

Technological innovation and hybridizations in the audiovisual language of Peruvian newscasts during the Covid-19 pandemic

Innovación tecnológica e hibridaciones en el lenguaje audiovisual de los noticieros peruanos durante la pandemia de la Covid-19

Gerardo Karbaum-Padilla

Universidad Peruana de Ciencias Aplicadas, Perú
pcavgkar@upc.edu.pe

<https://orcid.org/0000-0002-8089-3640>

Received on: 21/06/2022 **Revised on:** 27/07/2022 **Accepted on:** 10/08/2022 **Published on:** 01/09/2022

Abstract

Covid-19 imposed many difficulties for the execution of television journalism. The widespread health hazard and the social distancing rules applied became defining factors in this situation. In this adverse context, this research aims to study the technological and procedural innovations that journalists applied to continue reporting, and that resulted in the transformation of audiovisual language in newscasts. The objective is to recognize the changes that were applied in the production of images and sounds during this stage, which affected audiovisual creation on a global scale. For this purpose, the qualitative approach was used, it is a basic and descriptive research in which the analytical method was applied, and semi-structured interviews were conducted to Peruvian television journalists. The results allowed us to recognize the reconfiguration of the audiovisual frame where the images of the informative content changed due to the use of a hybrid of television cameras, video calls and cell phones to record them. It was also recognized that the intensive and conjunctural use of live dispatches caused the predominance of the sequence shot during this period, in addition, all this diversity of materials was homogenized through post-production. This allows us to conclude that a new stage of hybridization of audiovisual discourse has occurred due to a phenomenon extrinsic to the television sphere, which was caused by the disruptive appearance of the pandemic.

Keywords

Journalism, audiovisual language, hybridization, innovation, framing, post-production, television.

Suggested citation: Karbaum-Padilla, G. (2022). Technological innovation and hybridizations in the audiovisual language of Peruvian newscasts during the Covid-19 pandemic. *Universitas-XXI*, 37, pp. 71-95. <https://doi.org/10.17163/uni.n37.2022.03>

Resumen

La llegada de la Covid-19 impuso muchas dificultades al periodismo televisivo. El peligro sanitario generalizado y las normas de distanciamiento social aplicadas se convirtieron en factores delimitantes en esta situación. En este contexto adverso, esta investigación pretende estudiar las innovaciones tecnológicas y procedimentales que aplicaron los periodistas para seguir informando, y que trajeron como consecuencia la transformación del lenguaje audiovisual en los noticieros. El objetivo es reconocer los cambios que se aplicaron en la producción de imágenes y sonidos durante esta etapa, que afectó la creación audiovisual a escala mundial. Se utilizó el enfoque cualitativo, siendo una investigación básica y descriptiva en la que se aplicó el método analítico y se realizaron entrevistas semiestructuradas a periodistas de la televisión peruana. Los resultados permitieron reconocer la reconfiguración del encuadre audiovisual donde las imágenes de los contenidos informativos cambiaron debido al uso de híbrido de cámaras televisivas, videollamadas y celulares para registrarlas. También se reconoció que el uso intensivo y coyuntural de los despachos en vivo provocó el predominio del plano secuencia durante este período, además toda esta diversidad de materiales se homogenizaba a través de la posproducción. Esto permite concluir que se ha producido un nuevo estadio de hibridación del discurso audiovisual a causa de un fenómeno extrínseco al ámbito televisivo, que fue provocado por la aparición disruptiva de la pandemia.

Palabras clave

Periodismo, lenguaje audiovisual, hibridación, innovación, encuadre, posproducción, televisión.

Introduction

During Covid-19, the public resumed the consumption of traditional media news, because they had more confidence in them (Casero-Ripollés, 2020). That happened despite the drops in advertising revenues due to the economic crisis generated by the pandemic (Lewis, 2020), which, with the confinement, led to the rise of audiovisual narrative and the renewed interest of the public in genres such as entertainment and information (Arana *et al.*, 2020). As for television, it was repositioned and gained social position and the interest of the citizenry (Casero-Ripollés, 2021).

In this context, journalism played an important informative and social role, as had occurred in previous health emergencies (Lázaro and Herrera, 2020). However, journalism has experienced challenges, having to reorganize to continue with the production of information during Covid-19 (González *et al.*, 2021). In some regions of Latin America, the work of journa-

lists has characterized by lack of health protection, labor instability and the absence of regulations or ethical codes that allow them to properly perform their work (Hernández, 2020; De Frutos and Sanjurjo, 2022). They adopted what some authors call *remote journalism*, implementing labor formulas to work remotely using video calls or work in the cloud, which would be lessons to be applied in content production (Túñez *et al.*, 2020). In this sense, television intensified the use of non-televsual technical elements much more than before the pandemic, such as video calls; but also, the use of television devices such as transmission dongles for live dispatches intensified (Blas *et al.*, 2020). It is a process that had already been occurring for some decades, in which the different information and communication technologies were increasingly integrated. In any case, Covid-19 pandemic accelerated the media convergence between different technologies, which allow the production of audiovisual content. Therefore, the object of study of this research will be the Peruvian television newscasts and the transformations that were applied in its audiovisual language from the appearance of Covid-19 to its Omicron variant.

Hybridization and audiovisual language

Audiovisual language is understood as the set of images and sounds used to tell a story (Nicolau, 1982; Jaramillo, 2008; Fernández and Martínez, 2014; Bedoya and León, 2016; Karbaum and Torres, 2020; Karbaum, 2021). The also called *audiovisual discourse* by some authors (Caballero, 2019; Chatman, 1990) is the modal expression of that story being told (Ortiz, 2018). Other authors call it *audiovisual text codes* (Tamayo and Chau-me, 2016). Despite its evolution for more than a century, there are still those who accept and others who argue about whether it is a language or not, with its own characteristics and functionalities (Martín, 2002).

Audiovisual language is structured based on two processes operationalized by the mind of the audiovisual creator: the selection and combination of images and sounds (Apareci, 2009; Fernández and Martínez, 2014; Bedoya and León, 2016). At the operational level, the selection occurs through the creation of the frame, while the combination takes place in the editing or post-production (Bedoya and León, 2016), being the framing and editing the most important components of a film or audiovisual work (García, 2003).

Therefore, both will be the analysis dimensions of the audiovisual language category that guides this research.

Narrative forms in the postmodern era go through a hybridization process, in which the substance and form of stories intermingle among the various genres and give rise to hybrid texts that are manifestations of historical, cultural and economic forces that emerge at the local, national and regional levels (Kraidy, 2005). These hybridizations materialize in different areas of audiovisual creation and are manifested from the creation of the stories, through their recording and post-production. In this regard, Gómez (2010) suggests that these mixtures occur in audiovisual aspects through the combination of discourses, formats (analog versus digital), storylines, representation forms and stylistic features. This is understood if it is contextualized in a global phenomenon, in which television genres merge giving rise to new discursive species -such as *reality shows*- that are integrated in a new genre: the docudramatic (Gordillo, 2009). These formats are mixed within a panorama of transformation propitiated by the convergence of disciplines and technologies that respond to the need of audiovisual production to generate new content (Saló, 2019). This hybridization also results from the convergence of media such as television, internet, social networks and cell phone technologies (Arana *et al.*, 2020) which is inserted within a context prior to the pandemic, where a hybrid media system was already posed and a balance was established between the traditional media logics of production broadcast and consumption, with other more current ones that determine circulation, recirculation and negotiation (Chadwick, 2017). It should be noted that this is in addition to several factors that had been influencing the supply of television information and conditioning its quality, affecting television channels, since they must face situations such as: intense competition, the type of ownership of television stations and dependence on advertising (Esser *et al.*, 2012).

Currently, the pandemic has led to the implementation of mixed audiovisual production systems that were based on a hybridization of media; part of this hybridization was manifested in the incorporation of domestic areas within the audiovisual production, such as when interviews or broadcasts of drivers were made from their homes (Túñez *et al.*, 2020). The above is a sample of all the changes in the audiovisual narrative that also influenced the number of cameras used, lighting and scenography that ended up

responding to the specific quality of what was imposed by the crisis (Blas *et al.*, 2020).

Regarding citizenship, the pandemic led to the reconnection of audiences with traditional media news, especially young people who are more connected to the Internet and social networks (Casero-Ripolles, 2021; Montaña *et al.*, 2020). With respect to this public, the pandemic encouraged them to participate collaboratively with the media to produce content, which in the future could become a linking strategy for these segments (Túñez *et al.*, 2020). In this context, citizens had very specific concerns regarding the creation of a cure or vaccine, symptoms, contagions, medication to counteract the effects of the pandemic, among others; these concerns tried to be solved by consulting traditional media (Mullo *et al.*, 2021). In this sense, Apuke and Omar (2020) state that news coverage also responded to issues such as cases and mortality rate, public panic and fear, preventive measures, treatment and costs, policies, and social impacts, among others.

The reporting of these issues demanded the reformulation of production processes, which also implied a hybridization in the audiovisual discourse that, in this case, is analyzed around Peruvian television news programs.

Framing and audiovisual post-production

The television frame is the result of the selection process of a portion of reality, which will be recorded with the camera under certain square or rectangular limits (Tamayo, 2000). This delimitation is defined by the format of the medium, where the production is taking place and, therefore, how it will influence the aesthetic variations presented (Fernández and Martínez, 2014). At the same time, it entails a spatial dimension with a determined duration (it may or may not have movement), in addition to possessing a sound dimension and manifesting a narrative point of view (Bedoya and León, 2016). In this regard, it is important to mention that the frame is built through composition, which is the process of ordering the elements that will appear in the shot, and which, by its nature, is classified into composition by selection, by arrangement and by design (Fernández and Martínez, 2014).

Post-production is the stage in which the recorded image and sound are transformed into the final product that the viewer will see (Bestard, 2001). In this process, editing is carried out, whereby the different recorded mate-

rials are arranged, the story is structured and spatial-temporal continuity is given (Estremadoyro, 2004; Francés, 2003). Then, image and sound post-production is carried out, which improve the original conditions and help to highlight very specific aspects that are to be emphasized in the journalistic report (Sifuentes, 2018).

Post-production helps to highlight some audiovisual elements by providing visual and/or sound legibility, in addition to the application of ethical-legal protection; this process also encourages audiovisual enrichment when there are not enough supporting shots (Karbaum, 2021). Finally, it is important to mention the contributions of digital post-production to non-fiction stories, especially to documentaries, which were classified by Vidal (2014) according to the following modalities: hyper production, pictorialism, animation and collage. These formal trends that have transformed the audiovisual discourse in the documentary genre have also been applied in television journalism since television channels were migrating towards digital technology, which has allowed the enrichment and discursive hybridization of news content (Karbaum, 2021). This should be understood through a global process in which the computer becomes a meta device that allows the coexistence and mixing of different creative supports that are the product of design, typography, animation, painting, and cinematography. These languages are mixed in post-production thanks to the quality that now they all have in common, they are digitally created (Manovich, 2012).

Methodology

This research is basic and descriptive because it analyzes the transformations that were applied in the audiovisual narrative of Peruvian television news programs during the Covid-19 pandemic. For this purpose, the analytical method was used, since the audiovisual language was studied from its dimensions, which are framing and post-production, each one from its constitutive elements. The qualitative approach was applied for conducting this work, because it admits the study of human representations and social imaginaries (Katayama, 2014). This approach allows collecting the views, perceptions, or opinions of the participants in the object of study (Krause, 1995; Creswell, 2013), for which the following research questions were posed:

General question

How was the audiovisual language of Peruvian newscasts transformed during the Covid-19 pandemic?

Specific questions

What changes were applied in the creation of frames and images in Peruvian newscasts during the Covid-19 pandemic? What were the innovations in journalistic post-production in Peruvian newscasts during the Covid-19 pandemic?

To obtain the information, the semi-structured interview technique was applied, because, according to Corbetta (2007), it is important for people to respond to the demands of the topic under a strategic research plan. In relation to this, a purposive sample was delimited which, following Vasilachis (2006), responds to the specific topics and interests demanded by the object of study, for which a questionnaire validated by experts was elaborated and applied. The choice of interviewees was made by applying the snowball technique, with which interviewees recommend other participants so that they can be called to the study by virtue of their characteristics (Creswell, 2013). Journalists who met these criteria were selected for this study:

- All of them worked in one of the three Peruvian channels with the largest national broadcast: Latina, América Televisión and TV Perú (the first two commercial channels with the highest ratings; the last one, a state-owned channel with the largest number of stations in the country).
- The interviewees were chosen for their specific positions, in order to collect information about the audiovisual television narrative applied during the Covid-19 period.
- With these selection criteria, the sample was composed of 12 interviewees, and the following journalists were consulted:
- Rosario Sumarriva, general executive producer of Noticias en Latina (RS/Latina), with 29 years of experience.
- Fernando Velásquez, producer of América Noticias Edición Central (FV/América), with 40 years of experience.
- Guillermo Noriega, producer of TV Perú Noticias (GN/TV Perú), with 18 years of experience.

- Lourdes Túpac Yupanqui, reporter and host of Latina (LT/Latina), with 13 years of experience.
- Roberto Wong, reporter and host of TV Perú (RW/TV Perú), with 20 years of experience.
- Fernando Llanos, reporter and host of América Noticias Edición Central (FL/América), with 27 years of experience.
- Javier Manrique, cameraman for América Noticias Edición Central (JM/América), with 11 years of experience.
- Luis García, cameraman and camera director at TV Perú (LG/TV Perú), with 22 years of experience.
- Miguel Albites, cameraman for Latina (MA/Latina), with 22 years of experience.
- Samuel Sifuentes, chief editor of América TV- Canal N (SS/América), with 31 years of experience.
- Jorge Ipanaqué, post-producer of the newscast 90 Segundos de Latina (JI/Latina), with seven years of experience.
- Renato Romero, post-producer of TV Perú (RR/TV Perú), with 22 years of experience.

All interviews were conducted with the Zoom application between January and May 2022. After transcription, the data were analyzed and interpreted, and then coded to organize them on the basis of categories and dimensions shown in Tables 1 and 2, thus answering the research questions (Strauss and Corbin, 2002).

Table 1
Variables for the Framing dimension

Components (Fernández and Martínez, 2014, Bedoya and León, 2016).	Spatial dimension: planes, angles, space in and off, movements
	Sound dimension: voice, ambient sounds, music
	Narrative point of view: objective, subjective, interpellative (Casetti and Di Chio, 1991).
Composition (Fernández and Martínez, 2014)	Composition by: selection, arrangement and by design
Media format (Tamayo, 2000; Fernández and Martínez 2014).	Horizontal, vertical, square, television format, or other recording devices

Table 2
Variables for the Post-production dimension

Functions of the edition (Karbaum, 2021)	Creation of rhythm, creation of continuity, creation of narrative time.
Spatio-temporal edition (Soler, 1998)	Linear, parallel, discontinuous, ideological
Video post-production (Sifuentes, 2018)	Colorization, titling, color correction, effects and transitions, graphics, and animations
Sound post-production (Sifuentes, 2018)	Audio correction, leveling, music, mixing
Influencing trends from assembly (Vidal, 2014)	Hyper-production, animation, pictorialism, collage
Journalistic post-production functions (Karbaum, 2021)	Visual legibility, audio legibility, audiovisual enrichment, legal-ethical protection

Results

The sequence shot and live broadcast

If any news content stood out during the first months of the pandemic on television news, it was live broadcast. All interviewees agree on this aspect and state that LiveU backpacks were of utmost importance for its conduction, due to their lightness and ease of use compared to other systems. Regarding the audiovisual language, the predominant element in this type of content was the sequence shot, but unlike what was usual in the pre-pandemic era, these lasted much longer on the air. Since the events were shown at the same moment they happened -and because they had a greater permanence on screen-, it gave the impression of being narrated as a *reality show* (GN/TV Perú). The reporters' discursive capacity was demanded to the maximum; it is not the same to make a broadcast that lasts three minutes in normal times, than to make another one in the context of a pandemic, with a duration of ten minutes or more. For this, the reporters developed their narrative skills (LT/Latina, RW/TV Peru, FL/America).

Figure 1

Cameraman broadcasting live stand up with LiveU backpack



Note. Obtained from <https://bit.ly/3zKIDvq>

The cameraman's compositional skills were put into practice in these broadcasts, since he had to apply a variety of shots, from the most open to other closed shots that had to be mediated by pauses or smooth movements when passing from one shot to another (RR/TV Peru), but without cuts, because they are all constituents of the same sequence shot that was being transmitted.

The interview and the hybridization of framings

One of the main journalistic genres that underwent transformations in the formal aspect was the interview. The use of video calls was massively implemented to conduct them. According to all interviewees, this became a technical resource to bridge the distances imposed by the pandemic. Various

applications were used for this purpose, such as Meet and WhatsApp, but the use of Zoom predominated. It should be considered that the video call is a technical resource of the Internet, not a television methodology; therefore, it offers frontal shots and does not provide greater compositional possibilities, as the interview conducted by the channel's cameraman. In other words, the audiovisual language was impoverished (JM/America). In addition, the interviewees did not compose their shots well because they did not have the knowledge to do so, so they appeared off-center, with their faces cut off or poorly positioned, which made it impossible to place informative *banners*, since it would cover their faces (LG/TV Peru).

Another disadvantage is that it lacked the benefit provided by the normal interview of allowing more information to be obtained from the interviewee by the same face-to-face interaction between the interviewee and the journalist (FL/América), and the low quality of the image and sound, which caused rejection by some cameramen (JM/América). Even so, little by little, the value of the content was recognized more than that of the form (RS/Latina, SS/América): "now the information was prioritized and, finally, it was the only way to have the interviewees. Since the pandemic, this license was opened because the content is what matters" (RS/Latina).

In addition, there was a progressive process of audiovisual literacy through which reporters or cameramen instructed interviewees to correctly compose their frames. Among the recommendations taught, the most recurrent were the horizontal placement of the camera, lighting, and the centered location of the interviewee (SS/America, RS/Latina, LG/TV Peru, MA/Latina).

Facing the limitation of not being able to take support shots of the interviews, little by little we began to innovate and started to use other resources to generate them, thus overcoming the initial poverty of video-call images. The types of support shots are detailed below:

Parallel supports. In face-to-face, this was done with the channel's camera: the interviewee was recorded giving his or her statements in rapid succession and, afterwards, the reporter repeated the questions or pretended to listen to the interviewee. In the pandemic era, the same thing was done, but the interviewee was not on location.

Double framing supports. It resulted from recording the reporter making the video call in the same frame. In addition, the interviewee was projected on a PC or *laptop* screen. Then, both appeared at the same time in the shot (JI/Latina, MA/Latina), each in a respective third of the frame.

Figure 2

Videocall interview with dual-frame support



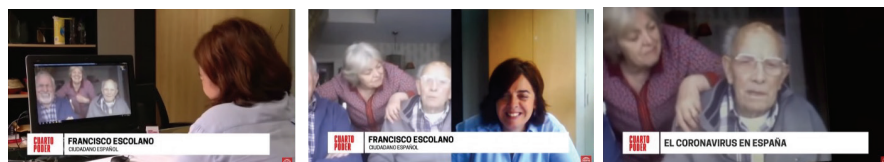
Note: Obtained from Benji Espinoza Abogados, January 25, 2021.

Counterplane supports. This was done with the recording of three different shots, in order to combine them and generate a sequence of counterplans. In the first, the reporter conducted the interview in a foreshortened shot, composing the frame with the *laptop*, in which the interviewee could be seen in a video call; the second showed the reporter's face; and the third was the recording of the video call from the same computer or with the channel's camera.

Another quality that is relevant to note is the use of video calls; on the one hand, they were used to extract fragments *-bites-* that were incorporated as part of informative notes, special reports or reports. Another modality was the video call as a resource to carry out the complete interview, which was then broadcasted on the air. In this last modality, the video call was broadcast in full frame or shared the location with other subframes from the *set* where the journalist was and another one with support shots.

Figure 3

Counter plane incorporating video call



Note. Obtained from America News, March 23, 2020.

In any case, video calls enable to incorporate a non-televised spatiality within television broadcasts, i.e., the environments from which the interviewee communicated (such as his home, his car, his work, among others) were shown, which implies a hybridization in the way in which the composition of television frames was understood.

Figure 4

Interview conducted by video call as part of a briefing note.



Note. Obtained from Universidad Peruana Cayetano Heredia, August 13, 2020.

Figure 5

Interview via video call live broadcast



Note. Obtained from Universidad Peruana Cayetano Heredia, May 5, 2020.

Composing from distance

Once the health emergency was declared, the order was to cover news maintaining the necessary distance for both reporters and cameramen (RS/Latina, FV/América, GN/TV Perú, MA/Latina, JM/América). This order implied that distance became a production reference for two important visual elements in the construction of journalistic content: support shots and on-location interviews. Hence, it can be established that this was a time of mainly descriptive shots over narrative ones, since very open frames were recorded in large numbers; in addition, it was complemented using devices that allowed the recording of aerial panoramic shots, such as drones.

The difficulty of the coverage also made it necessary for reporters to take back-up shots, who were trained to record a variety of horizontal shots with their cell phones, replacing the cameramen when they were absent due to illness (LG/TV Peru). Other stations began to implement cell phone coverage (FV/América, SS/América, RS/Latina), which is a first step towards the application of mobile journalism or MOJO, for its acronym in English. Likewise, citizens also contributed with their records, which were also used as supporting footage (MA/Latina, SS/America, RR/TV Peru).

In these circumstances, the use of the optical *zoom* to zoom in on objects in the frame was essential, especially in locations where there were crowds of people, or in those where the commission was dealing with the dead or sickness, which could pose a risk of contagion for journalists (LG/TV Peru, JM/America, MA/Latina).

An audiovisual feature of the application of *zoom* was in the on-location interviews. As the cameraman and reporters were farther away from the interviewees, the shot had to be closed using the *zoom* and refocusing on the interviewee, which caused the background surrounding the character to appear out of focus (JM/America, LG/TV Peru). Although it may be considered unimportant, most of the interviewees mentioned the set of protective elements that had to be worn during the most acute period of the pandemic; among them, a prominent element was the rod they used to place the microphone and distance themselves from the interviewees: “In interviews you *zoom* in and, by adjusting the focus, the background was out of focus, it was more cinematographic [...], and you got used to composing with the rod” (JM/América).

The cameramen agree that the regulations established by state institutions for conferences or interviews favored the composition of frames. The

negative side of this regulation is that cameramen can no longer enter restricted places, such as the Congress chamber. In previous times, many journalistic scandals arose from recordings in which cameramen recorded congressmen in questionable actions, such as watching inappropriate content on their cell phones or sleeping during congressional debates, among others (JM/América): “We lost the coverage on the chamber, the revelations of what the congressmen were doing; gestures are essential in politics, and they cannot be recorded” (JM/América).

It should be noted that, depending on the possibilities of coverage, content will be generated with different recordings, including cell phone recordings, shots taken with the channel’s camera and images obtained with the drone, as well as a diversity of horizontal and vertical framing (FL/America, FV/America).

Figure 6

Reporter with spacing rod



Note. Obtained from <https://bit.ly/3vq8F14>

Post-production as an integrating process

One of the functions of post-producers is to improve the conditions of the recorded material to provide quality and optimize its legibility. In this regard, post-producers agree that, although video calls were a resource that made it possible to continue conducting interviews, they also had technical issues.

Occasionally, the image would freeze or the interviewee's frame would appear in black; as for the audio, it could be recorded choppy or not recorded in parts. If the interviewee was wearing a mask, the bad fragment was replaced by another where the character was better seen, since the mask allowed this replacement as the lips were not synced with what was being said. Regarding the audio, effects were applied and, in case it could not be solved and the statement was very important, it was subtitled.

On the other hand, Video calls are characterized by low screen resolution, which does not compare with the image quality provided by the channel cameras. To reduce this condition somewhat, post-producers resorted to these options:

Placing the video call with the frames of its protagonists -interviewee and interviewer-, where both were observed.

Combine the video call with reference images, since they placed the video call in a frame and, next to it, another frame with supporting shots of the narrated subject.

Replace the shot of the video call with supporting shots of the topic discussed in the whole frame, while the interviewee's statement continued to be heard in voice-over.

In the innovations for the generation of support shots explained above—parallel supports and counter-plane supports—the post-producer played a fundamental role, since he was in charge of combining this variety of images into a coherent edit.

Video calls were not the only ones that were difficult in terms of support shots. This was also the case with political news stories because cameramen were limited in their ability to take supporting shots. There were also news stories that relied on Zoom's recordings of political meetings. To complement this lack of audiovisual material, images were obtained from the channels' archives, which were inserted by the post-producers (JI/Latina, RR/TV Perú): "It was a challenge to creativity to cover up stories that had no sup-

port; the archive was fundamental, but we had to make sure that the images were not so old” (RR/TV Perú).

To solve this deficiency, fragments of shots extracted from live dispatch recordings were also used. To do this, the editor had to observe and execute the cuts in fragments where the shot had a pause that allowed the process to be done with solvency, allowing to reuse this record in the new content being edited (RR/TV Peru). Another option applied was to extract support shots from Sunday programs, which already had post-production because they usually have more time to perform these applications (JI/Latina).

Figure 7

Homogenized vertical register with animated background for horizontal ratio



Note. Obtained from Latina Noticias, June 10, 2022.

It has already been detailed that newscasts can produce news content with the television station's own cameras plus recordings from other devices such as cell phones. This condition increased during the pandemic; in this sense, the post-producers state that they conduct an adaptation process of these recordings, because most of citizens make them using the cell phone vertically. For this, they must adapt these shots to fit the horizontal set

to broadcast their newscasts. To avoid the generation of black stripes in the frame, animated backgrounds with elements identifying the newscast are added, as shown below:

Finally, there is the role played by editors in the creation of news content, applying different journalistic criteria that, in such a critical period as the pandemic, did not increase fear, panic or morbidity among the population. In this regard, there were precise indications from the producers for the selection of the shots to be used. To this end, we also worked with open shots generated by the cameramen, or with subtle non-explicit shots of COVID, always respecting the viewer's sensitivity first (RR/TV Peru). And, to continue with the editing of contents, if there were doubts about a controversial or shocking material for public sensitivity, the producer of the newscast was consulted (JI/Latina), or it was contrasted with what was established in the style manual of the channel's news service (SS/América).

Conclusions and discussion

The audiovisual language of Peruvian newscasts during the Covid-19 pandemic was transformed, demonstrating a series of discursive hybridization. Regarding audiovisual hybridization, mixtures were already occurring before Covid-19, in discourses, formats, styles and representation (Gómez, 2010). However, this is not a generalized process. Nevertheless, hybridization processes have been taking place in television for some decades, especially in the mix of genres that manifested itself with the arrival of neo-television since the 1980s (Gordillo, 2009). The pandemic led to the hybridization of non-television technologies with television to continue producing content (Blas *et al.*, 2020), which, in turn, has hybridized the audiovisual languages that were broadcast at this stage, including the one used in television news programs where images and sounds from different sources were mixed and postproduction allowed the appropriate combination of these records from various audiovisual devices that were used to continue to produce.

Regarding framing, it allows to select the reality to be recorded with the camera (Tamayo, 2000; Bedoya and León, 2016; Fernández and Martínez, 2014) and different composition modalities are applied in its creation: selection, arrangement and design, which will have more or less presence according to the content that is being produced (Fernández and Martínez, 2014).

These modalities were combined and reformulated during the pandemic, because distance was established in the composition by selection as a configurative criterion of the framing, using zoom and panoramic recordings with drones. In addition, many more live broadcasts with extended sequence shots were added to the news programs. As for the composition by layout, it always took place in locations where the producers controlled the elements of the staging, such as the sets from which the newscasts were broadcast. This situation was maintained with some sanitary protocol measures and that, in some way, was also achieved in the video calls, when the interviewees applied audiovisual literacy to compose their frames, or when the cameramen planned the support shots to enrich the editing of the video calls. Finally, composition by design had its maximum application in the backgrounds, graphics and other elements used in post-production that allowed the homogenization of images from different audiovisual sources.

Túñez *et al.* (2020) argue that the pandemic forced social distancing and it affected the media. To overcome this, journalists practiced *remote journalism*, using tools and processes such as video calls or work in the cloud to follow their work remotely. In television, distancing was also operationalized in the construction of the frames used in news coverage, determining the composition of the image, in which the use of *zoom* and the reconfiguration of the use of focal length were essential. In addition, we also resorted to devices that allow wide descriptive shots, such as drones.

Post-production fulfills the homogenization function of different audiovisual materials (Karbaum, 2021). The homogenization in this hybridization period was intensive, because it was necessary to combine images and sounds from different sources, which can be classified as instrumental (ENG cameras, drones, cell phones, among others), of different authorial origin (channel cameramen, prosumers, policemen, among others) and of different formal constitution of frames (horizontal, vertical or square). Based on this, the application of some modalities of Vidal's (2014) typology increased, and it is concluded that one of the most used forms was that of hyper production, because it was used to combine the video calls with other subframes. Thus, it ended up composing the general framing that was broadcasted in the contents or informative programs such as newscasts. The other modality applied was collage, because records of different origin, time and author were mixed. All these mixtures are possible thanks to digitalization, and in a theoretical way this hybridization and operationalization of different for-

mats -audiovisual, graphic or photographic, among others- fits with what Manovich (2012) called *the software culture*.

It is necessary to say that these transformations enable to continue informing, which allowed the population to reconnect with the informative contents of this media, making television important again (Casero-Ripollés, 2021), confirming that journalism plays a relevant social role as in other previous health emergencies (Lázaro and Herrera, 2020) trying to respond to the different issues that concerned the citizenship at that time (Apuke and Omar, 2020; Mullo *et al.*, 2021). These modifications in the audiovisual language correspond to a specific context, thus, in the future, it is important to be attentive to which manifestations will remain in the journalistic television discursivity and which will become circumstantial. From the above, it can also be concluded that the audiovisual hybridization went more through the formal discursive aspect, which includes the creation and treatment of images and sounds.

Despite the work carried out in this research, there were some limitations, especially those related to interviews with journalists from other channels; however, based on what was studied, other lines of research are proposed that can address the transformations and hybridization of audiovisual language in other television genres, such as entertainment and fiction, or in other journalistic formats, such as news magazines. In addition, studies could be carried out on the same subject, but using other techniques, such as discourse analysis.

Acknowledgment: to the Research Department of Universidad Peruana de Ciencias Aplicadas for the support provided to carry out this research work UPC-EXPOST 2022 - 2

References

- América Noticias (23 de marzo de 2020). *Cuarto Poder: España planta cara al coronavirus en medio de una vorágine de contagios* [Archivo de video]. YouTube. <https://bit.ly/3PV7phF>
- Apareci, R. (2009). *La imagen análisis y representación de la realidad*. Gedisa.
- Apuke, O. and Omar, B. (2020). *Modeling the antecedent factors that affect online fake news sharing on COVID-19: the moderating role of fake news knowledge*. Health Education Research, 35 (5), 490-503. <https://doi.org/10.1093/her/cyaa030>

- Arana, E., Mimenza, L. and Narbaiza, B. (2020). Pandemia, consumo audiovisual y tendencias de futuro en comunicación. *Revista de Comunicación y Salud*, 10(2), 149-183. [https://doi.org/10.35669/rcys.2020.10\(2\).149-183](https://doi.org/10.35669/rcys.2020.10(2).149-183)
- Bedoya, R. and León, I. (2016). *Ojos bien abiertos: El lenguaje de las imágenes en movimiento* (2.^a ed.). Fondo Editorial de la Universidad de Lima.
- Benji Espinoza Abogados (25 de enero de 2021). *Nota en 90 segundos* [Archivo de video]. YouTube. <https://bit.ly/3aM9BJp>
- Bestard Luciano, M. (2011). *Realización audiovisual*. UOC.
- Blas, J., García, A. and Moraleda, I. (2020). COVID-19: Contenidos audiovisuales a partir del uso de herramientas domésticas. *Journal of Communication and Health*, 10(2), 25-61. [https://doi.org/10.35669/rcys.2020.10\(2\).25-61](https://doi.org/10.35669/rcys.2020.10(2).25-61)
- Caballero, E. (2019). El discurso audiovisual. Análisis sobre la pertinencia del término y propuesta para un modelo de evaluación de discursos. *Comunicación: Estudios Venezolanos de Comunicación*, 187-188, 157-171. <https://bit.ly/3ojJUTj>
- Casero-Ripollés, A. (2020). Impacto del Covid-19 en el sistema de medios. Consecuencias comunicativas y democráticas del consumo de noticias durante el brote. *El Profesional de la Información*, 29(2). <https://doi.org/10.3145/epi.2020.mar.23>
- Casero-Ripollés, A. (2021). The Impact of Covid-19 on Journalism: A Set of Transformations in Five Domains. *Comunicação e Sociedade*, 40, 53-69. [https://doi.org/10.17231/comsoc.40\(2021\).3283](https://doi.org/10.17231/comsoc.40(2021).3283)
- Casetti, F. and Di Chio, F. (1991). *Cómo analizar un film*. Paidós.
- Chadwick, A. (2017). *The hybrid media system*. (2.^a ed.). Oxford.
- Chatman, S. (1990). *Historia y discurso. La estructura narrativa en la novela y el cine*. Taurus.
- Corbetta, P. (2007). *Metodología y técnicas de investigación social*. McGraw Hill.
- Creswell, J. (2013). *Qualitative Inquiry and Research Design: Choosing Among Five Approaches*. SAGE.
- De Frutos, R. and Sanjurjo, S. (2022). Impacto del COVID-19 en el periodismo latinoamericano: entre la precariedad laboral y las secuelas psicológicas. *Cuadernos.info*, (51), 114-137. <https://doi.org/10.7764/cdi.51.27329>
- Esser, F., de Vreese, C. H., Strömbäck, J., van Aelst, P., Aalberg, T., Stanyer, J., Lengauer, G., Berganza, R., Legnante, G., Papathanassopoulos, S., Salgado, S., Sheafer, T. and Reinemann, C. (2012). Political Information Opportunities in Europe: A Longitudinal and Comparative Study of Thirteen

- Television Systems. *The International Journal of Press/Politics*, 17(3), 247-274. <https://doi.org/10.1177/1940161212442956>
- Estremadoyro, J. (2004). *Lecciones de periodismo televisivo*. Fondo Editorial PUCP.
- Fernández, F. and Martínez, J. (2014). *Manual básico de lenguaje y narrativa audiovisual*. Paidós.
- Francés, M. (2003). *La producción documental en la era digital*. Cátedra.
- García, J. (2003). *Narrativa audiovisual*. (3.ª ed.). Cátedra.
- Gómez, F. (2010). La quiebra de los paradigmas audiovisuales: hibridación vs. canon. En Universidad La Laguna (ed.), *Actas-II Congreso Internacional Latina de Comunicación Social*. <https://bit.ly/3yTcNe2>
- González, G., Cerda, M. and Ortiz, G. (2021). Prácticas periodísticas en tiempos de pandemia de coronavirus. Un estudio comparado entre Chile y Colombia. *Revista de Comunicación*. <https://doi.org/10.26441/RC21.1-2022-A10>
- Gordillo, I. (2009). *Manual de narrativa televisiva*. Síntesis.
- Hernández, A. M. (2020). Centralización de información, falta de datos y compras sin licitaciones: problemáticas en la cobertura de la pandemia en Latinoamérica. *Revista Mexicana de Comunicación*, 145(10). <https://bit.ly/3B0DrVa>
- Jaramillo, F. (2008). *Televisión corporativa*. Sello Editorial de la Universidad de Medellín.
- Karbaum, G. (2021). *La evolución de la narrativa audiovisual*. Universidad Peruana de Ciencias Aplicadas (UPC).
- Karbaum, G. and Torres, C. (2020). *Alfabetización audiovisual y mediática*. Universidad San Ignacio de Loyola.
- Katayama, R. (2014). *Introducción a la investigación cualitativa*. Fondo Editorial de la Universidad Inca Garcilaso de la Vega.
- Kraidy, M. (2005). *Hybridity or the cultural logic of globalization*. Temple University Press. https://doi.org/10.26530/oopen_626979
- Krause, M. (1995). La investigación cualitativa: un campo de posibilidades y desafíos. *Revista Temas de Educación*, 7, 19-39. <https://bit.ly/3aUJ64h>
- Lázaro, P. and Herrera, E. (2020). Noticias sobre Covid-19 y 2019-nCoV en medios de comunicación de España: el papel de los medios digitales en tiempos de confinamiento. *El Profesional de la Información*, 29(3). <https://doi.org/10.3145/epi.2020.may.02>
- Latina Noticias (10 de junio de 2022). *10 desaparecidos tras enfrentamiento en mina informal* [Archivo de video]. YouTube. <https://bit.ly/3IS5UhU>

- Lewis, S. C. (2020). The Objects and Objectives of Journalism Research During the Coronavirus Pandemic and Beyond. *Digital Journalism*, 8(5), 681-689. <https://doi.org/10.1080/21670811.2020.1773292>
- Manovich, L. (2012). *El software toma el mando*. UOC.
- Martín, M. (2002). *El lenguaje del cine*. Gedisa.
- Montaña Blasco, M., Ollé Castellà, C. and Lavilla Raso, M. (2020). Impacto de la pandemia de Covid-19 en el consumo de medios en España. *Revista Latina de Comunicación Social*, 78, 155-167. <https://www.doi.org/10.4185/RLCS-2020-1472>
- Moreno, I. (2003). *Narrativa audiovisual publicitaria*. Paidós.
- Mullo López, A., De Casas-Moreno, P. and Balseca Mera, J. M. (2021). *Tratamiento informativo y competencias mediáticas sobre la COVID-19 en Ecuador*. *Revista de Comunicación*, 20(1), 137-152. <https://dx.doi.org/10.26441/rc20.1-2021-a8>
- Nicolau, D., Agosti, S., Grasso, A., Macconi, C., Vezzali, S., Lombezzi, A. and Dajelli, M. (1982). *Las técnicas de la imagen*. Mitre.
- Ortiz, M. J. (2018). *Narrativa audiovisual aplicada a la publicidad*. RUA Universidad de Alicante.
- Saló, G. (2019). *Los formatos de televisión en el mundo. De la globalización a la adaptación local. Análisis de formatos nórdicos* [Tesis doctoral, Universidad Complutense de Madrid]. Repositorio Institucional de la Universidad Complutense de Madrid. <https://bit.ly/3OgZsIE>
- Sifuentes, M. (2018). *La autorregulación en la post producción audiovisual del noticiero América noticias Edición Central-América televisión* [Tesis de maestría, Universidad de San Martín de Porres]. Repositorio Académico de la Universidad de San Martín de Porres. <https://bit.ly/3B8B6au>
- Soler, L. (1998). *Así se crean los documentales y reportajes para televisión*. Barcelona.
- Strauss, A. L. and Corbin, J. M. (2002). *Bases de la investigación cualitativa: técnicas y procedimientos para desarrollar la teoría fundamentada*. Sage y Editorial Universidad de Antioquia.
- Tamayo San Román, A. (2000). *El spot publicitario, producción y realización*. Universidad de Lima.
- Tamayo, A. and Chaume, F. (2016). Los códigos de significación del texto audiovisual: implicaciones en la traducción para el doblaje, la subtitulación y la accesibilidad. *Revista Linguae*, 3, 301-335. <https://bit.ly/3B0Iy7O>

- Túñez, M., Vaz, M. and Fieiras, C. (2020). Covid-19 and public service media: Impact of the pandemic on public television in Europe. *Information Professional*, 29(5). <https://doi.org/10.3145/epi.2020.sep.18>
- Universidad Peruana Cayetano Heredia. (13 de agosto de 2020). *Mirko Zimic sobre Vacuna Covid-19 / 90 Segundos* [Archivo de video]. YouTube. <https://bit.ly/3PChhMT>
- Universidad Peruana Cayetano Heredia (5 de mayo de 2020). *90 segundos - Vacuna Covid Mirko Zimic* [Archivo de video]. YouTube. <https://bit.ly/3PV7phF>
- Vasilachis, I. (2006). *Estrategias de investigación cualitativa*. Gedisa.
- Vidal, A. (2014). Nuevas tendencias formales en el cine documental del siglo XXI. *El Ojo que Piensa. Revista de Cine Iberoamericano*. [http://www.eloquepiensa.cucsh.udg.mx/index.php/eloquepiensa/article/view/65](http://www.elojoquepiensa.cucsh.udg.mx/index.php/eloquepiensa/article/view/65)

Support and financial support for research

Entity: UPC

Country: Peru

City: Lima