



The Microdocumentary as a Digital Learning by Doing Technique: The Case of Communication Students in Lima-Perú

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Abstract. The When communication students need to learn specific audiovisual narratives, such as those of the documentary genre, educational challenges arise because their prior knowledge is formed around audiovisual narrative in general. Thus, learning by doing becomes a practical solution for acquiring these professional competencies. Therefore, the objective of this research is to examine the teaching and learning processes with digital technologies, focusing on learning by doing based on the production of micro-documentaries by students from four communication faculties in Lima, Peru. This is a qualitative study where action research design is applied, employing the auto-narrative technique to gather information from class records, evaluations, and teacher experiences. The main finding was that digital audiovisual devices facilitate the production of micro-documentaries through hands-on learning, which equips students with the skills for learning narrative and producing longer documentaries. This led to the conclusion that there is a form of digital learning by doing that educates on computer and digital competencies within the context of platform capitalism, as well as an audiovisual learning by doing applicable to non-fiction narratives.

Keywords: Learning by doing; documentary; digital technology; micro-documentary.

1 Introduction

The Audiovisual media competence refers to individuals' cognitive resources to assimilate audiovisual works [1], and as explained [2], it consists of six interrelated dimensions: languages, technology, interaction, production and dissemination, ideology and values, as well as aesthetic approach. In the case of Higher Education Institutions (HEIs), specifically in audiovisual communication careers and programs, the development of this media competence is fundamental through the so-called learning by doing methodology. This methodology was founded by the American pedagogue John

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Dewey, who stated that learning was more effective through the execution of activities focused on solving practical problems [3, 4, 5]. The main characteristics of learning by doing are the existence of an objective, the expectation, and the execution of an action plan. If this plan fails, the teacher analyzes and explains the failure, and necessary modifications are implemented [6]. Advocates of this educational methodology validate it because they argue that humans learn by doing, making mistakes in the process, and reflecting on how to solve problems with the help of a more experienced advisor [7]. However, the development of skills in students depends on some assumptions present or absent in HEIs [8], such as the existence of weak, scarcely relevant curricula [1]; the focus on "technical learning" [9], which turns many HEIs into solutions for vocational training rather than centers of critical thinking; the overload of teaching hours for professors [10], or the scarce technological provision in HEIs' infrastructure, or in the imagination of their teachers, as warned [11].

In this article, we specifically address this educational perspective - learning by doing - from a little-studied perspective, such as communication faculties in Lima, Peru. Before presenting the methodology, we will describe two conceptual references - audiovisual literacy in the classroom and digitalization in audiovisual communication - which can help reconstruct the research object panoramically.

1.1 Audiovisual literacy in the classroom

Audiovisual literacy refers to the process by which competencies and knowledge are taught to individuals to interact correctly with audiovisual content [12], and it helps develop the audiovisual media competence described in the introduction of this work [1, 2]. This literacy promotes training in comprehension, interpretation, and communication skills using audiovisual language. Moreover, it prepares individuals to critically analyze audiovisual content from various media, such as film, television, or advertising [13, 14], but it closely depends on the type of educational institution [8].

However, the massive expansion of cell phones and the internet has democratized access to and production of audiovisual content, thanks to widespread access to platforms such as YouTube, Vimeo, among others, as well as young people's extensive access to the media [9]. But, likewise, profound audiovisual illiteracy has been generated because many users lack training in audiovisual communication [15, 16]. In Ibero-America, there are a set of initiatives to teach audiovisual literacy to children, adolescents, and young people, however, education directed at adults is not a priority [17, 18]. In Europe, initiatives or plans to teach audiovisual literacy in schools are limited; however, there are youth-oriented film shows and festivals that provide training in this area [19, 20]. Audiovisual literacy involves learning audiovisual language and audiovisual creation processes, in addition to critical reading. The audiovisual language is composed of moving images and sounds with which stories are narrated through various media such as television, film, or social networks [21, 22, 23]. This language is also referred to as audiovisual discourse [24]. Through this language, facts can be represented through moving images [25]. Procedurally, this language is operationalized through two mental processes: selection and combination [21, 22]. When filming, selection is executed through framing, and combination is applied in editing or post-

production [22]. Framing and editing are the most important aspects of audiovisual content [26]. Framing should be understood as the criterion with which a portion of reality is selected to be recorded with a camera with a proportion that can be square or rectangular [27]. Another component is staging, which arises from a process in which the director amalgamates various languages and elements - such as lighting, set design, props, acting performance - which combined give rise to the atmosphere and verisimilitude of the film [21, 28]. At the same time, it is worth noting, within the audiovisual language, the sound, which complements the image by generating the transmission of information, emotions, and narrative solvency of audiovisual content [29, 23]. The combination of the mentioned elements is executed through editing, which definitively shapes the content, giving it order and meaning [30, 31, 32, 33, 34]. In this stage, editing is carried out, where the materials are cut and ordered to structure the stories [35, 36], giving the shots the necessary duration and rhythm [37]. Then, image and sound post-production is executed, where the conditions with which they were recorded are optimized and operations such as color correction, sound mixing, application of effects, among others, are performed [38, 39]. Audiovisual literacy also teaches the creation processes, which are linked to audiovisual production. This concept is used to define the different processes carried out to produce audiovisual content, at least in three basic stages: pre-production - where everything is prepared and organized for filming -, production - where what will be narrated is recorded -, and post-production - where images and sounds are edited and post-produced [40, 41, 34]. The other aspect of audiovisual literacy is critical reading, which implies that the literate makes an interpretive and reflective approach to an audiovisual production [42]. The critical reader is formed through previous knowledge acquired through different sources such as books or magazines, which allow establishing connections between the assimilated data and previous texts [43, 26, 44]. In the audiovisual aspect, critical reading refers to the analysis of visual stories based on questioning the proposal and intentions of the director [45].

2 Methodology

This is a non-experimental, descriptive study with a cross-sectional approach. It is applied research aimed at describing the process of making microdocumentaries by students from communication science faculties at four private universities in Lima, Peru. To this end, the action research methodology was applied. [46] asserts that this technique allows for the study and exploration of a social educational situation with the goal of improving it. This involves participants in the research process; therefore, to enrich the action research study, it is advisable to plan execution cycles that include the following steps: identifying the problem, setting a goal, planning actions to achieve it, executing the plan, observing and validating the actions taken, reflecting on what was executed, and proposing future goals based on this [47, 48, 49]. Broadly speaking, the identified problem was that in Peru's communication faculties there are courses common to all degrees, such as language and audiovisual production, and in more advanced cycles students develop non-fiction product projects often aimed at documentary making. However, when students reach these cycles, they are not sufficiently literate in the

application of language and audiovisual production focused on documentaries. To resolve or mitigate this, the creation of microdocumentaries was implemented in the first two weeks after the start of the courses, with the following research objectives:

General objective:

Examine the teaching and learning processes with digital technologies, under the learning by doing approach, based on the creation of microdocumentaries by students from four communication faculties in Lima - Peru.

Specific objectives:

Identify the pedagogical strategies applied for learning narrative and audiovisual production through the making of microdocumentaries.

Describe the errors and solutions that arise in the development of the production stages applied from the making of the documentaries.

Determine the feasibility of audiovisual production allowed by the digital recording and post-production devices used for the creation of microdocumentaries.

The implementation of microdocumentaries has been carried out from 2017 to the present. To condense all that experience into the results, the auto narrative technique was used, which allows the researcher to narrate the actions they have been executing in the action research process [50]. Microdocumentaries are applied in courses related to: non-fiction, documentary or transmedia documentary, the teachers who have been part of this experience are listed in Table 1.

Table 1. Teachers and faculties where microdocumentary are applied as a learning by doing technique.

Academic member	University	Program
Soledad Mujica Bayly	Universidad de San Martín de Porres	Broadcasting Communication
Andrés Urra Romero	Universidad de San Martín de Porres	Broadcasting Communication
Flor Flores Cotos	Universidad Privada del Norte	Broadcasting communication in digital media
Andrea De Jesús Oré Campos	Universidad Privada del Norte	Broadcasting communication in digital media
Gerardo Karbaum Padilla	Universidad Peruana de Ciencias Aplicadas – Universidad de Ciencias y Artes de América Latina	Broadcasting communication and interactive media - Communications

¹ Own elaboration

For the evaluation of learning, and the drafting of the results presented in the following pages, the teachers involved in the action research compiled their experiences through the review of different records:

- Class notes.
- Student comments, outcomes, and group comparisons.

- Review of the microdocumentaries made by the students.
- Comparative reflections among implementing teachers.

These records were subsequently systematized through the interpretation of the data extracted from the mentioned items, but mainly from the analysis of the microdocumentaries produced, which were evaluated and analyzed with notes on aspects needing improvement. In these notes, recurrent patterns were found demonstrating a lack of expertise in applying documentary narrative. Another significant source of data was obtained through group meetings among the teachers, where conclusions were reached that were more oriented towards the processes and actions that the students performed in executing the stages and roles required to produce a microdocumentary. However, these techniques and data can then be complemented with the application of quantitative techniques such as content analysis of microdocumentaries or surveys of students who were taught with the micro-documentary strategy.

3 Results

The results of the implementation of microdocumentaries for audiovisual literacy applied in selected Peruvian universities will be described following the structure proposed by various authors for the development of an action research [51, 47, 48, 49], which involves the following steps:

Identification of the problem.

- a) Determination of a goal
- b) Planning of actions to achieve it
- c) Execution of the plan.
- d) Observation and validation of the actions taken.
- e) Reflection on what was executed.
- f) Proposing next goals.

3.1 Identification of the problem

When students enter courses where they will produce non-fiction content, such as documentaries, they come with a very general theoretical-practical preparation regarding the application of audiovisual narrative, for at least two reasons: in previous courses, the content they produce is more oriented towards fiction, and because many of the students do not usually consume documentaries, so they struggle to distinguish and apply the documentary's sonic, visual, and discursive elements. Therefore, it was detected that the process of acquiring these skills was too lengthy during the academic semester, which in turn affected the quality of the end-of-cycle documentary short film.

3.2 Determination of the goal

Based on this problem, the idea of producing microdocumentaries in the controlled environment of the faculties was devised. The purpose of this work is because the courses where it is applied aim to produce, as end-of-cycle work, documentary shorts of 15 or more minutes in length, but there was a need for a diagnosis of the level at which the students arrive. Thus, the microdocumentary was proposed as an exercise and, at the same time, as an ungraded entry test to determine what knowledge, skills, and

competencies the students bring. From there, it was possible to establish diagnoses to readjust the course content according to the conditions of each group of students.

3.3 Planification of the actions

The application of this process of producing microdocumentaries starts from the first class, where it is indicated that the production of these contents must be planned to meet the following protocols and audiovisual guidelines:

- Form groups of 5 to 6 members with the respective designation of roles: cameraman, interviewer, sound engineer, post-producer, director. One of the group members also acts as an interviewee.
- The interviewee is asked the following questions: What is your name? Why did you choose the audiovisual communication career? What audiovisual specialty do you like and why? Who is your favorite film director?
- They must choose the background behind the interviewee and compose it well in the camera's interview frame, opting to place it using the rule of thirds or at the center of the digital camera's frame.
- Record the interviewee's audio clearly using a directional digital microphone.
- Perform supporting shots to illustrate what the interviewee is saying, which should cover 80 percent of the total duration of the microdocumentary, which averages three minutes.

3.4 Execution of the plan

Once the instructions have been given, the students begin the pre-production process, where they prepare the technical, logistical, and human resources for filming. Then the shooting starts, which begins with the interview. For this, it is crucial to carry out the questionnaire in order, because it has several intrinsic objectives detailed below.

The first three questions have a more interviewee-oriented emphasis so that, in terms of recordings, the group carries out supporting shots that illustrate or represent what the interviewee is telling. The fourth question is more generic, and they are instructed that there they can represent what the interviewee says with archive support shots, showing the film director being profiled. The questions have several intentions, the first is to prepare the team to be attentive to what the interviewee says, indicating that they should avoid redundancies when interviewing. The second is that, by being attentive, they must listen to the answer and diagnose how these can be assembled in editing, since the microdocumentary will be narrated only with the interviewee's statements and will not have an off voice of the documentarian to articulate said audios.

3.5 Observation and validation of the taken actions

For Once the groups have completed their microdocumentaries, viewing, and evaluating them takes place. The previous action is carried out in the classroom with all the groups of the section. The prudent time to do it is in the second week of classes, by which time the students have had seven days to complete the exercise. In this activity,

the execution of the following actions or results is revealed, which always need to be improved and about which reflection is made with the students when viewing their work in the classroom:

- a. Errors in the composition of the frames. These errors manifest in two types of frames, those of the interviews and those of the support shots. The first type occurs when interviewees are placed in positions that do not respond to the use of the rule of thirds or to the placement of them in a frontal position towards the camera.
- b. Audio recording of the microdocumentary. Often the audio quality of the interviewee is not given due attention during filming. Therefore, students are advised that ideally, they should be recorded with a specific digital microphone; however, when this does not happen, their statement is recorded with the camera's ambient microphone, which does not allow for clear listening.
- c. Editing or post-production. Nowadays, all editing is done through digital non-linear editing systems, which can be those offered by the university or those the students have on their personal computers or laptops. The software they are asked to use is what they have available, as not all students have the same budgetary and technological conditions. At this stage, it is common to verify that the support shots do not correspond with what the interviewee is narrating. This shows another aspect, which is the lack of recording enough support shots, since during the review the total number of supports placed in the edited product is counted. It is very common for students to place one or two support shots together and then return to the interviewee in the interview frame, which becomes constant throughout the content. Therefore, it is recommended to the students that the interviewee should only be seen two or three times at most throughout the microdocumentary. The rest should be covered with support shots because they show and reinforce - with images - what the protagonist is narrating. It is also recommended that the character can be seen again in the interview frame when expressing an emotion, whether it be joy, anger, surprise, crying, indignation, or another because these types of reactions are more expressive than the support shots and generate interest in the viewers. Regarding the support shots that refer to the question of the favorite film director, these are downloaded from audiovisual networks like YouTube, but often they are placed without giving them a duration and rhythm according to what the microdocumentary demands. The same happens with elements such as photographs, which may lack a graphic treatment, in software like Photoshop, that allows for better visualization. Another very common error, which is warned from the beginning of the practice, is to place support shots downloaded from video libraries available on the web or from YouTube channels, in the first case it is pointed out that it is not valid because by not generating their own support shots they are not developing their audiovisual creativity capacity, and in the second case because copyright laws are infringed.

3.6 Reflecting on what was executed

During the practice of this exercise, the following educational benefits have been found by incorporating the technique of learning by doing through the creation of microdocumentaries:

- a) The involvement of students in this type of audiovisual works allows them to organize themselves to produce non-fiction content - in this case, documentaries - where they understand that there are certain differences compared to production in other genres such as fiction, journalism, entertainment, or audiovisual advertising. At the narrative level, participants understand, in practice, that the fiction script is written before filming and the non-fiction script afterward since reality is unpredictable and is scripted based on what the interviewees express.
- b) The creation of microdocumentaries allows public feedback to be given to students, in which all groups watch the screening of the products generated by the class. At that time, each group is indicated their successes and aspects to improve.
- c) This way of learning by doing serves as a diagnostic test and to establish in a practical way the prior knowledge that students bring to the documentary course and let them know from the analysis of their work.
- d) Students understand that digital devices for audiovisual production have specific functionalities that must be mastered for the correct use of equipment and, therefore, the workflow. One of the aspects that is not reached to be known or taken advantage of is the advantages offered by digital equipment compared to analog, this is also made known to them because they are young generations that have not had contact with the latter.

3.7 Setting future goals

From the experience carried out and evaluated from the documentaries, teachers establish the standards that must be applied during the academic cycle. However, this time, these are required to produce the documentary short film with which they will conclude the cycle.

4 Discussion and conclusions

Learning by doing is a methodology that allows students to acquire professional knowledge through carrying out actions applied in the audiovisual workplace [3, 4, 5]. The literature review diagnosed an emphasis on the characteristics and methods applied in learning by doing. However, an underlying aspect has been overlooked: many of today's educational activities are supported by a digital base, as demonstrated in this research. Therefore, it is concluded that there is digital learning by doing, understood as an evolutionary step in this methodology applied in educational contexts and supported by two aspects: the instrumental—hardware and software available to the

student—and the professional requirement—digital demands of the profession. In the case of the microdocumentary exercise explained in this research, it could not have been carried out quickly and at low cost with analog audiovisual technology, making it a demonstration of the intrinsic relationship of learning by doing with digital technology. This action research has shown that the application of learning by doing is well-suited for teaching aspects of audiovisual literacy through microdocumentaries, which can be extrapolated for learning other genres such as fiction, entertainment, or television advertising. It also demonstrated that without digital technology, this could not be achieved, including the use of mobile phones in the experience. According [15, 16], the proliferation of mobile phones has led users into audiovisual illiteracy; however, this research shows how these devices can be integrated into audiovisual learning by doing. From this perspective, using mobile phones as a teaching and learning resource minimizes differences or gaps between educational centers [8], which are very pronounced in the case of Peru. A point to consider is the training of teachers [11], who in some cases lack adaptation to the prevailing digital transformation, especially given the high degree of innovation that has emerged in recent years. However, as with media competence in general, audiovisual literacy often faces three broad problematic factors: "the political, the pedagogical, and the methodological" [11].

According to [6], for learning by doing to be considered effective, it must present the following characteristics: the existence of a goal, expectation, and execution of an action plan, analysis of the plan, and if it fails, identifying the causes and executing the necessary modifications. All these aspects have been met in the microdocumentary exercises from the year they were implemented to the present day, but with some adaptations by teachers due to the new digital audiovisual devices acquired by universities or students themselves, such as DSLR cameras, GoPro cameras, and mobile phones, which are continually improving their audiovisual capabilities both in hardware and applications. Audiovisual literacy involves acquiring knowledge to understand and apply critical reading, and the application of audiovisual language and production. Regarding critical reading, microdocumentaries allow students to differentiate the documentary genre from others with which they tend to confuse it, such as television news reporting or special reports. Regarding audiovisual language, learning by doing applied in microdocumentaries facilitates its learning, consolidating as a process in which concepts are learned through the executive solution of challenges or problems as proposed by [3, 4]. Lastly, regarding audiovisual production, the execution of microdocumentaries allows students to carry out all these stages and functions but applying them specifically to non-fiction content. Therefore, this research demonstrates that students acquire these skills practically through the creation of microdocumentaries, which better prepares them for carrying out larger projects in their future professional practice. It is noteworthy that audiovisual literacy should be specific to each genre, being one of the main educational challenges, as television journalism, documentaries, fiction, or audiovisual advertising have their own specificities in terms of the application of critical reading, the use of language, and audiovisual production. The qualitative approach of this research limits it to proposing non-generalizable conclusions. The sample has also been limited to teachers who carry out this microdocumentary exercise because, it should be noted, these are not activities required in the curricula or syllabi of the courses

where it is applied, but they arise from the initiative of teachers to address the lack of competencies in narrative and documentary production. Therefore, it is proposed to continue with the following lines of research set out from this research, such as digital learning by doing and remote learning by doing, exploring, and gathering experiences in other professions where teachers are implementing these innovations. Furthermore, it is pertinent to collect other types of experiences carried out by teachers who promote the creation of micro audiovisual products in other genres such as fiction or journalism. It can also be expanded to research that addresses the topic from quantitative techniques such as content analysis or surveys of students impacted by this practice.

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