



FOUNDATIONS OF AUDIOVISUAL DESIGN AND TECHNIQUE

Dra. Raquel Espinosa Castañeda



UASLP



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Universidad Autónoma
de San Luis Potosí



FACULTAD DE
**CIENCIAS DE LA
COMUNICACIÓN**



**ESTUDIOS DE COMUNICACIÓN
EDUCACIÓN Y TECNOLOGÍAS**
GRUPO DE INVESTIGACIÓN



MIPAT
Museo Interactivo Incluyente de Producción
Audiovisual Transmedia



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FOREWORD

In the age of ever-evolving digital landscapes, the ways we create, consume, and think about media have undergone many transformative shifts. This text is not just an introduction to audiovisual design and production, it's also an immersion into the dynamic world of transmedia. At its core, transmedia story telling involves the creation of cohesive narratives and experiences that extend across multiple media platforms, each contributing unique components to a larger, interconnected story. It seeks to blur the lines between media types, inviting audiences to participate however and wherever they might be. But transmedia can also be more than that: we can use it to explore worlds (real or imagined), to document social conditions and encourage people to take action to resolve them, to learn through deeper immersion into intersecting bodies of knowledge and through system thinking, or to cross boundaries between fiction and nonfiction. More and more, we are moving across media platforms – as creators, fans, activists, journalists, educators – in order pursuit in dispersed information and assembling it in new ways to understand our world and each other better.

In the following chapters, Raquel Espinosa Castañeda does more than just introduce tools and techniques that one needs to create media content. She operationalizes the principles of transmedia, ensuring that as students embark on their creative media journeys they are not just producing content, they are crafting media experiences. Whether they are building a universe for a fantasy novel that spans podcasts, creating a documentary, or strategizing a marketing campaign that weaves together social media, interactive websites, and virtual reality, the concepts presented here help guide them.

This text can be applied in many educational and professional contexts. Yet, its most profound application lies in centering the civic imagination as an entry point into media creation, which we were able to witness firsthand in our collaborations with the author. Given today's intricate social challenges, there's an urgent need for nuanced and inventive solutions. A timely response, this book offers tools for storytellers, activists, and educators who seek to inspire communities, engage citizens, and collaboratively reimagine our shared futures.



We invite you to interweave shared stories, imaginations, and media creation with this book as your guide.

Welcome to a story worlds filled with boundless possibilities.

Sincerely,



Sangita Shresthova PhD is the Director of Research and Co-PI of Civic Paths Group at USC. A practitioner, researcher, speaker, and writer. Sangita focuses on connected learning, cross-cultural dialogue, digital media, popular cultures, civic imagination. She is an author of three recent co-authored books: *Popular Culture and the Civic Imagination: Case Studies of Creative Change* (2020), *Practicing Futures: A Civic Imagination Action Handbook* (2020) and *Transformative Media Pedagogies* (2021).

and

Henry Jenkins is the Provost's Professor of Communication, Journalism, Cinematic Arts, Education, and East Asian Culture at the University of Southern California. His book, *Convergence Culture: Where Old and New Media Collide* helped to popularize the concept of transmedia storytelling. With Sangita Shresthova, he is co-PI for the Civic Imagination Project.





Figure 1. Infographic of the Audiovisual Design and Technique subject.
 Source: Made in a virtual class by Godina Soldevilla Ricardo Yael, Martell Pérez Andrea Michelle, Méndez Solache Valeria Victoria, Monreal Salinas Jesús André and Vargas Rodríguez María de los Ángeles (2020).



AS a teacher

I wish to permeate in the hearts of my students and I want the knowledge you acquire to be meaningful for your entire lives.

Also, I hope this text contributes to your audiovisual learning process.



Have a happy reading
and a...

HAPPY PRODUCTION time!

Figure 2.
Source: Taken in class by Eugenio Castañeda (2023).

COLaborators

This book is dedicated to my students of
yesterday, today and tomorrow.



My students are the engine that makes me a teacher!



Introduction

What would you learn?

For almost 20 years, I have collaborated in Mexico, United Kingdom and Germany in audiovisual projects that combine different media and communication platforms. Since then I have worked in teaching as well as in the production and direction of projects that combine content in print, audio, video, interactive and immersive formats. As for transmedia communication, I can say that it has been present throughout my professional life. I have prepared this text as a collection of ideas during my teaching time, and as a guide to the teaching process. In this text you will be able to remember some audiovisual and narrative concepts that will be important for you to manage in the creation of your audiovisual projects. You will also have an approach to the relation between audiovisual, transmedia and science outreach.

Some of my students who have used my methodology, and which is the core of this text, express that:

V: In Audiovisual Design and Technique class I learned to identify the necessary elements to make a short film or a movie. I think that the methodology helped me to enriched the experience of watching movies and of course, to create them.

A: I learned various concepts about audiovisual narrative and the steps to create an audiovisual product.

M: During this class and the semester, I learned how to 'polish' a script. I aquire a knowledge of transmedia narrative and various terms of the audiovisual language that had not been taught before. Above all I enjoyed the experience of produced an inclusive scientific project. I really learned a lot!.

A: I had the oportunity to recognize transmedia narratives as well to create them, to go a little deeper into audiovisuals and to acknowledge the effort and importance of the audiovisual products we made. For example, producing an audiovisual requires knowledge, imagination, perseverance and a good team.

R: I learned how to do scientific outreach, the bases of the script and the process to produce and direct a short film. I also had the opportunity to make transmedia content.

Communicating with image

We can enrich communication by considering images as phrases: an image is equivalent to a noun. As in written language, the order of the sentences (in this case images) are extremely important in order to understand what you want to express.



Figure 3. Source: Own taken (2014).

The sequence of images and their way of placing them in a certain order, is the foundation of audiovisual language.

By understanding these foundation, then, the visual elements deliver a new level of value to communication, because it enriches and increases the conceptual possibilities associated with them (Fernandez, 2005). Audiovisual messages facilitate communication, motivation and they also involve viewers. Audiovisual progress has been significant in that regard, since 1977, Umberto Eco mentioned that “democratic civilization will only be saved if the language of the image becomes a provocation to critical reflection and not an invitation to hypnosis” (Aguaded-Gómez, 2012). With that in mind, audiovisual language uses symbols and rules that allow significant communication between people. Audiovisual language, like the verbal language used when speaking or writing, has its morphological, grammatical and stylistic elements. It means that the elements have a connection, therefore the order of the images is very important to understand what is the message of the product and what it wants to express. In that sense, García-Sánchez (1996) says:

“In visual narrative, the order of the factors does alter the product”

This refers mainly to video editing, as moving a scene to another moment can completely change the meaning of the message. Look at the next example (Figure 5) and decide the correct order. Why did you decide that is the correct order? What happens if we changed the order of the illustrations? Does the message change?



Figure 4. Correct order. Source: Own taken (2023)

shot sizes

Extreme wide shot (EWS):

Often used as a shot to portray establishments. It shows to the audience large landscapes in the frame in order to get a feel for the time and the place where the story will unfold. An EWS is often used as an establishing shot, which is explained below.



Figure 5. Extreme Wide Shot. Source: Own taken. Saint Andrews, Scotland, UK (2019)

Wide shot / Long Shot/ Master Shot (WS):

Against the backdrop that is set in an extreme wide shot, a wide shot, puts characters in context. The WS is often called a long shot, and the characters can be seen from head to toe and is an easy way to show where the characters are, and who's in the scene, without having to move the camera too much. A character is not always necessary in a wide shot and just like the EWS, it can also be used as an establishing shot. A wide shot can sometimes perform a double function as an establishing shot and as a master shot. The master shot is used to introduce a new location like a class room or a library. It gives the audience a sense of geography so when the camera goes in tighter, they can understand who is where.



Figure 6. Wide Shot. Source: Own taken (2022)

Full Shot (FS):

A full shot is different from a wide shot because the location is no longer the focus, the character is. The full body of the character is in the entire frame from head to toe. The objective might be to show how a character dresses or how a character moves: introvert, enthusiastic, lazy, meticulous, etc. The FS can also reveal what the characters are doing, like hiding a treasure or looking for a book on the shelf. The full shot gives the viewer information but not all of it, yet.



Figure 7. Full shot. Source: Own taken (2023)

Medium Shot (MS):

Generally the medium shot is considered to show a character above the waist. In the old westerns, the character was often shown from the hip up which is now known as a cowboy shot. The MS and the cowboy shot (or american shot) are about revealing information, because they show more detail than a wide shot. The reason westerns had to reveal the hips of the cowboys is because of the gun holsters they wore. By not showing the hips, when a cowboy is ready to shoot, a lot of the important action would be lost. Medium shots are often used in dialog scenes. As we get closer in a frame, the audience can see things that wouldn't be possible to catch in a wide shot, like body language, crossed arms or someone who talks with their hands.



Figure 8.a. Medium shot.



Figure 8.b. American Shot.
Source: Both own taken (2022).

Over the Shoulder Shot:

The over the shoulder shot is used to show dialogue or interaction between two characters, keeping them in context with the audience. It is important to keep the eye line consistent between characters.



Figure 9. Over the shoulder shot. Source: Own taken (2023)

Medium Close Up (MCU):

Falls between a Medium Shot and a Close-Up, generally framing the subject from chest or shoulder up.



Figure 10. Medium Close Up. Source: Own taken (2013).

Close-up (CU):

Details a certain characteristic or part of the character by filling the frame with part of the subject such as a person's head/face. Framed this tightly, the emotions and reaction of a character dominate the scene.



Figure 11. Close-Up. Source: Own taken (2022)

Choker Shot:

A choker shot frames the subject's face from above the eyebrows to below the mouth. This shot is often used to evoke a feeling of discomfort or unease in the viewer, as it creates a sense of claustrophobia, constriction, confinement or tension. But it can also be used to evoke a positive or empowering emotion state, because the context and storytelling can shape the emotional impact of the shot. So you can use it to emphasize determination, resilience, and victorious expression.



Figure 12. Choker shot. Source: Own taken (2012)

Extreme Close-up:

Is an intimate and powerful visual technique that focuses the camera on a very small and specific detail of a subject. It magnifies the image to such an extent that it captures only a fraction of the subject, revealing intricate details that might go unnoticed in a wider shot.

This type of shot serves multiple purposes in storytelling. It can emphasize emotions by highlighting subtle facial expressions or capturing a single tear, creating a sense of intimacy and drawing the viewer into the character's emotional state.



Figure 13. Extreme close up. Source: Own taken (2023)

Establishing Shot:

The establishing shot is included in this list because it's so important to let the viewers know where they are as the story moves from location to location in a film. The establishing shot can be a mixture of shot sizes, so it is technically not a shot type. It tells the audience where the story takes place, either in the earth, the space or a metaphorical world. The establishing shot can be an extreme wide sweeping shot with a crane or a drone to show a particular time period, or details of a location, such as a flooded city or a busy highway, or it can be a wide exterior of a burning building. Tighter plans showing parts of a place like a restaurant can also be used as a establishing shot, the important is to give the initial idea of the time and place in the story.



Figure 14. Establishing shot. Source: Own taken (2022).

ANGLES



Figure 15. Low angle.
Source: Own taken (2023).

Low angle:

The camera is looking up. The subject appears large and the angle creates the impression of power in it.

Flat angle:

The camera is at the subject's eye level, creating a perspective where the subject appears identical or relatable to the viewer, fostering a sense of connection or identification.



Figure 16. Flat angle. Source: Own taken (2013)

High Angle:

The camera is looking down. The subject appears small and the angle creates the impression of weakness in the subject.



Figure 17. High angle. Source: Own taken (2013).



Juxtaposition and Superposition

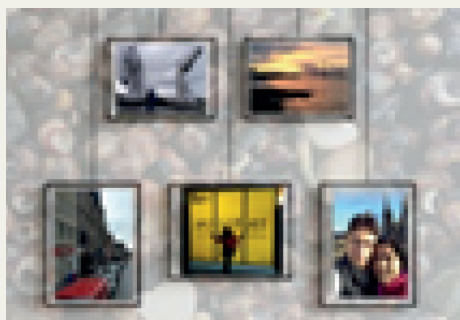


Figure 18.
Source: Own elaboration (2021).

Juxtaposition:

Refers to a succession of images forming a sequence, or in the words of De Vicente (2017), is the union of two images in the same frame (see Figure 18).

Superposition:

We mean putting one image on top of another or overlapping two elements. One image plus another can produce a third image completely different from the first two (see Figure 19).



Figure 19.
Source: Own elaboration (2021).

The importance of the invisible element: the light

In audiovisual language, light plays a very important role, we are not only talking about its mechanical function in a camera, but about the way it helps us to carry a message to the viewer.

The Breaking Bad serie can serve as an example to explain the way in which light communicates with the viewer. In this footage we have a rather curious comparison, since Mexico is represented with warm lights while in the United States a more neutral color palette is used. Thanks to this change in lighting, the viewer can easily understand when the character is physically in Mexico without the need for any textual element to indicate this.

Understanding Lighting

Image and moving image is all about light. Without light, is not possible to make a photograph. To make a successful photo is important to understand the qualities of light and how these affect the images. Light can communicate and depending on its direction, the effects and meanings can change. There are essentially three directions: back, side and frontal lighting. The basic lighting triangle consists of a key light, a fill light, and a back light (See Figure 20).

Back light:

Back lighting is caused when the light source is behind the character pointed and shining towards the camera.

Fill or Side light:

Side light is a light that falls on a subject at roughly ninety degrees to the camera. This means that one side of a subject will be lit and the other side will be in shadow. When the light hits the subject laterally it enhances the volume and the forms. Sidelight directs the viewer's attention to texture, shape, or volume.

Key or Frontal light:

Frontal light, is lighting that emanates either from behind the camera or from the camera itself.

Zenith light:

The Zenith light is a light coming from the upper part of a building. The Zenith light is commonly used as a spot light in a dark empty space, or when the light source comes directly from the noon sun, or a light bulb or lamp placed on the ceiling of a room.

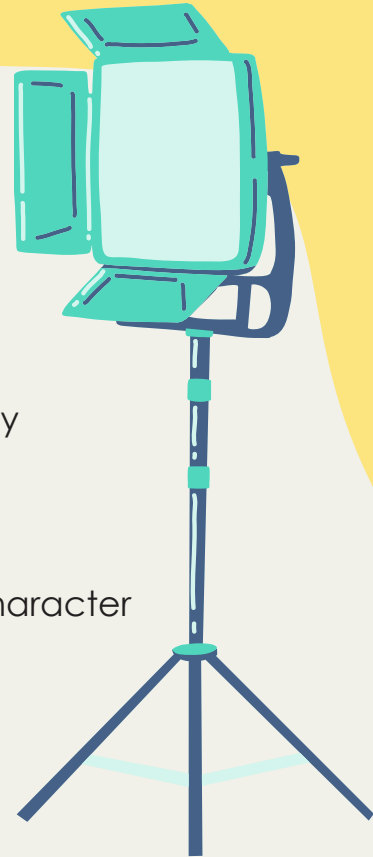


Figure 20. Basic lighting triangle.
Source: Own taken (2022)

Visual narrative

Textual language is very important for audiovisual language, as they complement each other. In audiovisual language we use different elements that function like letter and punctuation marks (textual language), in the same way as sound or silence. When we make the decision to use a plan it is to write something specific; if we use silence it is to create suspense and if there is not, it may be an emotional or action sequence.



Figure 21.
Source: Own taken (2022).

Unlike textual language, audiovisual language allows us to understand the narration in an immersive way, as if we were participating in the story.

The audiovisual language, while sharing similarities and differences with writing, aligns with the importance of avoiding errors. It emphasizes the need to steer clear of elements causing confusion, such as poorly represented images, as they may mislead and obscure the intended meaning.

As the writer uses words to build a clear and strong message for the reader, the audiovisual producer uses moving images to build a narrative structure directed to the viewer.

You can see an example of written narrative in box 1, and its visual narrative illustrated in Figure 22.

Written Narrative Example

Once upon a time, a man wanted to make his house look beautiful, so he went to a paint store to find the perfect yellow color. The store worker showed him a book with many shades of yellow and told him about special paints that would stay bright for more than 10 years. The man thought it was a great idea and happily paid for the paints. With a paintbrush in his hand, he painted his house all yellow. When the sun shone on it, the house looked amazing! Every day, he smiled at his colorful house and knew he had made a good choice. The paint made his house happy and bright for many years to come.

Box 1. Written Narrative Example. Source: Own written (2023).

Visual Narrative Example



Figure 22. Visual Narrative Example. Source: Own taken (2023)

If we change the order of the images, surely the story and its intention will not be the same.

This would seem to confirm that the writing language is very important for the audiovisual language.



Moving image

“Short cuts last less time than the long cuts”

We speak of a moving image, not only resorting to the static. The optical effects are due to the persistence of images on the retina, which is the foundation of visual language in movement; therefore it is an optical illusion: the movement achieved by projecting a series of still images with a certain cadence.

Shooting speed: The stroboscope, the zoetrope, the praxinoscope were invented, until the Lumière brothers unveiled the cinematograph, an artifact that produced a series of still photographs at a constant speed, thus achieving two combined dreams: reproduction of reality and the impression of movement.

It is also important to note that, in the moving image, there is a relationship between the size of the shot and its duration. A close-up must be shorter than a general shot, as it may probably take the viewer less time to visualize the elements of the scene, unlike a general shot whose duration must be longer due to the number of elements presented in the scene.



Figure 23. Source: Own taken (2023)



The audio as a sing: audio language

Audio is a technique related to the reproduction, recording and transmission of sound, which is the sensation produced in the ear by the vibratory movement of bodies transmitted by an elastic medium such as air.

The language of audio is of utmost importance, as it breaks monotony and makes any visual product more attractive and interactive. Unquestionably in the society in which we live, now called “multimedia or information society”, when sound events are taken into account .

From this perspective (from their design to the production and final editing of the material), the product will have higher valuation and at the same time, it may become more attractive and motivating for those who observe it.

The sound cannot be simply added, it must be thought in conjunction with the graphic elements, taking into account the quality and type of audio and that it will be responsible for giving reality to the message, defining the context or the speech, bringing the daily experience closer and contributing credibility to the actions of a story.

Earlier, we mentioned that written language is the representation of language through the writing system. Taking this into account, we can say that auditory language is the form of expression in which human beings communicate verbally with the use of the vocal cords through sound. The difference between them is that written language is an invention, in the sense in which it must be taught; while the auditory is learned spontaneously by exposure, especially in childhood.

The language of audio has a great expressive capacity, as it is spontaneous and natural, full of nuances. Like words, sounds are capable of generating images in the mind and sending what is known to people, which is why it is of great importance both for audiovisual language and for daily life.



Audio language elements

The elements that the audio language contains are:

◆ **Sound:**

Wave-like physical phenomenon consisting of the propagation through the air of a series of disturbances that any vibrating object exerts on it. It is captured mainly by the ear.

◆ **Noise and sound effects:**

They are inarticulate forms that have the character of pure signs, since they refer to themselves. Everything communicates and the sound effect does so through meaningful connotations that anchor the image and the textual plot. Their role can be expressive, descriptive, narrative or ornamental. It also functions as an alert, attracting the scattered attention of the listener.

◆ **Music:**

It is a subjective sound system; constructs expressive messages, “soundscapes” that accompany the action or that influence listeners by producing certain states of mind through the evocations they suggest.

◆ **Silence:**

It is a non-sound form that implies information and meanings. Sound and silence interact and alternate in very varied ways, and with these combinations dramatic and suspenseful components can be given to any audiovisual product.

◆ **The voice:**

It is the sound element that provides meaning to the speech, just as the written text does, but also adds an aesthetic value through the harmony of its composition, its intonation, accent and tone.

Sound communication

Throughout history, humans have communicated through sound via various mediums such as television, radio, and the internet, among others. The most crucial aspect of sound is the character it imparts to individuals as creators: we can grunt, speak, hit, drum, whisper, whistle, etc. Audio

language, coupled with audiovisual language, vividly illustrates the communication skills that people have refined over time.

Sound on an audiovisual work

To provoke different dramatic effects, the meanings of the sounds change, for example, diegetic sounds (dialogue of the characters, sound effects, ambient sound), belong to the “reality” on the screen; they can be heard by the characters and accompany some of their actions (dancing, singing, having fun).

On the other hand, non-diegetic sounds (soundtrack and voice-overs) come outside the world of cinema / film; they are not heard by the characters. These elements help to build the semantic field of the story.

As an example, in the Disney movie “Cars,” an example of diegetic sound would be the noise of the car engines, as it is a sound originating from the fictional world within the film and is experienced by the characters in their environment. On the other hand, an example of nondiegetic sound would be the background music composed for the movie, as it doesn't originate within the characters' world but is added during post-production to enhance the atmosphere and emotions of the scene.



Figure 24. AD production. Source: Own taken (2014).





Audiovisual narrative

The audiovisual narrative is a set of tools and accessories that allow the precision of a film, its structure, meaning and intentions.

Taking into account the most typical narrative structure indicated by Cortazzi (see Fulton, Huisman, Murphet & Dunn [2005], pg. 25), the short film “El Ritual” is analyzed in Table 1.

Structure	Questions /Answers
Abstract	What was this about? It is the story of two young "cholos" and the medical use they give to "peyote".
Orientation	What: a ritual Who: two young men; "Tuercas" and "Palancas". When: After they found that the "peyote" worked on a neighbor, they tried it on the sick grandmother of one of the protagonists. Where: A reporter will document the fact at the home of the sick grandmother.
Complication	Then what happened? Both characters enter into Grandma's room and realize that she is no longer alive. They are in a conflict because outside the room the reporter is ready to film.
Evaluation	So what? They pretend that the grandmother is asleep and begin the ritual. The reporter has to leave before they finish the ritual.
Result	The "cholos" watch as the interviewer walks through the door. They sit on the bench outside, remember moments with their grandmother and think about how to break the news.
Coda	Concluding event: A voice is heard from inside: the grandmother.

Table 1. Typical narrative structure. Source: Adapted from Fulton, Huisman, Murphet & Dunn (2005),pg. 25; by Godina Soldevilla Ricardo Yael, Martell Pérez Andrea Michelle, Méndez Solache Valeria Victoria, Monreal Salinas Jesús André and Vargas Rodríguez María de los Ángeles in a virtual class(2020).



Hellen Fulton's Technical signifiers applied to EL RITUAL (Short film)

- ✦ **Order:** the order of significant events found in the fiction short film El Ritual correspond to the conventional Aristotelian linear structure of: beginning -development - end.
- ✦ **Duration:** the development of the events within the fiction corresponds to a couple of hours, on the same day.

The short film has a duration of 9 minutes and 27 seconds. The length of the literary script is 5 pages.

- ✦ **Focus:** the story and plot take place in the current era, within a popular neighborhood of San Luis Potosí in the north of the city, where social relations are fundamental for the development of life.
- ✦ **Frequency:** according to the number of perspectives about the events within the story, we find 1 mainly: the camera that focuses on the main characters and follows their actions, at the same time represents the vision of the reporter who sees everything for the first time together with the viewer. When a change of vision of the camera occurs, the shot is opened and allows the photographer to be observed to "leave the fiction".
- ✦ **Distance:** the information contained within the plot is punctual in the introduction of the short film, it finds a balance between the mystery and the natural responses that the viewer needs to understand the short film. The character of the grandmother is partially identified and at the end of the story is present. The characters develop the story by relating a series of anecdotes that reveal information about their relationship and their motivations.
- ✦ **Narrators:** this short film does not have a narrator figure, the characters themselves narrate the story within fiction.
- ✦ **Speech:** we identify the speech of the characters in the presentation scene in front of the camera and the scene; their intentions and motivations are marked as triumphs.



Interpersonal Meanings / Technical signifiers

The camera angle, it's distance and movement, are some elements that represents interpersonal meanings. These elements "aims to create a seamless visual reality in wich the audience is virtually unaware of the camera" (Fulton et. al., 2005). It also helps the audience to add subtext to the shot selection and to produce the exact message the movie is after. Table 2 shows Fulton's et. al. (2005) interpersonal meanings and their technical signifiers.


	Signifier	Signifier
Camera angle	Low (looking up) Eye-level High (looking down)	Power, authority Equality Disempowerment
Camera distance	Close-up	Intimacy
	Medium shot	Involment, internal focalization
	Long shot	Distance, context, external focalisation
Lens	Wide angle	Dramathic emphasis
	Normal Telephoto	Diegetic reality Voyeurism
Camera movement	Pan (camera rotates on fixed point)	Context, external focalisation
	Traking (camera runs on track parallel to action)	Involvement, pace, internal focalisation
	Tilt (up and down)	Drama or humour
	Crane (camera extention that allows moving the camera in any direction) Handheld	Entrance to or withdrawal from diegesis. Point of view
	Zoom in/out	Vigilance/Relation of subject to context

Focus	Sharp focus	Diegetic reality, anticipation
	Soft focus	Interpersonal function; mood
	Selective focus Hight Key	Significance; privileging Positive mood
Lighting	Low key	Uncertainty, negative mood
	Back lighting	High value
	Fill (closest to natural light)	Diegetic reality

Table 3. Source: Adapted from Fulton, Huisman, Murphet & Dunn (2005), pg. 25; by Godina Soldevilla Ricardo Yael, Martell Pérez Andrea Michelle, Méndez Solache Valeria Victoria, Monreal Salinas Jesús André and Vargas Rodríguez María de los Ángeles in a virtual class (2020).

Interpersonal Meanings / Technical signifiers

See an example of interpersonal meanings and the technical signifiers represented in the photo story showed at Table 4.

Photo story - Pedro's story		
Diegetic element	Expectations/ Intentions	Example
Camera angle: high, tailing Camera distance: midplane Lens: normal Camera movement: none Focus: sharp focus Lighting: high beam	This is the first shot of the exercise. We position ourselves with the camera on the character as if whatching the first movements of him when he wakes up. The abundant lights suggests than this happens in the morning. We want to meet him but his face has no expression.	



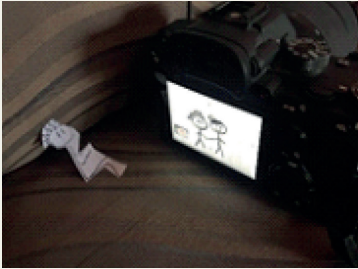

<p>Camera angle: eye level</p> <p>Camera distance: midplane</p> <p>Lens: normal</p> <p>Camera movement: none</p> <p>Focus: sharp focus</p> <p>Lighting: low light</p>	<p>In this image we closely accompany the character. When we meet at this distance and angle, we accompany him to remember the event that he is contemplating. It is as if we were accompanying a friend and his love sickness.</p>	
<p>Camera angle: high, tailing</p> <p>Camera distance: open plane</p> <p>Lens: normal</p> <p>Camera movement: none</p> <p>Focus: sharp focus</p> <p>Lighting: high beam</p>	<p>The meaning of this scene is that we are spectators of the pain of others. We admire him from afar as if we have power over the character. Power to judge him or to feel sorry for him.</p>	

Table 4. Source: Analysis made by Godina Soldevilla Ricardo Yael, Martell Pérez Andrea Michelle, Méndez Solache Valeria Victoria, Monreal Salinas Jesús André and Vargas Rodríguez María de los Ángeles during virtual class (2020).

story and argument

First of all, a story is made up of the facts of a narrative; both those that are presented explicitly and implicitly to the viewer. The global world of a story action is sometimes called the diegesis (“told story”) of the film.



Figure 25. Character. Source: Illustration made by Jeshua Medellín Espinosa (2022).

The term argument is used to describe everything that is visible and audible to the viewer. The argument includes all the facts of the story that are directly described and the material outside the world of the story. It explicitly presents certain facts of the story, so those facts are common to both fields.

The story goes beyond the argument because it suggests some events that we never witness; on the other hand, the argument goes beyond the world of the story by presenting non-diegetic sights and sounds that can affect the understanding of the story.

The story is the total sum of all the events in the narrative. The filmmaker turns a story into an argument, by constructing a coherent visual world through action and sound, dialogues, camera techniques and focalization. As audiences, we have the argument in front of us, the material of the film as it appears in the screen, so we create the story in our minds from the argument clues.

The distinction between argument and story affects all three aspects of the narrative: causality, time, and space.

Taking the short film *El Ritual* as an example, there are events that are part of the story but are not seen by the viewer. For example, at the *El Ritual*, the audience learns how the characters discover the magic of the peyote herb while they are on the sidewalk with their neighbor, but this event is not visually exposed in the audiovisual material. Also, the audience knows that the reporter arrives at the house where the filming

takes place; however, as a spectator, we do not know how she got there or how she was contacted by the cholos. These actions are part of the story but are never showed on the screen; they jump in time or space, which is called ellipsis. An ellipsis is when the viewer does not lose the continuity of the sequence, even if the intermediate steps have been removed. So all the explicit events we see on the screen are part of the argument.



Figure 26. El Ritual Short Film. Source: Taken from the "El Ritual" production carpet (2020).

Example of Story/Argument "El Ritual" Short film	
Story	Argument
1 Discovery of the magic of peyote, on the sidewalk.	Presentation and interview with reporter. 1
2 Contact with newscaster/reporter to record more about the finding.	Warning to grandma. She's dead. 2
3 Presentation and interview with reporter.	Ritual performing. 3
4 Warning to grandma. She's dead.	The ritual is interrupted, there porter leaves. 4
5 Ritual performing.	The two "cholos" sitting on the sidewalk drink beer. Grandma is alive. 5
6 The ritual is interrupted, the reporter leaves.	
7 The two "cholos" sitting on the sidewalk drink beer. Grandma is alive.	

Events 1 to 7 are part of the story, but only events 3 to 7 are seen in the plot.

Transmedia

What does transmedia means?

In a very basic sense, transmedia narratives “are stories told across various media. The most significant stories tend to flow across a wide diversity of media and communication platforms” (Scolari, 2013). In other words, a transmedia narrative structure can be identified when various forms of language (verbal, audiovisual, iconic, etc.) and diverse media (film, comics, television, etc.) are incorporated. This concept goes beyond merely adapting content from one medium to another; instead, the narrative forms a cohesive whole that is conveyed through different media and languages.

As outlined by Henry Jenkins (2003), there are two fundamental components that determine whether a story qualifies as transmedia. The first is when there is expansion, which implies that different fragments of the same narrative are told through two or more media, formats or textualities. The second is when there is audience participation, which can intervene, modify or resignify at least some portion of the content proposed by the seminal producer, reworking them, redistributing them and adding new elements to the narrative. Under this logic, we would say that a narrative is transmedia when there is expansion and participation on it.

Transmedia is a particular process of narrative form that expands through different systems of meaning (verbal, iconic, audiovisual, interactive, etc.) and media (cinema, comics, television, video games, theater, etc.). There are stories told through multiple media, adapting from one language to another, creating a narrative world with the intention of expanding each story.

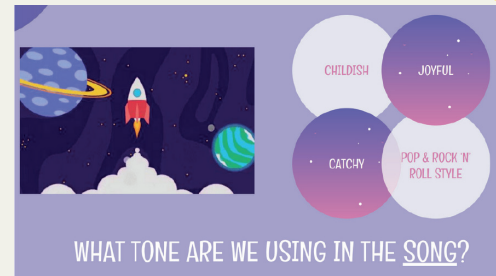


Figure 27. Song Tone.
Source: Taken from "Aprendiendo Juntos" production carpet (2020).

A product is transmedia when there is expansion and audience participation. Such a communicative product or audiovisual work can be considered transmedia, depending on the moment or phase of development (and in addition, it's significance) in which it is found.

In the case of "Aprendiendo Juntos", the Transmedia Narrative project started with an academic subject. You can find the storytelling at the link <https://youtu.be/YHiX1brAu9I> from this audiovisual product, it was planned to expand the narrative, the Transmedia Products are: a podcast, a tale and a song. You can see the transmedia net on Figure 28.

The narrative evolution of "Aprendiendo Juntos" unfolded across various open-access platforms, ensuring that the audience could easily engage with the content. This approach not only allowed creators to cultivate their creativity in shaping characters and the story's universe but also introduced the audience to novel entertainment avenues. Through this process, individuals were exposed to fresh perspectives, broadening their understanding and fostering interaction with diverse societal cultures. The podcast, tells the complete information about literary devices, index, title and subtitle. It is posted on SoundCloud at the MIIPAT digital channel. See Figure 29.



Figure 28. Transmedia Net.
Source: Taken from "Aprendiendo Juntos" production carpet (2020).



Figure 29. Podcast.
Source: Taken from "Aprendiendo Juntos" at SoundCloud (2020).

The story is called “Berin and the Magic Book,” and it is about a girl who is curious and enjoys investigating. She has to save her grandmother from a curse. To do this, Grandma tells her -The cure is in the book I gave you-. But since she had not read it, she thought that everything was lost. Until a wise elf told her that she could search through the index to find the necessary cure. In Figure 30, you can see the cover of the tale.



Figure 30. Digital Content at YouTube.
Source: Taken from “Aprendiendo Juntos” production carpet (2020).

A song was also produced and the audio product is hosted on SoundCloud. The lyrics and melody of the song were catchy so that children could remember the theme. You can find the song at: <https://on.soundcloud.com/6bd6U>. See Figure 31.



Figure 31. Song. Source: Taken from "Aprendiendo Juntos" production carpet (2020).



Science Outreach

Engaging in science outreach and communication holds significant importance as it enables the dissemination of scientific knowledge to a broader, non-specialized audience. Not only should the information be readily accessible, but it should also be presented in an engaging manner that sparks interest and encourages participation. By making science attractive and approachable, it lays the foundation for individuals to become personally invested in the subject and potentially explore it further on their own. This endeavor inherently involves an educational journey, with the goal of fostering learning, enhancing skills, and cultivating positive attitudes towards science.

Science outreach serves as a vital component within the realm of science communication, acting as the bridge that connects the world of science to the broader public.

Engaging in science outreach holds the potential to foster a greater interest in and dedication to the fields of science and technology. Furthermore, it serves as a means to secure financial backing for such endeavors. Science outreach encompasses a range of activities that are designed to make the acquisition of scientific knowledge and related skills more accessible and attainable.

Why is it important to make science outreach?

Drawing from Descartes' perspective, the task of instilling an enthusiasm for science within people is paramount. It's essential to foster a sense of ownership over the natural world through understanding, not just on a theoretical level, but in a manner that tangibly connects with their daily lives. Throughout my personal journey, I've witnessed that this tangible connection plays a pivotal role in nurturing sustained interest in science. The key lies in tailoring scientific knowledge to be relevant and applicable in individuals' routines and surroundings. When knowledge becomes practical and beneficial, its value soars. This, in turn, paves the way for individuals to gravitate towards science and technology pursuits, and thus a cycle of reciprocal engagement is formed. For a decade, I've actively taken part in the National Week of Science and Technology

(Semana Nacional de Ciencia y Tecnología or SNCyT), collaborating with my students to orchestrate interdisciplinary activities for children and youth hailing from diverse schools in San Luis Potosí's capital. Figure 32 illustrates the array of activities conducted during the 2012 SNCyT event.



Figure 32. Science outreach activities.
Source: Own taken during a school visit. SNCyT (2012).

Students comments

The realization of a scientific outreach project was undoubtedly an enriching experience. The work we carried out was directed towards the "Instituto para Ciegos y Débiles Visuales, Ezequiel Hernández Romo (IPACIDEVI)." It was an extraordinary endeavor that allowed us to broaden our perspective. We came to realize that we possess the ability to create powerful tools in various formats by leveraging our communication skills. We harnessed diverse mediums to convey a unified message, presented in a simplified manner that resonated with the audience – in this case, the students of IPACIDEVI. The goal was not to present complex explanations, but rather to channel creativity into practical solutions that employed alternative means and languages to make comprehension effortless. The project gave us the opportunity to participate in SIICET 2021, as well as in the MUNIC Festival of Scientific Images (See Figure 33 and 34).



Figure 33. Science outreach presentation of the project "Aprendiendo Juntos" by the students Ameyally Nolasco, Damián Rodríguez and Gonzalo De la Torre. Source: 1st Symposium on International Research in Communication, Education and Technologies SIICET (2020).

Figure 34. REDT "Aprendiendo Juntos" by the students Ameyally Nolasco, Damián Rodríguez and Gonzalo De la Torre, presented at MUNIC (2020).



conclusions

What did you learn?

Some of my students who used this text in post-pandemic times (August-December 2022) expressed that:

A: I really liked the presentation of the information because is perfectly explained and I also think that having the text will help us in case we forget something during our professional journey.

A: This document also helped me to objectify more with the examples or activities that have been carried out in class and of course with the examples that are mentioned in said document. It helped me clarify the concept of transmedia.

V: This reading has been very helpful to remember basic concepts about the career, to meditate about it's importance, and to acknowledge how to use them.

D: Thanks to the reading I began to be more interested in audiovisual language.

J: I liked the text because it is a summary of the basic concepts and elements for the creation of audiovisual material. It is also a compendium of the classes we have previously taken: photography, radio, television and multimedia technique.

B: This reading was useful as a reminder of everything I have learned in the career regarding the visual, sound, and technical elements of the audiovisual production; and the importance of using light, sound and narration.

S: I found it a curious read, not many teachers tend to agglomerate a set of knowledge related to the management of the media narrative in a single compact and easy-to-read file for the students. To be honest, it was a bit difficult for me to understand some concepts for two reasons: The first is, that I may have previously heard or read some concepts throughout my degree, but the truth is that I did not remember, and also some were concepts or theory that I did not know anything about and that were totally new to me. But I found it incredible that these new concepts (for me) included a brief description or explanation. In the second instance, it was a bit difficult for me to understand, due to my slightly deficient ability when understanding terminology in English, although it was only a matter of refreshing my memory a bit and translating some words in the internet search engine.



P: This text is an introduction created by our teacher with essential information on the audiovisual language. It has useful information and proper explanations that are easy to understand. It touches various subjects, such as the foundation of audiovisual language, the audiovisual technique like different types of shots, camera angles, the importance of lighting, the visual narrative, the audio language and more. I agree that the foundation of the audiovisual language is how we place the images (the sequence).

What did you learn?

"Aprendiendo Juntos" Team: In the Audiovisual Design and Technique class, we delved into the realm of diverse audiovisual mediums to craft messages and entertainment content. Our exploration extended to understanding the profound significance of imagery, and how its connotation transforms based on the medium employed. The course also unveiled the captivating landscape of narrative techniques, broadening our toolkit for expression. This experience illuminated the paramount role of even the minutest details.

Although we arrived with a foundational grasp of audiovisual production, the exercises we undertook propelled us to actualize our learning within the context of our chosen field. We embarked on an insightful journey, manipulating narratives, angles, colors, gazes, perspectives, editing techniques, and consequently, the nuances of meaning.

A core lesson underscored the value of teamwork, a vital ingredient for successful projects. We were fortunate to have a diverse group with distinct communication backgrounds and personalities. This blend allowed us to merge our ideas, resulting in products that offered varied perspectives while conveying a unified message.

Raquel Espinosa Castañeda, our instructor, proved extraordinary. Her pedagogical methods were both instructive and captivating, effectively delivering the subject matter. While the class being conducted in English posed a slight challenge due to varying language proficiency levels, it stirred our determination to learn and apply the language to our personal growth.

We extend our heartfelt gratitude for the guidance and feedback offered throughout. Without a doubt, this course ranks among the finest at the FCC, leaving a lasting impact on our academic journey.



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Digital links

<https://youtu.be/YHiX1brAu9I> - Aprendiendo Juntos: Podcast 1, Podcast 2 and Berín y el libro mágico Story telling.

<https://on.soundcloud.com/jFa4d> - Aprendiendo Juntos: Song

<https://www.youtube.com/@museoiincluyentedeproduccion9612/featured> - MIIPAT YouTube Channel



SPECIAL THANKS

The transmedia examples presented here were taken from the products made in the Audiovisual Design and Technique virtual class from August to December 2020, during the confinement caused by the pandemic COVID19. Special thanks to “The Ritual” team and to “Aprendiendo Juntos” team, for their products and contributions.

The Ritual Team:

- ✦ Godina Soldevilla Ricardo Yael
- ✦ Martell Pérez Andrea Michelle
- ✦ Méndez Solache Valeria Victoria
- ✦ Monreal Salinas Jesús André
- ✦ Vargas Rodríguez María de los Ángeles

Aprendiendo Juntos Team:

- ✦ Muñoz Nolasco Ameyalli
- ✦ Rodríguez García Damian
- ✦ De la Torre Amaya Gonzalo



EPilogue

Documentary contains real experiences, real people, real situations, and through storytelling it has the unique ability of interpreting the past, reflecting the present or anticipating the future. To be a documentary filmmaker is a privilege, granted by the trust given to us. This detailed text is a very clear, engaging document. It will help many future generations of students. It gives you the technical tools to achieve your cinematic dream and prepare you to confront the fundamental question: What is the essence of the director's work? We could define it as:

Sculpting in time.

Just as a sculptor takes a lump of stone and, inwardly conscious of the features of his/her finished piece, removes everything that is not part of it – so does the filmmaker, from a “lump of time” made up from an enormous, solid cluster of living facts, cuts off and discards whatever he/she does not need, leaving only what is to be an element of the finished film ... the creative visualisation of the director's inner poetical and political voice.



Noe Mendelle

Executive producer,
Scottish Documentary Institute
www.scottishdocinstitute.com





The book **Foundations of Audiovisual Design and Technique** was completed in marzo de 2024 at the Talleres Gráficos de la Universidad Autónoma de San Luis Potosí, with a print run of 30 copies.



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