

# AUDIOVISUAL INTRODUCTORY WORKSHOP for: Technical University of Berlin - Special Edition

**Project of NUPEPA/ImaRgens - Audiovisual Production and Research Center - with the support of ICNOVA - Institute of Communication of the NOVA University of Lisbon in partnership with LAPS - Social Research Laboratory of the University of São Paulo. NUPEPA/ImaRgens - ICNOVA/LAPS**

## Introduction

The Digital Cinema Workshop is regularly offered to researchers, students and professors in the humanities areas with the objective of offering participants technical and theoretical introductory/fundamental content to enable the production of their own films in digital format. Regular editions are offered up to twice a year by NUPEPA/ImaRgens - ICNOVA/LAPS in Portuguese in either presential and/or virtual formats. This project aims to offer an international version of the introductory workshop on digital audiovisual production in English adapted to the needs of the Global Center of Spatial Methods for Urban Sustainability (GCSMUS) group. The workshop aims to present concepts and exercises that facilitate the work of the student/researcher in the area of the humanities and in the planning, organization, execution/ capturing and finalization of their audiovisual materials. The content presented throughout the workshops maintains the technical and general characteristics of audiovisual production and has been improved collaboratively since its first edition in February 2016 at the Social Research Laboratory of the Sociology Department of the University of São Paulo (LAPS/USP) and since 2019 it is also supported by the Communication Institute of the NOVA University of Lisbon (ICNOVA/NOVA).

NUPEPA/ImaRgens workshops are held in a special, academic, non-profit context, free of charge in regular editions and aim to contribute to teaching, research and extension activities. Special editions made to attend specific audiences may incur costs of content adaptation and team mobilization. NUPEPA/ImaRgens - ICNOVA/LAPS workshops have formed since 2016 two hundred and seventy-two participants from the most diverse areas of the humanities who have produced 54 digital short films of different genres, many of them selected and/or victorious in local, national or international festivals. The last edition of the workshop was entirely virtual and had 72 participants from twenty Brazilian and Portuguese cities. More information about the project is available at: [imargens.com.br](http://imargens.com.br) (website in Portuguese, soon also available in English).

The Workshop is indicated to those people who wish to conciliate their research and fieldwork objectives with the production of audiovisual material employing from the simplest portable device, such as smartphone cameras and portable cameras, to intermediate and advanced photo and video equipment such as DSLRs (digital single-lens reflex) cameras that are very popular nowadays.

This special edition of the workshop will be conducted virtually through the Zoom platform and will be specifically directed to the Global Center of Spatial Methods for Urban Sustainability (GCSMUS) program participants. The virtual meetings are planned in order to present content and hold debates on the different functions of audiovisual production. In addition, eight (8) meetings or extra activities are foreseen in order to allow the participants of the special workshop put into

practice exercises proposed in the virtual meetings and produce their materials and one (1) final meeting to share the contents produced during the workshop.

This special workshop adapted for GCSMUS offers participants the possibility to participate at different levels, with different certification possibilities: 1) complete participation that includes the delivery of the final short film produced during the workshop (assigned to participants who attend at least 70% of the virtual meetings, who participate in practical activities and exercises involving the filling out of digital forms, execution of group work and final delivery of a short digital film produced especially to be published in the online channels of NUPEPA/ImaRgens - ICNOVA/LAPS and in the channels of TU-Berlin/GCSMUS); 2) complete participation without delivery of a final short film produced (attributed to participants who attend at least 70% of the virtual meetings - no obligation to participate in exercises or delivery of final film to be published in the channels of NUPEPA/ImaRgens - ICNOVA/LAPS and the channels of TU-Berlin/GCSMUS); 3) it is also possible to attend just the meetings which discuss specific topics of interest to students and researchers of GCSMUS without the need for compliance with a minimum workload (in this case no certification is issued). The project in its academic sphere has Prof. Dr. Carla Baptista of the Institute of Communication of NOVA (ICNOVA) and Prof. Dr. Álvaro Comin of the Social Research Laboratory of USP (LAPS/USP) as responsible teachers.

## Schedule

There will be meetings on Wednesdays, Thursdays and (one) Friday (according to the calendar indicated below) from 8pm to 10pm Berlin time. Each day different topics directly related to the production of audiovisual material will be discussed. The topics are: Introduction to Cinematographic Language, Screenplay, Direction, Production, Photography and Editing. The workshop aims to provide introductory experience in each one of these audiovisual processes so that the participants have the opportunity to know and put into practice this knowledge in their field activities, and not for training professionals for each of these functions and areas of audiovisual practice.

**Time: From 7:30pm to 9:30 - Berlin time**

### **Week 01 - Review / New Participants**

03/March - Intro and Research Review - WED

04/March - Production and Direction Review - THU

05/March - Photography Technical Review - FRI

### **Weeks 02 and 03 - New content**

10/March - Screenplay and Narratives - WED

11/March 11 - Project Preparation - THU

17/March 17 - Edition LAB 01 - WED

18/March 18 - Edition LAB 02 - THU

### **Conclusion**

24/March - Exhibition of the produced movies - WED

The meetings are organized in such a way that both theoretical and practical content presentations are carried out, as well as group (virtual) and individual exercises in extra-time meetings with the objective of exercising the knowledge absorbed during the workshop. The participants will be presented with exercises and questionnaires that will aim both to provide immersion in the themes treated and reflection on themes of the humanities, and to improve the workshops and collaborate with research in the area of communication and social sciences. The workshop includes follow-up material/exercises that will be delivered to the participants in digital format. The material is composed of slides, diagrams, work models, texts, exercises and materials to be used during the meetings, as well as complementary material for reading and optional in-depth study. In addition, materials available in the Web environment will be used. It is recommended that each participant has a camera or cell phone (at least 2 per group, especially from the second week on) that allows practical activities of recording audiovisual material.

During the entire Special Workshop, the participants will carry out group activities with the purpose of practicing the content worked in each module. Vacancies are limited to 50 participants for this edition.

## Contact and Responsibles

### **NOVA/ICNOVA**

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### **Prof. Responsible**

Prof. PhD. Carla Maria Baptista  
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ICNOVA/NOVA

### **Coords. NUPEPA/ImaRgens**

Allan H. Ferreira (ICNOVA/LAPS) Doc. Student  
Ana C. Trevisan (ICNOVA/LAPS) Doc. Student  
Marcus Repa (DS/LAPS/USP) Doc. Student

## Program

### Detailed Program of the Regular Version of NUPEPA/ImaRgens Audiovisual Workshop (to be adapted)

#### 01 - Introduction and Research - About the Course and General Aspects of the Course

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Present the main aspects of the course, indicate both how the practical activities will be gathered and give an overview of the theoretical content of the workshop.

Practical instructions on how the course will work. Application of first questionnaire.

Define basic terminology. Group exercise to understand what each one thinks about cinema.

Present the roles and activities of members of a film crew.

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Different roles: each crew member one with his or her responsibility, but all working towards a common goal: the film.

First ascertainment of interest in functions. Brief description of the main activities of each of the functions of a film crew .

The film as a result of a work to be delivered to different audiences.

The use of audiovisual material in academic research.

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#### 02 - Production

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A film is a project that needs to be managed. Techniques to prepare a project involves audiovisual material ( 5W2H techniques, Project Steps, Analysis/Synthesis).

Main responsibilities, roles and documents of responsibility of the Producer and the Production Team.

How to arrange and mobilize the different resources during the production of a film? Who are the Producer's points of contact?

Definition of responsibilities as assistant director, object producer, support teams and other technical functions. How to form a collaborative crew.

Practical exercise of defining agendas, functions, breaking objects and other resources for filming.

The producer as a facilitator, sometimes a tormentor.

The search for a balance between keeping the film within previously defined limits, improving it - when possible, and completing it, minimizing its risks.

#### 03 - General Direction

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Main responsibilities, functions and documents that the director must accompany and put into practice.

The general director, or simply "director" is the one who will give visual form and lead the crew in the field/set so that a story is told.

The director's role as a translator of images that are in his head, script and research material, to an image shared by the whole crew.

Typical roles and responsibilities of the art direction in order to maximize the movie aesthetics and symbolisms.

Crew and character caring.

To Influence and not to influence. Sensitivity as a way to establish, or not, bonds.

Being aware of one's own limits and the limits of the "actors"/personages.

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## 04 - Edition

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Edition techniques and concepts. Study, planning, organization and execution of editing.

Project, sequence, track, scene, plan, frame and transition.

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Additional montage techniques. Color treatment, transitions and characters.

Time and space management through edition. Types of montage and use of time.

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Different edition approaches. Edition as a predictable and ruled work. Edition as an improvised and risky work.

Techniques to control sensitivity, light, speed, movement and focus.

Editing exercise.

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## 05 - Photography and Sound

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Definition of decoupage's concepts - plane and angle. The tasks of the photographer, the director of photography, and the support team (lighting and direct sound).

Use of resources of the Digital Cameras. Light, plans, stability and sound.

The direction of photography as a conciliator of different points of view. Valuing the other functions.

Capture control components (ISO (gain), aperture, shutter, focus, WB, zoom and audio).

How to prevent insurmountable audio's problems. Sound editing options.

Noises, soundtracks, voice, soundscapes and silence.

Sound mixing and soundscapes.

Please visit our website (in Portuguese): [ImaRgens.com.br](http://ImaRgens.com.br)

Additional audio composition techniques.

Examples of sound montage and sound engineering.

Exercise of Photography and Sound.

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## 06 - Script

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Original script and adaptations to the research.

Sample scripts and ways of presenting script documents for film productions.

Script and outline: how to write a story that a film crew is able to make into a film?

The dramatic arch and it's ruptures. Different ways to point out the shooting's direction.

How to think as a photographer, as a director, as an editor? Or as a screenwriter?

Practical exercise: to adapt a script to the crew's demands.

## Project

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Participation in Short Film Project.

Project Conclusion.

**ImaRgens**

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NÚCLEO DE PRODUÇÃO E PESQUISA EM AUDIOVISUAL / IMARGENS

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DE COMUNICAÇÃO  
DA NOVA

LAPS