | 00:00:00:12 | 24 | 00:02:17:01 | 00:02:17:15 | 00:00:00:14 |
| 25 | 00:02:29:46 | 00:02:30:51 | 00:00:01:05 | 25 | 00:02:17:46 | 00:02:18:01 | 00:00:00:15 |
| 26 | 00:02:37:12 | 00:02:38:16 | 00:00:01:04 | 26 | 00:02:24:22 | 00:02:24:56 | 00:00:00:34 |
| 27 | 00:02:41:09 | 00:02:43:41 | 00:00:02:32 | 27 | 00:02:25:26 | 00:02:26:16 | 00:00:00:50 |
| 28 | 00:02:50:58 | 00:02:51:46 | 00:00:00:48 | 28 | 00:02:27:07 | 00:02:27:40 | 00:00:00:33 |
| 29 | 00:02:52:04 | 00:02:52:25 | 00:00:00:21 | 29 | 00:02:28:08 | 00:02:28:41 | 00:00:00:33 |
| 30 | 00:02:54:20 | 00:02:54:34 | 00:00:00:14 | 30 | 00:02:28:49 | 00:02:29:26 | 00:00:00:37 |
| 31 | 00:02:56:42 | 00:02:57:07 | 00:00:00:25 | 31 | 00:02:29:26 | 00:02:29:58 | 00:00:00:32 |
| 32 | 00:02:58:10 | 00:02:58:35 | 00:00:00:25 | 32 | 00:02:47:04 | 00:02:48:05 | 00:00:01:01 |
| 33 | 00:02:59:07 | 00:02:59:26 | 00:00:00:19 | 33 | 00:02:53:57 | 00:02:54:20 | 00:00:00:23 |
| 34 | 00:03:01:41 | 00:03:02:06 | 00:00:00:25 | 34 | 00:02:55:31 | 00:02:55:48 | 00:00:00:17 |
| 35 | 00:03:02:32 | 00:03:02:57 | 00:00:00:25 | 35 | 00:03:00:26 | 00:03:01:40 | 00:00:01:14 |
| 36 | 00:03:04:36 | 00:03:04:53 | 00:00:00:17 | 36 | 00:03:03:57 | 00:03:04:36 | 00:00:00:39 |
| 37 | 00:03:09:21 | 00:03:09:38 | 00:00:00:17 | 37 | 00:03:10:20 | 00:03:10:59 | 00:00:00:39 |
| 38 | 00:03:10:59 | 00:03:11:31 | 00:00:00:32 | 38 | 00:03:11:31 | 00:03:12:11 | 00:00:00:40 |
| 39 | 00:03:12:29 | 00:03:14:42 | 00:00:02:13 | 39 | 00:03:17:07 | 00:03:17:56 | 00:00:00:49 |
| 40 | 00:03:14:52 | 00:03:17:07 | 00:00:02:15 | Total | | | 00:00:34:21 |
| 41 | 00:03:19:11 | 00:03:19:54 | 00:00:00:43 | Pedes Start | End | Duration | |
| 42 | 00:03:22:21 | 00:03:22:28 | 00:00:00:07 | 1 | 00:00:02:11 | 00:00:08:17 | 00:00:06:06 |
| 43 | 00:03:22:52 | 00:03:22:59 | 00:00:00:07 | 2 | 00:00:11:12 | 00:00:13:32 | 00:00:02:20 |
| 44 | 00:03:24:50 | 00:03:25:20 | 00:00:00:30 | 3 | 00:00:14:35 | 00:00:16:25 | 00:00:01:50 |
| Total | | | 00:00:41:05 | 4 | 00:00:34:27 | 00:00:35:05 | 00:00:00:38 |
| Truck | Start | End | Duration | 5 | 00:01:38:45 | 00:01:39:22 | 00:00:00:37 |
| 1 | 00:00:26:34 | 00:00:27:14 | 00:00:00:40 | 6 | 00:01:59:02 | 00:02:01:36 | 00:00:02:34 |
| 2 | 00:00:28:17 | 00:00:28:58 | 00:00:00:41 | 7 | 00:03:10:59 | 00:03:11:38 | 00:00:00:39 |
| 3 | 00:00:43:26 | 00:00:43:56 | 00:00:00:30 | Total | | | 00:00:14:44 |
| 4 | 00:00:52:11 | 00:00:52:41 | 00:00:00:30 | Stable Start | End | Duration | |
| 5 | 00:01:25:37 | 00:01:26:28 | 00:00:00:51 | 1 | 00:00:02:11 | 00:00:09:21 | 00:00:07:10 |
| 6 | 00:01:38:18 | 00:01:39:22 | 00:00:01:04 | 2 | 00:00:10:14 | 00:00:16:25 | 00:00:06:11 |
| 7 | 00:02:19:29 | 00:02:20:59 | 00:00:01:30 | 1 | 00:00:17:03 | 00:00:17:42 | 00:00:00:39 |

| | | | | | | | |
|-----------------|--------------|-------------|--------------------|--------------|--------------|-------------|--------------------|
| 8 | 00:02:25:26 | 00:02:26:16 | 00:00:00:50 | 3 | 00:00:17:42 | 00:00:33:10 | 00:00:15:28 |
| 9 | 00:02:27:07 | 00:02:27:40 | 00:00:00:33 | 4 | 00:00:33:53 | 00:00:36:58 | 00:00:03:05 |
| 10 | 00:02:28:49 | 00:02:29:26 | 00:00:00:37 | 2 | 00:00:36:58 | 00:00:41:27 | 00:00:04:29 |
| 11 | 00:02:30:51 | 00:02:31:38 | 00:00:00:47 | 5 | 00:00:41:27 | 00:00:47:11 | 00:00:05:44 |
| 12 | 00:02:33:19 | 00:02:35:45 | 00:00:02:26 | 3 | 00:00:48:04 | 00:00:48:59 | 00:00:00:55 |
| 13 | 00:02:41:09 | 00:02:43:35 | 00:00:02:26 | 6 | 00:00:50:42 | 00:00:56:08 | 00:00:05:26 |
| 14 | 00:02:52:52 | 00:02:53:41 | 00:00:00:49 | 4 | 00:00:56:08 | 00:00:58:03 | 00:00:01:55 |
| 15 | 00:02:54:34 | 00:02:55:01 | 00:00:00:27 | 7 | 00:00:58:03 | 00:00:59:10 | 00:00:01:07 |
| 16 | 00:02:56:07 | 00:02:56:19 | 00:00:00:12 | 5 | 00:00:59:10 | 00:01:07:32 | 00:00:08:22 |
| 17 | 00:03:03:57 | 00:03:06:15 | 00:00:02:18 | 8 | 00:01:07:32 | 00:01:33:50 | 00:00:26:18 |
| 18 | 00:03:10:18 | 00:03:10:52 | 00:00:00:34 | 9 | 00:01:35:56 | 00:01:36:47 | 00:00:00:51 |
| 19 | 00:03:17:07 | 00:03:19:54 | 00:00:02:47 | 10 | 00:01:38:18 | 00:01:39:51 | 00:00:01:33 |
| Total | | | 00:00:20:32 | 11 | 00:01:41:01 | 00:01:41:37 | 00:00:01:36 |
| Handheld | Start | End | Duration | 12 | 00:01:42:11 | 00:01:42:48 | 00:00:00:37 |
| 1 | 00:00:47:11 | 00:00:48:05 | 00:00:00:54 | 6 | 00:01:42:48 | 00:01:43:41 | 00:00:00:53 |
| 2 | 00:01:33:50 | 00:01:35:56 | 00:00:02:06 | 13 | 00:01:43:41 | 00:01:49:36 | 00:00:05:55 |
| 3 | 00:01:37:16 | 00:01:38:18 | 00:00:01:02 | 14 | 00:01:50:46 | 00:02:18:25 | 00:00:27:39 |
| 4 | 00:01:39:51 | 00:01:41:01 | 00:00:01:10 | 15 | 00:02:24:56 | 00:02:29:04 | 00:00:04:08 |
| 5 | 00:01:41:37 | 00:01:42:11 | 00:00:00:34 | 7 | 00:02:30:51 | 00:02:40:16 | 00:00:09:25 |
| 6 | 00:01:49:36 | 00:01:50:46 | 00:00:01:10 | 16 | 00:02:40:16 | 00:02:43:06 | 00:00:02:50 |
| 7 | 00:02:18:25 | 00:02:24:58 | 00:00:06:33 | 17 | 00:02:50:11 | 00:02:56:19 | 00:00:06:08 |
| 8 | 00:02:29:19 | 00:02:30:49 | 00:00:01:30 | 8 | 00:02:56:19 | 00:02:56:35 | 00:00:00:16 |
| 9 | 00:02:43:06 | 00:02:50:11 | 00:00:07:05 | 18 | 00:02:56:35 | 00:02:57:07 | 00:00:00:32 |
| 10 | 00:02:57:28 | 00:02:57:55 | 00:00:00:27 | 19 | 00:02:57:55 | 00:03:04:55 | 00:00:07:00 |
| 11 | 00:03:04:55 | 00:03:06:15 | 00:00:01:20 | 20 | 00:03:06:15 | 00:03:10:17 | 00:00:04:02 |
| 12 | 00:03:15:50 | 00:03:17:06 | 00:00:01:16 | 9 | 00:03:10:17 | 00:03:10:52 | 00:00:00:35 |
| Total | | | 00:00:25:07 | 21 | 00:03:10:52 | 00:03:11:30 | 00:00:00:38 |
| Roll | Start | End | Duration | 10 | 00:03:11:30 | 00:03:12:11 | 00:00:00:41 |
| 1 | 00:00:02:11 | 00:00:08:17 | 00:00:06:06 | 22 | 00:03:12:11 | 00:03:15:50 | 00:00:03:39 |
| 2 | 00:00:13:32 | 00:00:14:32 | 00:00:01:00 | 11 | 00:03:17:06 | 00:03:17:56 | 00:00:00:50 |
| 3 | 00:00:17:42 | 00:00:18:23 | 00:00:00:41 | 23 | 00:03:17:56 | 00:03:33:04 | 00:00:15:08 |
| 4 | 00:00:19:42 | 00:00:20:52 | 00:00:01:10 | Total | | | 00:03:00:45 |
| 5 | 00:01:14:40 | 00:01:15:02 | 00:00:00:22 | Dolly | Start | End | Duration |
| 6 | 00:01:15:02 | 00:01:15:25 | 00:00:00:23 | 1 | 00:00:13:32 | 00:00:16:25 | 00:00:02:53 |
| 7 | 00:01:15:25 | 00:01:15:32 | 00:00:00:07 | 2 | 00:00:18:25 | 00:00:20:52 | 00:00:02:27 |
| 8 | 00:01:15:32 | 00:01:15:36 | 00:00:00:04 | 3 | 00:00:21:37 | 00:00:26:34 | 00:00:04:57 |
| 9 | 00:01:15:36 | 00:01:15:43 | 00:00:00:07 | 4 | 00:00:27:16 | 00:00:28:17 | 00:00:01:01 |
| 10 | 00:01:15:48 | 00:01:15:52 | 00:00:00:04 | 5 | 00:00:28:58 | 00:00:33:10 | 00:00:04:12 |
| 11 | 00:01:15:54 | 00:01:16:02 | 00:00:00:08 | 6 | 00:00:33:53 | 00:00:34:57 | 00:00:01:04 |
| 12 | 00:01:16:02 | 00:01:16:06 | 00:00:00:04 | 7 | 00:00:35:05 | 00:00:36:58 | 00:00:01:53 |
| 13 | 00:01:16:07 | 00:01:16:11 | 00:00:00:04 | 8 | 00:00:38:49 | 00:00:41:27 | 00:00:02:38 |
| 14 | 00:01:16:12 | 00:01:16:16 | 00:00:00:04 | 9 | 00:00:42:19 | 00:00:42:52 | 00:00:00:33 |
| 15 | 00:01:16:17 | 00:01:16:20 | 00:00:00:03 | 10 | 00:00:43:15 | 00:00:43:56 | 00:00:00:41 |
| 16 | 00:01:16:22 | 00:01:16:26 | 00:00:00:04 | 11 | 00:00:47:17 | 00:00:48:59 | 00:00:01:42 |
| 17 | 00:01:16:27 | 00:01:16:31 | 00:00:00:04 | 12 | 00:00:50:42 | 00:00:52:08 | 00:00:01:26 |
| 18 | 00:01:16:32 | 00:01:16:37 | 00:00:00:05 | 13 | 00:00:57:57 | 00:00:59:10 | 00:00:01:13 |
| 19 | 00:01:16:37 | 00:01:16:42 | 00:00:00:05 | 14 | 00:01:07:45 | 00:01:11:23 | 00:00:03:38 |
| 20 | 00:01:16:42 | 00:01:16:46 | 00:00:00:04 | 15 | 00:01:11:57 | 00:01:16:57 | 00:00:05:00 |
| 21 | 00:01:16:48 | 00:01:16:51 | 00:00:00:03 | 16 | 00:01:18:50 | 00:01:21:10 | 00:00:02:20 |
| 22 | 00:01:16:52 | 00:01:16:56 | 00:00:00:04 | 17 | 00:01:22:58 | 00:01:23:52 | 00:00:00:54 |
| 23 | 00:01:16:57 | 00:01:18:15 | 00:00:01:18 | 18 | 00:01:24:40 | 00:01:25:32 | 00:00:00:52 |
| 24 | 00:01:18:50 | 00:01:23:36 | 00:00:04:46 | 19 | 00:01:26:28 | 00:01:28:12 | 00:00:01:44 |
| 25 | 00:01:24:40 | 00:01:25:32 | 00:00:00:52 | 20 | 00:01:28:51 | 00:01:29:47 | 00:00:00:56 |
| 26 | 00:01:25:37 | 00:01:26:44 | 00:00:01:07 | 21 | 00:01:30:35 | 00:01:32:02 | 00:00:01:27 |
| 27 | 00:01:27:12 | 00:01:33:50 | 00:00:06:38 | 22 | 00:01:33:50 | 00:01:35:19 | 00:00:01:29 |
| 28 | 00:02:31:35 | 00:02:33:19 | 00:00:01:44 | 23 | 00:01:35:56 | 00:01:36:47 | 00:00:00:51 |
| 29 | 00:02:59:36 | 00:03:00:26 | 00:00:00:50 | 24 | 00:01:37:17 | 00:01:38:08 | 00:00:00:51 |
| 30 | 00:03:01:41 | 00:03:03:03 | 00:00:01:22 | 25 | 00:01:41:01 | 00:01:41:38 | 00:00:00:37 |
| 31 | 00:03:04:53 | 00:03:06:15 | 00:00:01:22 | 26 | 00:01:42:11 | 00:01:42:48 | 00:00:00:37 |

| | | | | | | | |
|-------------------------|--------------|-----------------|--------------------|--------------|-------------|-------------|--------------------|
| 32 | 00:03:17:55 | 00:03:18:34 | 00:00:00:39 | 27 | 00:01:43:40 | 00:01:45:11 | 00:00:01:31 |
| 33 | 00:03:20:41 | 00:03:21:50 | 00:00:01:09 | 28 | 00:01:45:37 | 00:01:49:36 | 00:00:03:59 |
| 34 | 00:03:23:49 | 00:03:24:26 | 00:00:00:37 | 29 | 00:01:50:46 | 00:01:58:56 | 00:00:08:10 |
| Total | | | 00:00:33:20 | 30 | 00:02:01:06 | 00:02:04:21 | 00:00:03:15 |
| Rack focu: Start | End | Duration | | 31 | 00:02:09:50 | 00:02:12:15 | 00:00:02:25 |
| 1 | 00:00:08:17 | 00:00:09:21 | 00:00:01:04 | 32 | 00:02:13:36 | 00:02:18:25 | 00:00:04:49 |
| 2 | 00:00:11:12 | 00:00:12:17 | 00:00:01:05 | 33 | 00:02:20:59 | 00:02:22:07 | 00:00:01:08 |
| 3 | 00:00:20:52 | 00:00:21:37 | 00:00:00:45 | 34 | 00:02:24:56 | 00:02:25:29 | 00:00:00:33 |
| 4 | 00:00:53:14 | 00:00:55:28 | 00:00:02:14 | 35 | 00:02:27:40 | 00:02:28:49 | 00:00:01:09 |
| 5 | 00:02:31:49 | 00:02:33:19 | 00:00:01:30 | 36 | 00:02:35:45 | 00:02:38:34 | 00:00:02:49 |
| 6 | 00:02:47:04 | 00:02:48:05 | 00:00:01:01 | 37 | 00:02:40:16 | 00:02:41:09 | 00:00:00:53 |
| Total | | | 00:00:07:39 | 38 | 00:02:43:41 | 00:02:44:50 | 00:00:01:09 |
| Zoom | Start | End | Duration | 39 | 00:02:45:39 | 00:02:47:06 | 00:00:01:27 |
| 1 | 00:00:37:40 | 00:00:37:51 | 00:00:00:11 | 40 | 00:02:48:56 | 00:02:52:53 | 00:00:03:57 |
| 2 | 00:01:24:03 | 00:01:24:11 | 00:00:00:08 | 41 | 00:02:53:31 | 00:02:54:34 | 00:00:01:03 |
| 3 | 00:01:33:31 | 00:01:33:50 | 00:00:00:19 | 42 | 00:02:55:01 | 00:02:56:07 | 00:00:01:06 |
| 4 | 00:03:25:44 | 00:03:25:45 | 00:00:00:01 | 43 | 00:02:56:35 | 00:02:57:07 | 00:00:00:32 |
| Total | | | 00:00:00:39 | 44 | 00:02:58:31 | 00:03:01:01 | 00:00:02:30 |
| | | | | 45 | 00:03:01:41 | 00:03:03:57 | 00:00:02:16 |
| | | | | 46 | 00:03:06:15 | 00:03:06:48 | 00:00:00:33 |
| | | | | 47 | 00:03:08:05 | 00:03:10:17 | 00:00:02:12 |
| | | | | 48 | 00:03:11:31 | 00:03:17:07 | 00:00:05:36 |
| | | | | 49 | 00:03:19:54 | 00:03:33:04 | 00:00:13:10 |
| | | | | Total | | | 00:01:54:08 |

Table 7. Camera Movements in BlackPinks's "Kill This Love" Music Video 00:00-03:09 (BLACKPINK 2019).

| Tilt | Start | End | Duration | Pan | Start | End | Duration |
|--------------|--------------|-------------|--------------------|--------------|--------------|-------------|--------------------|
| 1 | 00:00:02:45 | 00:00:05:29 | 00:00:02:44 | 1 | 00:00:02:45 | 00:00:03:59 | 00:00:01:14 |
| 2 | 00:00:09:06 | 00:00:10:19 | 00:00:01:13 | 2 | 00:00:06:20 | 00:00:08:41 | 00:00:02:21 |
| 3 | 00:00:10:30 | 00:00:11:17 | 00:00:00:47 | 3 | 00:00:10:18 | 00:00:12:39 | 00:00:02:21 |
| 4 | 00:00:14:12 | 00:00:14:53 | 00:00:00:41 | 4 | 00:00:16:52 | 00:00:17:22 | 00:00:00:30 |
| 5 | 00:00:16:00 | 00:00:16:27 | 00:00:00:27 | 5 | 00:00:17:28 | 00:00:17:52 | 00:00:00:24 |
| 6 | 00:00:17:52 | 00:00:18:19 | 00:00:00:27 | 6 | 00:00:19:49 | 00:00:20:44 | 00:00:00:55 |
| 7 | 00:00:19:49 | 00:00:20:15 | 00:00:00:26 | 7 | 00:00:35:18 | 00:00:36:24 | 00:00:01:06 |
| 8 | 00:00:21:00 | 00:00:21:48 | 00:00:00:48 | 8 | 00:00:36:52 | 00:00:38:39 | 00:00:01:47 |
| 9 | 00:00:23:57 | 00:00:24:35 | 00:00:00:38 | 9 | 00:00:40:50 | 00:00:41:25 | 00:00:00:35 |
| 10 | 00:00:34:56 | 00:00:35:18 | 00:00:00:22 | 10 | 00:00:41:48 | 00:00:43:15 | 00:00:01:27 |
| 11 | 00:00:40:28 | 00:00:40:46 | 00:00:00:18 | 11 | 00:00:43:24 | 00:00:44:04 | 00:00:00:40 |
| 12 | 00:00:41:34 | 00:00:41:52 | 00:00:00:18 | 12 | 00:01:02:47 | 00:01:04:31 | 00:00:01:44 |
| 13 | 00:00:43:15 | 00:00:43:34 | 00:00:00:19 | 13 | 00:01:17:10 | 00:01:17:34 | 00:00:00:24 |
| 14 | 00:00:46:01 | 00:00:46:46 | 00:00:00:45 | 14 | 00:01:17:59 | 00:01:18:28 | 00:00:00:29 |
| 15 | 00:00:47:40 | 00:00:49:36 | 00:00:01:56 | 15 | 00:01:20:54 | 00:01:22:07 | 00:00:01:13 |
| 16 | 00:00:52:04 | 00:00:54:09 | 00:00:02:05 | 16 | 00:01:25:45 | 00:01:26:34 | 00:00:00:49 |
| 17 | 00:00:57:18 | 00:00:58:37 | 00:00:01:19 | 17 | 00:01:30:13 | 00:01:30:44 | 00:00:00:31 |
| 18 | 00:01:10:25 | 00:01:11:39 | 00:00:01:14 | 18 | 00:01:32:39 | 00:01:34:28 | 00:00:01:49 |
| 19 | 00:01:23:17 | 00:01:23:53 | 00:00:00:36 | 19 | 00:01:36:24 | 00:01:38:15 | 00:00:01:51 |
| 20 | 00:01:24:45 | 00:01:25:15 | 00:00:00:30 | 20 | 00:01:39:28 | 00:01:41:10 | 00:00:01:42 |
| 21 | 00:01:25:45 | 00:01:26:34 | 00:00:00:49 | 21 | 00:01:41:53 | 00:01:42:26 | 00:00:00:33 |
| 22 | 00:01:32:04 | 00:01:32:39 | 00:00:00:35 | 22 | 00:01:42:45 | 00:01:45:37 | 00:00:02:52 |
| 23 | 00:01:36:16 | 00:01:36:24 | 00:00:00:08 | 23 | 00:01:49:10 | 00:01:50:24 | 00:00:01:14 |
| 24 | 00:01:39:13 | 00:01:39:28 | 00:00:00:15 | 24 | 00:02:04:05 | 00:02:06:24 | 00:00:02:19 |
| 25 | 00:01:47:46 | 00:01:49:10 | 00:00:01:24 | 25 | 00:02:06:49 | 00:02:07:22 | 00:00:00:33 |
| 26 | 00:02:01:05 | 00:02:01:31 | 00:00:00:26 | 26 | 00:02:08:24 | 00:02:09:09 | 00:00:00:45 |
| 27 | 00:02:02:45 | 00:02:03:11 | 00:00:00:26 | 27 | 00:02:17:20 | 00:02:17:48 | 00:00:00:28 |
| 28 | 00:02:03:19 | 00:02:04:05 | 00:00:00:46 | 28 | 00:02:20:27 | 00:02:21:00 | 00:00:00:33 |
| 29 | 00:02:16:02 | 00:02:16:24 | 00:00:00:22 | 29 | 00:02:24:52 | 00:02:25:28 | 00:00:00:36 |
| 30 | 00:02:19:08 | 00:02:20:02 | 00:00:00:54 | 30 | 00:02:26:49 | 00:02:27:20 | 00:00:00:31 |
| 31 | 00:02:21:54 | 00:02:22:58 | 00:00:01:04 | 31 | 00:02:34:07 | 00:02:34:38 | 00:00:00:31 |
| 32 | 00:02:23:39 | 00:02:24:52 | 00:00:01:13 | 32 | 00:02:46:46 | 00:02:47:47 | 00:00:01:01 |
| 33 | 00:02:28:41 | 00:02:29:46 | 00:00:01:05 | 33 | 00:02:57:58 | 00:02:59:23 | 00:00:01:25 |
| 34 | 00:02:31:43 | 00:02:32:15 | 00:00:00:32 | 34 | 00:03:05:35 | 00:03:06:14 | 00:00:00:39 |
| 35 | 00:02:34:38 | 00:02:36:18 | 00:00:01:40 | Total | | | 00:00:37:52 |
| 36 | 00:02:39:02 | 00:02:39:22 | 00:00:00:20 | Pedes | Start | End | Duration |
| 37 | 00:02:45:00 | 00:02:46:25 | 00:00:01:25 | 1 | 00:00:00:37 | 00:00:02:45 | 00:00:02:08 |
| 38 | 00:02:47:47 | 00:02:48:08 | 00:00:00:21 | 2 | 00:00:05:29 | 00:00:06:20 | 00:00:00:51 |
| 39 | 00:02:48:43 | 00:02:49:24 | 00:00:00:41 | 3 | 00:00:13:45 | 00:00:14:12 | 00:00:00:27 |
| 40 | 00:02:54:21 | 00:02:55:32 | 00:00:01:11 | 4 | 00:00:15:31 | 00:00:16:38 | 00:00:01:07 |
| 41 | 00:02:57:05 | 00:02:57:30 | 00:00:00:25 | 5 | 00:00:18:20 | 00:00:19:01 | 00:00:00:41 |
| 42 | 00:02:59:23 | 00:03:01:37 | 00:00:02:14 | 6 | 00:00:21:00 | 00:00:21:48 | 00:00:00:48 |
| 43 | 00:03:02:23 | 00:03:03:02 | 00:00:00:39 | 7 | 00:00:29:04 | 00:00:29:44 | 00:00:00:40 |
| Total | | | 00:00:36:48 | 8 | 00:00:38:54 | 00:00:39:49 | 00:00:00:55 |
| Truck | Start | End | Duration | 9 | 00:00:44:04 | 00:00:44:56 | 00:00:00:52 |
| 1 | 00:00:06:20 | 00:00:08:41 | 00:00:02:21 | 10 | 00:00:55:48 | 00:00:56:34 | 00:00:00:46 |
| 2 | 00:00:37:10 | 00:00:38:54 | 00:00:01:44 | 11 | 00:01:00:52 | 00:01:01:19 | 00:00:00:27 |
| 3 | 00:00:41:48 | 00:00:42:04 | 00:00:00:16 | 12 | 00:01:25:45 | 00:01:26:34 | 00:00:00:49 |
| 4 | 00:00:42:22 | 00:00:42:36 | 00:00:00:14 | 13 | 00:02:18:26 | 00:02:19:08 | 00:00:00:42 |
| 5 | 00:00:43:01 | 00:00:43:15 | 00:00:00:14 | 14 | 00:02:22:58 | 00:02:24:00 | 00:00:01:02 |
| 6 | 00:00:43:44 | 00:00:44:04 | 00:00:00:20 | 15 | 00:02:27:20 | 00:02:28:41 | 00:00:01:21 |
| 7 | 00:00:59:37 | 00:01:00:02 | 00:00:00:25 | 16 | 00:02:29:46 | 00:02:30:14 | 00:00:00:28 |

| | | | | | | | |
|-----------------|--------------|-------------|--------------------|---------------------|-------------|-----------------|--------------------|
| 8 | 00:01:17:59 | 00:01:18:41 | 00:00:00:42 | 17 | 00:02:40:05 | 00:02:40:34 | 00:00:00:29 |
| 9 | 00:01:21:25 | 00:01:22:07 | 00:00:00:42 | 18 | 00:02:51:20 | 00:02:52:17 | 00:00:00:57 |
| 10 | 00:01:39:50 | 00:01:42:22 | 00:00:02:32 | 19 | 00:02:52:39 | 00:02:53:51 | 00:00:01:12 |
| 11 | 00:02:01:31 | 00:02:02:19 | 00:00:00:48 | 20 | 00:02:56:45 | 00:02:57:30 | 00:00:00:45 |
| 12 | 00:02:30:14 | 00:02:31:10 | 00:00:00:56 | 21 | 00:03:04:41 | 00:03:05:15 | 00:00:00:34 |
| 13 | 00:02:32:15 | 00:02:34:41 | 00:00:02:26 | 22 | 00:03:06:43 | 00:03:09:42 | 00:00:02:59 |
| 14 | 00:02:40:05 | 00:02:40:34 | 00:00:00:29 | Total | | | 00:00:21:00 |
| 15 | 00:02:41:30 | 00:02:43:01 | 00:00:01:31 | Stable Start | End | Duration | |
| 16 | 00:02:46:25 | 00:02:48:43 | 00:00:02:18 | 1 | 00:00:00:37 | 00:00:02:46 | 00:00:02:09 |
| 17 | 00:02:49:24 | 00:02:50:22 | 00:00:00:58 | 1 | 00:00:06:20 | 00:00:09:06 | 00:00:02:46 |
| 18 | 00:02:55:45 | 00:02:56:09 | 00:00:00:24 | 2 | 00:00:09:06 | 00:00:10:19 | 00:00:01:13 |
| Total | | | 00:00:19:20 | 3 | 00:00:11:17 | 00:00:12:22 | 00:00:01:05 |
| Handheld | Start | End | Duration | 2 | 00:00:12:22 | 00:00:13:45 | 00:00:01:23 |
| 1 | 00:00:02:46 | 00:00:06:20 | 00:00:03:34 | 4 | 00:00:13:45 | 00:00:16:52 | 00:00:03:07 |
| 2 | 00:00:10:16 | 00:00:11:16 | 00:00:01:00 | 5 | 00:00:20:53 | 00:00:22:37 | 00:00:01:44 |
| 3 | 00:00:16:27 | 00:00:20:55 | 00:00:04:28 | 6 | 00:00:23:55 | 00:00:24:35 | 00:00:00:40 |
| 4 | 00:00:22:37 | 00:00:23:55 | 00:00:01:18 | 3 | 00:00:26:20 | 00:00:26:53 | 00:00:00:33 |
| 5 | 00:00:24:35 | 00:00:26:20 | 00:00:01:45 | 7 | 00:00:30:37 | 00:00:33:55 | 00:00:03:18 |
| 6 | 00:00:26:53 | 00:00:29:44 | 00:00:02:51 | 4 | 00:00:36:27 | 00:00:37:10 | 00:00:00:43 |
| 7 | 00:00:33:55 | 00:00:36:27 | 00:00:02:32 | 8 | 00:00:39:49 | 00:00:40:46 | 00:00:00:57 |
| 8 | 00:00:37:10 | 00:00:39:42 | 00:00:02:32 | 5 | 00:00:46:03 | 00:00:46:46 | 00:00:00:43 |
| 9 | 00:00:41:25 | 00:00:44:56 | 00:00:03:31 | 6 | 00:00:47:40 | 00:00:50:56 | 00:00:03:16 |
| 10 | 00:00:59:37 | 00:01:00:43 | 00:00:01:06 | 9 | 00:00:52:04 | 00:00:54:09 | 00:00:02:05 |
| 11 | 00:01:02:01 | 00:01:10:25 | 00:00:08:24 | 7 | 00:01:10:25 | 00:01:11:50 | 00:00:01:25 |
| 12 | 00:01:12:30 | 00:01:13:05 | 00:00:00:35 | 10 | 00:00:55:48 | 00:00:58:54 | 00:00:03:06 |
| 13 | 00:01:23:21 | 00:01:23:53 | 00:00:00:32 | 11 | 00:00:59:23 | 00:00:59:37 | 00:00:00:14 |
| 14 | 00:01:26:34 | 00:01:28:40 | 00:00:02:06 | 12 | 00:01:00:43 | 00:01:02:01 | 00:00:01:18 |
| 15 | 00:01:31:20 | 00:01:32:04 | 00:00:00:44 | 13 | 00:01:13:05 | 00:01:17:10 | 00:00:04:05 |
| 16 | 00:01:36:24 | 00:01:38:15 | 00:00:01:51 | 8 | 00:01:17:10 | 00:01:17:34 | 00:00:00:24 |
| 17 | 00:01:39:33 | 00:01:45:37 | 00:00:06:04 | 14 | 00:01:17:34 | 00:01:22:07 | 00:00:04:33 |
| 18 | 00:01:47:46 | 00:02:01:31 | 00:00:13:45 | 15 | 00:01:22:40 | 00:01:23:17 | 00:00:00:37 |
| 19 | 00:02:02:19 | 00:02:03:19 | 00:00:01:00 | 16 | 00:01:23:53 | 00:01:26:26 | 00:00:02:33 |
| 20 | 00:02:04:05 | 00:02:07:22 | 00:00:03:17 | 17 | 00:01:28:40 | 00:01:30:13 | 00:00:01:33 |
| 21 | 00:02:09:09 | 00:02:13:31 | 00:00:04:22 | 9 | 00:01:30:13 | 00:01:30:44 | 00:00:00:31 |
| 22 | 00:02:17:20 | 00:02:18:26 | 00:00:01:06 | 18 | 00:01:30:44 | 00:01:31:20 | 00:00:00:36 |
| 23 | 00:02:19:08 | 00:02:20:02 | 00:00:00:54 | 10 | 00:01:32:04 | 00:01:35:19 | 00:00:03:15 |
| 24 | 00:02:21:00 | 00:02:21:54 | 00:00:00:54 | 19 | 00:01:35:19 | 00:01:36:24 | 00:00:01:05 |
| 25 | 00:02:24:00 | 00:02:25:53 | 00:00:01:53 | 20 | 00:01:38:15 | 00:01:39:27 | 00:00:01:12 |
| 26 | 00:02:26:49 | 00:02:27:20 | 00:00:00:31 | 21 | 00:01:45:37 | 00:01:47:46 | 00:00:02:09 |
| 27 | 00:02:28:41 | 00:02:29:46 | 00:00:01:05 | 11 | 00:02:01:31 | 00:02:02:19 | 00:00:00:48 |
| 28 | 00:02:31:10 | 00:02:31:43 | 00:00:00:33 | 12 | 00:02:03:19 | 00:02:04:05 | 00:00:00:46 |
| 29 | 00:02:32:15 | 00:02:34:41 | 00:00:02:26 | 13 | 00:02:07:22 | 00:02:09:09 | 00:00:01:47 |
| 30 | 00:02:40:34 | 00:02:45:00 | 00:00:04:26 | 14 | 00:02:13:31 | 00:02:14:47 | 00:00:01:16 |
| 31 | 00:02:49:19 | 00:02:50:22 | 00:00:01:03 | 22 | 00:02:14:47 | 00:02:15:26 | 00:00:00:39 |
| 32 | 00:02:52:17 | 00:02:52:39 | 00:00:00:22 | 23 | 00:02:15:56 | 00:02:17:20 | 00:00:01:24 |
| 33 | 00:02:56:09 | 00:02:56:45 | 00:00:00:36 | 24 | 00:02:18:26 | 00:02:19:08 | 00:00:00:42 |
| 34 | 00:02:57:10 | 00:02:59:23 | 00:00:02:13 | 25 | 00:02:20:02 | 00:02:20:27 | 00:00:00:25 |
| 35 | 00:03:01:37 | 00:03:03:02 | 00:00:01:25 | 15 | 00:02:20:27 | 00:02:21:00 | 00:00:00:33 |
| 36 | 00:03:05:35 | 00:03:06:15 | 00:00:00:40 | 26 | 00:02:21:54 | 00:02:24:00 | 00:00:02:06 |
| Total | | | 00:01:27:24 | 27 | 00:02:27:20 | 00:02:28:41 | 00:00:01:21 |
| Roll | Start | End | Duration | 28 | 00:02:31:43 | 00:02:32:15 | 00:00:00:32 |
| 1 | 00:00:24:35 | 00:00:26:20 | 00:00:01:45 | 29 | 00:02:34:41 | 00:02:36:58 | 00:00:02:17 |
| 2 | 00:00:59:22 | 00:00:59:37 | 00:00:00:15 | 16 | 00:02:37:24 | 00:02:40:34 | 00:00:03:10 |
| 3 | 00:01:08:23 | 00:01:08:38 | 00:00:00:15 | 17 | 00:02:45:00 | 00:02:49:19 | 00:00:04:19 |
| 4 | 00:01:13:38 | 00:01:13:46 | 00:00:00:08 | 30 | 00:02:50:22 | 00:02:52:17 | 00:00:01:55 |
| 5 | 00:01:15:37 | 00:01:15:41 | 00:00:00:04 | 31 | 00:02:52:39 | 00:02:55:45 | 00:00:03:06 |
| 6 | 00:01:16:21 | 00:01:16:25 | 00:00:00:04 | 18 | 00:02:55:45 | 00:02:56:09 | 00:00:00:24 |
| 7 | 00:01:17:49 | 00:01:17:59 | 00:00:00:10 | 32 | 00:02:56:45 | 00:02:57:17 | 00:00:00:32 |
| 8 | 00:01:20:10 | 00:01:20:28 | 00:00:00:18 | 33 | 00:02:59:18 | 00:03:01:37 | 00:00:02:19 |

| | | | | | | | |
|------------------------|--------------------|-------------------|-----------------|--------------------|--------------------|-----------------|-------------|
| 9 | 00:01:22:07 | 00:01:22:59 | 00:00:00:52 | 34 | 00:03:04:41 | 00:03:05:35 | 00:00:00:54 |
| 10 | 00:01:28:39 | 00:01:29:13 | 00:00:00:34 | 35 | 00:03:06:15 | 00:03:09:42 | 00:00:03:27 |
| 11 | 00:01:29:31 | 00:01:29:47 | 00:00:00:16 | Total | 00:01:29:00 | | |
| 12 | 00:01:31:04 | 00:01:31:20 | 00:00:00:16 | Dolly Start | End | Duration | |
| 13 | 00:02:14:23 | 00:02:14:47 | 00:00:00:24 | 1 | 00:00:03:59 | 00:00:06:20 | 00:00:02:21 |
| 14 | 00:02:20:27 | 00:02:21:00 | 00:00:00:33 | 2 | 00:00:11:17 | 00:00:13:45 | 00:00:02:28 |
| 15 | 00:02:25:28 | 00:02:25:53 | 00:00:00:25 | 3 | 00:00:15:31 | 00:00:16:38 | 00:00:01:07 |
| 16 | 00:02:30:33 | 00:02:31:07 | 00:00:00:34 | 4 | 00:00:17:52 | 00:00:18:59 | 00:00:01:07 |
| Total | 00:00:06:53 | | | 5 | 00:00:21:48 | 00:00:22:37 | 00:00:00:49 |
| Rack focu Start | End | Duration | | 6 | 00:00:26:20 | 00:00:26:53 | 00:00:00:33 |
| 1 | 00:00:00:37 | 00:00:02:45 | 00:00:02:08 | 7 | 00:00:27:27 | 00:00:28:37 | 00:00:01:10 |
| 2 | 00:00:08:44 | 00:00:10:00 | 00:00:01:16 | 8 | 00:00:30:37 | 00:00:35:32 | 00:00:04:55 |
| 3 | 00:00:14:53 | 00:00:15:07 | 00:00:00:14 | 9 | 00:00:36:27 | 00:00:38:54 | 00:00:02:27 |
| 4 | 00:00:26:53 | 00:00:27:27 | 00:00:00:34 | 10 | 00:00:39:49 | 00:00:40:46 | 00:00:00:57 |
| 5 | 00:00:28:05 | 00:00:29:04 | 00:00:00:59 | 11 | 00:00:40:50 | 00:00:41:25 | 00:00:00:35 |
| 6 | 00:01:11:18 | 00:01:11:50 | 00:00:00:32 | 12 | 00:00:41:48 | 00:00:42:04 | 00:00:00:16 |
| 7 | 00:01:34:39 | 00:01:34:53 | 00:00:00:14 | 13 | 00:00:42:22 | 00:00:42:39 | 00:00:00:17 |
| 8 | 00:01:44:32 | 00:01:45:11 | 00:00:00:39 | 14 | 00:00:43:01 | 00:00:43:15 | 00:00:00:14 |
| 9 | 00:01:47:46 | 00:01:48:34 | 00:00:00:48 | 15 | 00:00:43:44 | 00:00:44:04 | 00:00:00:20 |
| 10 | 00:01:50:24 | 00:01:51:58 | 00:00:01:34 | 16 | 00:00:49:36 | 00:00:50:56 | 00:00:01:20 |
| 11 | 00:02:02:19 | 00:02:03:19 | 00:00:01:00 | 17 | 00:00:52:04 | 00:00:54:09 | 00:00:02:05 |
| 12 | 00:02:11:49 | 00:02:12:49 | 00:00:01:00 | 18 | 00:00:55:48 | 00:00:58:54 | 00:00:03:06 |
| 13 | 00:02:13:17 | 00:02:14:23 | 00:00:01:06 | 19 | 00:01:00:02 | 00:01:00:52 | 00:00:00:50 |
| 14 | 00:02:39:02 | 00:02:40:02 | 00:00:01:00 | 20 | 00:01:01:19 | 00:01:02:01 | 00:00:00:42 |
| 15 | 00:02:47:25 | 00:02:48:43 | 00:00:01:18 | 21 | 00:01:02:47 | 00:01:06:25 | 00:00:03:38 |
| Total | 00:00:14:22 | | | 22 | 00:01:08:23 | 00:01:09:50 | 00:00:01:27 |
| Zoom | Timecode In | Timecode O | Duration | 23 | 00:01:12:30 | 00:01:17:10 | 00:00:04:40 |
| 1 | 00:00:23:57 | 00:00:24:11 | 00:00:00:14 | 24 | 00:01:17:34 | 00:01:17:49 | 00:00:00:15 |
| Total | 00:00:00:14 | | | 25 | 00:01:18:41 | 00:01:20:54 | 00:00:02:13 |
| | | | | 26 | 00:01:22:07 | 00:01:23:17 | 00:00:01:10 |
| | | | | 27 | 00:01:23:53 | 00:01:24:45 | 00:00:00:52 |
| | | | | 28 | 00:01:25:45 | 00:01:26:34 | 00:00:00:49 |
| | | | | 29 | 00:01:26:54 | 00:01:30:13 | 00:00:03:19 |
| | | | | 30 | 00:01:30:44 | 00:01:31:20 | 00:00:00:36 |
| | | | | 31 | 00:01:34:28 | 00:01:36:24 | 00:00:01:56 |
| | | | | 32 | 00:01:38:15 | 00:01:39:50 | 00:00:01:35 |
| | | | | 33 | 00:01:45:37 | 00:01:47:46 | 00:00:02:09 |
| | | | | 34 | 00:02:00:15 | 00:02:01:31 | 00:00:01:16 |
| | | | | 35 | 00:02:02:19 | 00:02:03:19 | 00:00:01:00 |
| | | | | 36 | 00:02:07:22 | 00:02:08:24 | 00:00:01:02 |
| | | | | 37 | 00:02:14:47 | 00:02:15:27 | 00:00:00:40 |
| | | | | 38 | 00:02:15:56 | 00:02:17:20 | 00:00:01:24 |
| | | | | 39 | 00:02:20:02 | 00:02:20:27 | 00:00:00:25 |
| | | | | 40 | 00:02:21:54 | 00:02:22:58 | 00:00:01:04 |
| | | | | 41 | 00:02:34:41 | 00:02:36:58 | 00:00:02:17 |
| | | | | 42 | 00:02:37:23 | 00:02:40:04 | 00:00:02:41 |
| | | | | 43 | 00:02:40:34 | 00:02:41:30 | 00:00:00:56 |
| | | | | 44 | 00:02:43:30 | 00:02:45:00 | 00:00:01:30 |
| | | | | 45 | 00:02:48:43 | 00:02:49:24 | 00:00:00:41 |
| | | | | 46 | 00:02:50:22 | 00:02:52:17 | 00:00:01:55 |
| | | | | 47 | 00:02:52:41 | 00:02:53:51 | 00:00:01:10 |
| | | | | 48 | 00:02:59:23 | 00:03:01:37 | 00:00:02:14 |
| | | | | 49 | 00:03:03:02 | 00:03:04:41 | 00:00:01:39 |
| | | | | 50 | 00:03:05:15 | 00:03:05:35 | 00:00:00:20 |
| | | | | 51 | 00:03:06:15 | 00:03:09:42 | 00:00:03:27 |
| | | | | Total | 00:01:17:59 | | |

Table 8. Camera Movements in BTS's "Dynamite" Music Video 00:00-03:35 (HYBE LABELS 2020).

| Tilt | End | Duration | Pan | Start | End | Duration | |
|-------------------|--------------|--------------------|-----------------|---------------|--------------|-----------------|--------------------|
| 1 | 00:00:16:35 | 00:00:16:51 | 00:00:00:16 | 1 | 00:00:16:17 | 00:00:18:22 | 00:00:02:05 |
| 2 | 00:00:17:22 | 00:00:17:38 | 00:00:00:16 | 2 | 00:00:21:38 | 00:00:22:23 | 00:00:00:45 |
| 3 | 00:00:45:27 | 00:00:45:27 | 00:00:00:00 | 3 | 00:00:42:59 | 00:00:43:56 | 00:00:00:57 |
| 4 | 00:01:09:32 | 00:01:10:02 | 00:00:00:30 | 4 | 00:00:45:27 | 00:00:45:27 | 00:00:00:00 |
| 5 | 00:01:49:26 | 00:01:50:00 | 00:00:00:34 | 5 | 00:00:56:43 | 00:00:57:39 | 00:00:00:56 |
| 6 | 00:01:57:16 | 00:02:00:33 | 00:00:03:17 | 6 | 00:01:09:32 | 00:01:10:02 | 00:00:00:30 |
| 7 | 00:02:01:21 | 00:02:02:23 | 00:00:01:02 | 7 | 00:02:23:31 | 00:02:24:10 | 00:00:00:39 |
| 8 | 00:02:15:12 | 00:02:16:26 | 00:00:01:14 | 8 | 00:02:25:39 | 00:02:26:17 | 00:00:00:38 |
| 9 | 00:02:35:55 | 00:02:37:26 | 00:00:01:31 | 9 | 00:02:29:12 | 00:02:29:51 | 00:00:00:39 |
| 10 | 00:02:45:55 | 00:02:47:23 | 00:00:01:28 | 10 | 00:02:30:13 | 00:02:31:35 | 00:00:01:22 |
| Total | | 00:00:10:08 | | 11 | 00:03:00:25 | 00:03:01:50 | 00:00:01:25 |
| Truck | Start | End | Duration | 12 | 00:03:04:06 | 00:03:05:00 | 00:00:00:54 |
| 1 | 00:03:00:25 | 00:03:01:50 | 00:00:01:25 | 13 | 00:03:05:57 | 00:03:08:12 | 00:00:02:15 |
| 2 | 00:03:04:06 | 00:03:05:00 | 00:00:00:54 | 14 | 00:03:18:08 | 00:03:18:52 | 00:00:00:44 |
| 3 | 00:03:05:57 | 00:03:08:12 | 00:00:02:15 | Total | | | 00:00:13:49 |
| Total | | 00:00:04:34 | | Pedes | Start | End | Duration |
| Handheld | Start | End | Duration | 1 | 00:00:10:27 | 00:00:12:07 | 00:00:01:40 |
| 1 | 00:00:16:17 | 00:00:16:57 | 00:00:00:40 | 2 | 00:01:55:59 | 00:02:00:33 | 00:00:04:34 |
| 2 | 00:00:17:13 | 00:00:18:24 | 00:00:01:11 | 3 | 00:02:16:26 | 00:02:17:53 | 00:00:01:27 |
| 3 | 00:00:28:12 | 00:00:29:45 | 00:00:01:33 | 4 | 00:03:33:35 | 00:03:34:05 | 00:00:00:30 |
| 4 | 00:01:08:51 | 00:01:10:02 | 00:00:01:11 | Total | | | 00:00:08:11 |
| 5 | 00:01:51:37 | 00:01:52:38 | 00:00:01:01 | Stable | Start | End | Duration |
| 6 | 00:02:16:26 | 00:02:21:28 | 00:00:05:02 | 1 | 00:00:21:38 | 00:00:22:23 | 00:00:00:45 |
| 7 | 00:02:37:28 | 00:02:38:18 | 00:00:00:50 | 2 | 00:00:56:43 | 00:00:57:39 | 00:00:00:56 |
| 8 | 00:03:05:00 | 00:03:05:57 | 00:00:00:57 | 3 | 00:00:58:16 | 00:01:05:07 | 00:00:06:51 |
| 9 | 00:03:10:21 | 00:03:11:46 | 00:00:01:25 | 1 | 00:01:14:19 | 00:01:25:26 | 00:00:11:07 |
| 10 | 00:03:23:21 | 00:03:24:04 | 00:00:00:43 | 2 | 00:01:47:56 | 00:01:50:00 | 00:00:02:04 |
| Total | | 00:00:14:33 | | 4 | 00:02:01:21 | 00:02:02:23 | 00:00:01:02 |
| Roll | Start | End | Duration | 3 | 00:02:13:11 | 00:02:16:26 | 00:00:03:15 |
| 1 | 00:02:31:34 | 00:02:32:59 | 00:00:01:25 | 5 | 00:02:30:13 | 00:02:37:28 | 00:00:07:15 |
| 2 | 00:02:33:37 | 00:02:34:06 | 00:00:00:29 | 4 | 00:02:24:10 | 00:02:30:51 | 00:00:06:41 |
| 3 | 00:02:35:22 | 00:02:35:53 | 00:00:00:31 | 5 | 00:02:38:18 | 00:02:48:34 | 00:00:10:16 |
| Total | | 00:00:02:25 | | 6 | 00:02:54:43 | 00:02:59:27 | 00:00:04:44 |
| Rack focus | Start | Timecode | Duration | 6 | 00:02:59:27 | 00:03:00:25 | 00:00:00:58 |
| 1 | 00:00:33:29 | 00:00:33:56 | 00:00:00:27 | 7 | 00:03:00:25 | 00:03:01:50 | 00:00:01:25 |
| 2 | 00:00:37:05 | 00:00:37:16 | 00:00:00:11 | 7 | 00:03:01:50 | 00:03:02:47 | 00:00:00:57 |
| 3 | 00:01:30:53 | 00:01:31:18 | 00:00:00:25 | 8 | 00:03:02:47 | 00:03:04:59 | 00:00:02:12 |
| 4 | 00:01:42:05 | 00:01:42:26 | 00:00:00:21 | 9 | 00:03:05:56 | 00:03:08:12 | 00:00:02:16 |
| 5 | 00:02:46:45 | 00:02:48:15 | 00:00:01:30 | 8 | 00:03:18:08 | 00:03:18:52 | 00:00:00:44 |
| Total | | 00:00:02:54 | | 10 | 00:03:24:49 | 00:03:28:18 | 00:00:03:29 |
| | | | | 9 | 00:03:28:41 | 00:03:34:50 | 00:00:06:09 |
| | | | | Total | | | 00:01:13:06 |

| Zoom | Start | End | Duration | Dolly | Start | End | Duration |
|--------------|-------------|-------------|--------------------|--------------|-------------|-------------|--------------------|
| 1 | 00:00:13:06 | 00:00:14:20 | 00:00:01:14 | 1 | 00:00:07:07 | 00:00:14:18 | 00:00:07:11 |
| 2 | 00:00:30:39 | 00:00:31:41 | 00:00:01:02 | 2 | 00:01:18:16 | 00:01:22:30 | 00:00:04:14 |
| 3 | 00:00:32:27 | 00:00:32:58 | 00:00:00:31 | 3 | 00:01:47:50 | 00:01:50:00 | 00:00:02:10 |
| 4 | 00:00:37:05 | 00:00:37:16 | 00:00:00:11 | 4 | 00:01:55:46 | 00:02:00:33 | 00:00:04:47 |
| 5 | 00:00:41:58 | 00:00:42:59 | 00:00:01:01 | 5 | 00:02:01:21 | 00:02:02:23 | 00:00:01:02 |
| 6 | 00:00:58:16 | 00:01:05:07 | 00:00:06:51 | 6 | 00:02:13:11 | 00:02:16:26 | 00:00:03:15 |
| 7 | 00:01:14:19 | 00:01:18:16 | 00:00:03:57 | 7 | 00:02:32:59 | 00:02:33:37 | 00:00:00:38 |
| 8 | 00:01:22:30 | 00:01:25:26 | 00:00:02:56 | 8 | 00:02:34:05 | 00:02:35:22 | 00:00:01:17 |
| 9 | 00:02:17:53 | 00:02:18:10 | 00:00:00:17 | 9 | 00:02:36:22 | 00:02:37:10 | 00:00:00:48 |
| 10 | 00:02:18:31 | 00:02:18:40 | 00:00:00:09 | 10 | 00:02:38:18 | 00:02:48:34 | 00:00:10:16 |
| 11 | 00:02:19:05 | 00:02:21:28 | 00:00:02:23 | 11 | 00:02:54:44 | 00:02:59:27 | 00:00:04:43 |
| Total | | | 00:00:20:32 | 12 | 00:03:02:47 | 00:03:04:06 | 00:00:01:19 |
| | | | | 13 | 00:03:08:46 | 00:03:11:46 | 00:00:03:00 |
| | | | | 14 | 00:03:23:21 | 00:03:24:04 | 00:00:00:43 |
| | | | | 15 | 00:03:24:47 | 00:03:28:18 | 00:00:03:31 |
| | | | | 16 | 00:03:28:41 | 00:03:33:36 | 00:00:04:55 |
| | | | | Total | | | 00:00:53:49 |

Table 8. Camera Movements in BTS's " Boy With Luv " Music Video 00:18-04:12 (HYBE LABELS 2019).

| Tilt | Start | End | Duration | Pan | Start | End | Duration |
|-----------------|--------------|-------------|--------------------|---------------------|--------------|-----------------|--------------------|
| 1 | 00:00:33:17 | 00:00:33:43 | 00:00:00:26 | 1 | 00:01:36:26 | 00:01:37:21 | 00:00:00:55 |
| 2 | 00:00:47:19 | 00:00:48:36 | 00:00:01:17 | 2 | 00:01:48:31 | 00:01:49:10 | 00:00:00:39 |
| 3 | 00:00:57:04 | 00:00:58:23 | 00:00:01:19 | 3 | 00:02:28:45 | 00:02:29:34 | 00:00:00:49 |
| 4 | 00:01:10:52 | 00:01:14:18 | 00:00:03:26 | 4 | 00:02:38:35 | 00:02:40:17 | 00:00:01:42 |
| 5 | 00:01:26:19 | 00:01:27:09 | 00:00:00:50 | 5 | 00:02:50:25 | 00:02:50:55 | 00:00:00:30 |
| 6 | 00:01:30:25 | 00:01:31:48 | 00:00:01:23 | 6 | 00:02:51:25 | 00:02:51:37 | 00:00:00:12 |
| 7 | 00:01:33:41 | 00:01:35:05 | 00:00:01:24 | 7 | 00:02:59:52 | 00:03:00:54 | 00:00:01:02 |
| 8 | 00:01:35:11 | 00:01:35:29 | 00:00:00:18 | 8 | 00:03:29:17 | 00:03:30:03 | 00:00:00:46 |
| 9 | 00:01:45:35 | 00:01:47:19 | 00:00:01:44 | 9 | 00:03:36:57 | 00:03:37:23 | 00:00:00:26 |
| 10 | 00:02:02:54 | 00:02:03:25 | 00:00:00:31 | 10 | 00:03:47:42 | 00:03:48:41 | 00:00:00:59 |
| 11 | 00:02:03:59 | 00:02:05:39 | 00:00:01:40 | 11 | 00:03:51:34 | 00:03:52:04 | 00:00:00:30 |
| 12 | 00:02:06:47 | 00:02:09:01 | 00:00:02:14 | Total | | | 00:00:08:30 |
| 13 | 00:02:16:52 | 00:02:17:25 | 00:00:00:33 | Pedes Start | End | Duration | |
| 14 | 00:02:45:02 | 00:02:45:29 | 00:00:00:27 | 1 | 00:00:18:26 | 00:00:24:25 | 00:00:05:59 |
| 15 | 00:02:49:45 | 00:02:49:59 | 00:00:00:14 | 2 | 00:00:27:11 | 00:00:29:57 | 00:00:02:46 |
| 16 | 00:02:50:55 | 00:02:51:19 | 00:00:00:24 | 3 | 00:00:32:47 | 00:00:33:47 | 00:00:01:00 |
| 17 | 00:02:51:30 | 00:02:51:37 | 00:00:00:07 | 4 | 00:00:35:48 | 00:00:36:48 | 00:00:01:00 |
| 18 | 00:02:52:05 | 00:02:52:09 | 00:00:00:04 | 5 | 00:00:45:28 | 00:00:48:36 | 00:00:03:08 |
| 19 | 00:02:56:08 | 00:02:56:37 | 00:00:00:29 | 6 | 00:01:33:41 | 00:01:35:09 | 00:00:01:28 |
| 20 | 00:03:01:46 | 00:03:02:39 | 00:00:00:53 | 7 | 00:01:39:25 | 00:01:40:45 | 00:00:01:20 |
| 21 | 00:03:06:20 | 00:03:06:51 | 00:00:00:31 | 8 | 00:01:47:19 | 00:01:50:46 | 00:00:03:27 |
| 22 | 00:03:08:34 | 00:03:09:26 | 00:00:00:52 | 9 | 00:02:10:26 | 00:02:11:05 | 00:00:00:39 |
| 23 | 00:03:19:49 | 00:03:21:27 | 00:00:01:38 | 10 | 00:02:33:42 | 00:02:34:26 | 00:00:00:44 |
| 24 | 00:03:22:53 | 00:03:24:30 | 00:00:01:37 | 11 | 00:02:53:14 | 00:02:53:36 | 00:00:00:22 |
| 25 | 00:03:40:55 | 00:03:41:07 | 00:00:00:12 | 12 | 00:02:56:08 | 00:02:58:35 | 00:00:02:27 |
| 26 | 00:03:55:13 | 00:03:55:54 | 00:00:00:41 | 13 | 00:03:49:53 | 00:03:50:24 | 00:00:00:31 |
| Total | | | 00:00:25:14 | Total | | | 00:00:24:51 |
| Truck | Start | End | Duration | Stable Start | End | Duration | |
| 1 | 00:01:38:02 | 00:01:44:00 | 00:00:05:58 | 1 | 00:00:18:26 | 00:01:54:05 | 00:01:35:39 |
| 2 | 00:01:47:19 | 00:01:50:46 | 00:00:03:27 | 2 | 00:01:59:50 | 00:02:02:54 | 00:00:03:04 |
| 3 | 00:02:06:47 | 00:02:07:44 | 00:00:00:57 | 3 | 00:02:03:25 | 00:02:03:55 | 00:00:00:30 |
| 4 | 00:02:18:12 | 00:02:25:55 | 00:00:07:43 | 4 | 00:02:06:47 | 00:02:12:15 | 00:00:05:28 |
| 5 | 00:02:33:41 | 00:02:37:31 | 00:00:03:50 | 5 | 00:02:13:56 | 00:02:17:25 | 00:00:03:29 |
| 6 | 00:02:57:41 | 00:02:59:22 | 00:00:01:41 | 6 | 00:02:18:12 | 00:02:38:35 | 00:00:20:23 |
| 7 | 00:03:01:30 | 00:03:05:37 | 00:00:04:07 | 7 | 00:02:40:17 | 00:02:40:43 | 00:00:00:26 |
| 8 | 00:03:41:07 | 00:03:43:44 | 00:00:02:37 | 8 | 00:02:41:31 | 00:02:42:10 | 00:00:00:39 |
| Total | | | 00:00:30:20 | 9 | 00:02:45:02 | 00:02:45:51 | 00:00:00:49 |
| Handheld | Start | End | Duration | 10 | 00:02:51:37 | 00:02:52:09 | 00:00:00:32 |
| 1 | 00:01:56:17 | 00:01:59:50 | 00:00:03:33 | 11 | 00:02:53:14 | 00:03:00:54 | 00:00:07:40 |
| 2 | 00:02:02:54 | 00:02:03:25 | 00:00:00:31 | 12 | 00:03:01:30 | 00:03:04:22 | 00:00:02:52 |
| 3 | 00:02:03:55 | 00:02:05:39 | 00:00:01:44 | 13 | 00:03:05:37 | 00:03:06:51 | 00:00:01:14 |
| 4 | 00:02:12:15 | 00:02:13:56 | 00:00:01:41 | 14 | 00:03:09:26 | 00:03:13:36 | 00:00:04:10 |
| 5 | 00:02:38:35 | 00:02:40:17 | 00:00:01:42 | 15 | 00:03:19:49 | 00:03:28:13 | 00:00:08:24 |
| 6 | 00:02:45:51 | 00:02:51:37 | 00:00:05:46 | 16 | 00:03:30:03 | 00:03:39:50 | 00:00:09:47 |
| 7 | 00:03:00:54 | 00:03:01:30 | 00:00:00:36 | 17 | 00:03:41:07 | 00:03:43:44 | 00:00:02:37 |
| 8 | 00:03:04:22 | 00:03:05:37 | 00:00:01:15 | 18 | 00:03:46:01 | 00:03:47:42 | 00:00:01:41 |
| 9 | 00:03:08:34 | 00:03:09:26 | 00:00:00:52 | 19 | 00:03:48:41 | 00:03:52:04 | 00:00:03:23 |
| 10 | 00:03:13:36 | 00:03:17:08 | 00:00:03:32 | 20 | 00:03:53:14 | 00:03:55:13 | 00:00:01:59 |
| 11 | 00:03:39:50 | 00:03:41:07 | 00:00:01:17 | Total | | | 00:02:54:46 |
| 12 | 00:03:43:44 | 00:03:46:01 | 00:00:02:17 | Dolly | Start | End | Duration |
| 13 | 00:03:47:42 | 00:03:48:41 | 00:00:00:59 | 1 | 00:00:18:26 | 00:00:27:11 | 00:00:08:45 |

| | | | | | | | |
|------------------|--------------|-------------|--------------------|--------------|-------------|-------------|--------------------|
| 14 | 00:03:55:13 | 00:03:55:54 | 00:00:00:41 | 2 | 00:00:29:57 | 00:01:36:21 | 00:01:06:24 |
| 15 | 00:04:00:26 | 00:04:07:09 | 00:00:06:43 | 3 | 00:01:41:09 | 00:01:43:58 | 00:00:02:49 |
| Total | | | 00:00:33:09 | 4 | 00:01:44:31 | 00:01:47:19 | 00:00:02:48 |
| Roll | Start | End | Duration | 5 | 00:01:50:46 | 00:01:54:05 | 00:00:03:19 |
| | 00:00:00:00 | 00:00:00:00 | 00:00:00:00 | 6 | 00:01:59:50 | 00:02:02:54 | 00:00:03:04 |
| Total | | | 00:00:00:00 | 7 | 00:02:09:35 | 00:02:12:15 | 00:00:02:40 |
| Rack focu | Start | End | Duration | 8 | 00:02:13:56 | 00:02:15:15 | 00:00:01:19 |
| 1 | 00:00:52:02 | 00:00:53:01 | 00:00:00:59 | 9 | 00:02:16:35 | 00:02:17:25 | 00:00:00:50 |
| 2 | 00:01:30:52 | 00:01:31:17 | 00:00:00:25 | 10 | 00:02:25:10 | 00:02:33:41 | 00:00:08:31 |
| Total | | | 00:00:01:24 | 11 | 00:02:35:35 | 00:02:37:31 | 00:00:01:56 |
| Zoom | Start | End | Duration | 12 | 00:02:40:07 | 00:02:40:43 | 00:00:00:36 |
| 1 | 00:00:33:11 | 00:00:33:47 | 00:00:00:36 | 13 | 00:02:45:02 | 00:02:45:51 | 00:00:00:49 |
| 2 | 00:00:37:26 | 00:00:39:11 | 00:00:01:45 | 14 | 00:02:51:37 | 00:02:52:09 | 00:00:00:32 |
| 3 | 00:00:53:41 | 00:00:55:05 | 00:00:01:24 | 15 | 00:02:53:14 | 00:02:56:02 | 00:00:02:48 |
| 4 | 00:02:41:31 | 00:02:42:10 | 00:00:00:39 | 16 | 00:02:57:41 | 00:02:58:35 | 00:00:00:54 |
| 5 | 00:02:50:16 | 00:02:50:31 | 00:00:00:15 | 17 | 00:02:59:22 | 00:03:00:54 | 00:00:01:32 |
| 6 | 00:02:51:03 | 00:02:51:33 | 00:00:00:30 | 18 | 00:03:01:30 | 00:03:04:22 | 00:00:02:52 |
| 7 | 00:03:40:34 | 00:03:40:55 | 00:00:00:21 | 19 | 00:03:05:37 | 00:03:06:51 | 00:00:01:14 |
| 8 | 00:03:49:24 | 00:03:49:44 | 00:00:00:20 | 20 | 00:03:09:26 | 00:03:13:36 | 00:00:04:10 |
| Total | | | 00:00:05:50 | 21 | 00:03:21:27 | 00:03:28:13 | 00:00:06:46 |
| | | | | 22 | 00:03:30:03 | 00:03:36:59 | 00:00:06:56 |
| | | | | 23 | 00:03:37:23 | 00:03:39:50 | 00:00:02:27 |
| | | | | 24 | 00:03:45:24 | 00:03:47:42 | 00:00:02:18 |
| | | | | 25 | 00:03:48:41 | 00:03:49:24 | 00:00:00:43 |
| | | | | 26 | 00:03:49:44 | 00:03:51:34 | 00:00:01:50 |
| | | | | 27 | 00:03:53:14 | 00:03:55:13 | 00:00:01:59 |
| | | | | Total | | | 00:02:20:51 |