

Video Analysis

Video: *COM04.avi / COM04.mp4* — Institutional television spot

Duration: 20 seconds

Structure: 11 shots

Context: Social Communication and Journalism, Universidad del Norte, Barranquilla, Colombia (2008)

The formal decisions regarding framing, color, lighting, rhythm, sound, and editing are clearly oriented toward **affective persuasion**, not argumentative reasoning. The child functions as an emotional mediator for the audience: his innocence legitimizes the military figure, transformed into a heroic reference through the final voice-over. The audiovisual piece builds a message of strong emotional charge through a micro-story between a child and several soldiers under the rain. The narrative develops with great temporal economy: in 11 shots and only 20 seconds, expectation, symbolic encounter, and ideological closure are presented. The spot transforms an everyday scene into an institutional image strategy in which the army appears humanized, admired, and emotionally validated.

“A brief emotional construction aimed more at feelings than at reasoning.”

GLOBAL VIDEO ANALYSIS

1. ORGANIZATION OF DOMINANT LINES

Real lines

- Constant verticals of military bodies, rifles, and upright figures.
- Descending lines of the rain.
- Horizontals of vehicles and urban environment.
- Movement paths of the child.

Imaginary lines

- Looks child ↔ soldiers, central emotional axis of the spot.
- Direction of the child's movement toward the military men.
- Subjective camera lines that place the spectator inside the encounter.

Interpretation

The linear structure confronts:

- institutional order (military verticality, rigidity)
vs.
- affective spontaneity (movement of the child).

The looks articulate narrative empathy.

2. ORGANIZATION OF LIGHTING / CHIAROSCURO

Tonal key

Medium-low:

- gray sky, rain, contained light.

Contrast

Bright focal points on:

- faces, water drops, paper/autograph, child's jacket.

Interpretation

Dim lighting generates sadness and seriousness. This increases the emotional value of the later kind gesture.

3. ORGANIZATION OF COLOR

Dominant palette

- dark greens,
- desaturated blues,
- gloomy uniforms.

Main contrast

The warm clothing of the child (yellow/orange) breaks the general coldness.

Interpretation

The child becomes a chromatic and symbolic focal point.

The army remains linked to the cold environment; the child humanizes it.

4. ORGANIZATION OF SHOT SIZE

Predominant shots

Close-ups of:

- child, soldier,
- subjective reverse shot.

Emotional interpretation

Close-ups intensify:

- tenderness,
- facial reading,
- affective identification.

An abstract institution is not shown, but concrete faces.

5. ORGANIZATION OF CAMERA HEIGHT / POINT OF VIEW

Dominant position

Normal height with slight:

- high angles over the child,
- low angles over military figures.

Interpretation

The child appears vulnerable or small.

The soldiers appear slightly ennobled or elevated.

This builds symbolic hierarchy.

6. ORGANIZATION OF ELEMENTS IN SPACE

Spatial distribution

- Child moving from vehicle toward military figures.
- Soldiers placed in a higher or more stable position.
- Vehicles as institutional background.

Depth

There is tridimensionality through:

- rain in foreground,
- child in middle plane,
- soldiers/background behind.

Interpretation

The spectator “enters” the scene and feels physical closeness to the event.

7. MOVEMENT

Internal movement

- Turning of the child's head.
- Descent/exit from the vehicle.
- Walking approach.
- Delivery of the paper.
- Response of the soldier.

Camera movement

Soft tracking and reactive framings.

Interpretation

Movement is narratively subordinated to the emotional gesture, not to spectacle.

8. EDITING

Rhythm

11 shots / 20 seconds = rapid and efficient editing.

Observable features

- Direct cuts.
- Alternation child / soldiers.
- Subjective reverse shot.
- Some axis jumps (1→2, 6, 9, 10, 11).

Interpretation

Although technically unorthodox, those jumps do not destroy the message because emotion dominates spatial continuity.

The audience remembers the gesture, not the audiovisual grammar.

9. TIME

Real time

20 seconds.

Condensed narrative time

1. Observation
2. Desire to approach
3. Encounter
4. Signature/autograph
5. Final message

Interpretation

A complete story is condensed in seconds. Great propagandistic effectiveness.

10. GRAPHICS AND SOUND

Music

Slow tempo at the beginning, increasing afterward.

Sound

Drum roll at key moments.

Final voice-over

“Heroes in Colombia do exist.”

Interpretation

The music prepares emotion.

The drum adds military solemnity.

The voice-over fixes the meaning and removes ambiguity.

Without voice-over, we would only see a kind scene.

With voice-over, it becomes an ideological message.

ANALYSIS OF THE MAIN CHARACTERS

The child

Represents:

- innocence,
- sincere admiration,
- civil citizenship,
- future.

The soldier

Represents:

- kind authority,
- protection,
- everyday heroism.

Symbolic relationship

Child admiration morally validates the military figure.

FIGURE AND BACKGROUND

Figure/background separation is very well resolved:

Main figures

- child,
- soldier,
- paper/autograph.

Background

- rain,
- vehicles,
- gray environment.

The dramatic background reinforces the emotional value of the figures.

GLOBAL COHERENCE

Very high.

All variables work in the same direction:

- cold color + warm child,
- rain + human gesture,
- close-ups + empathy,
- low angles + prestige,
- sound + heroization,
- voice-over + ideological closure.

CRITICAL COMPOSITION NOTE

From the communicative point of view, the spot is effective.

From the critical point of view, it replaces political complexity with immediate emotion.

It is an institutional persuasion strategy:

innocence + affection + heroism = social acceptance.

FINAL CONCLUSION

COM04 is a solid example of how an extremely brief piece can use basic audiovisual resources to produce a strong emotional response and improve the public image of an institution. Its true strength does not lie in what it explains, but in what it makes people feel.

SHOT-BY-SHOT TABLE TRANSLATION

Video: COM04.avi / COM04.mp4

Shot 1: Child Close-Up



Dominant Objective Features

Dominant lines – Main line of gaze directed from left to right. Less important: vertical falling lines of raindrops.

Lighting / chiaroscuro – Diffuse lighting, medium-low key. Child figure and raindrops are bright; the rest darkened.

Dominant colors – Low chromatic level, with slight dominance of dark greens.

Shot size – Tight close-up.

Point of view height – Same height as the child.

Organization in space – Foreground elements (raindrops) and more distant ones (child figure).

Movement – Child raises head slowly, as if slowed down.

Editing – Connected to next shot by cut.

Time – Duration: 1 second.

Graphics and sound – Music tempo: Largo, slow and calm.

Derived Interpretation

A redirected gaze toward the right is observed, increasing interest toward “something” the main figure (child) is looking at.

Darkened environment with acceptable differentiation of elements as background / child figure / vehicle.

Absence of strong chromatic dominants, tendency toward “cold” colors, grayscale message.

Highly expressive shot, charged with feeling (child’s expression and features).

Neutral position.

Some tridimensionality through differentiation of relative distances.

Slow movement emphasizes and exaggerates the action.

Direct editing without transitions.

Short duration typical of a television spot.

Slow and peaceful music.

Shot 2: Child Close-Up



Dominant Objective Features

Dominant lines – Main gaze line directed from right to left.

Lighting / chiaroscuro – Diffuse side lighting with fill, medium-low key. Child and vehicle details bright.

Dominant colors – Low chromaticity with slight dominance of dark greens and yellow jacket.

Shot size – Loose close-up.

Point of view height – Slight high angle.

Organization in space – Foreground steering wheel, child and vehicle background farther away. Off-screen space suggested by gaze.

Movement – Child moves left to right reinforcing gaze.

Editing – Direct cut to next shot.

Time – 1 second.

Graphics and sound – Music tempo: Larghetto.

Derived Interpretation

The redirected gaze to the left implies an axis jump and increases interest toward something the child looks at.

Acceptable differentiation of background / child / vehicle.

Yellow appears slightly, suggesting quality; the rest remains grayscale.

Expressive shot charged with emotion.

We are placed slightly above.

Some tridimensionality through different relative distances.

Leads us to observe what the figure sees.

Direct editing without transitions, but with axis jump: the child seems to look somewhere different from previous shot.

Short duration typical of TV spot.

Slow calm music increasing rhythm slightly.

Shot 3: First Reverse Shot / What the Child Sees



Dominant Objective Features

Dominant lines – Horizontal text line framed by rear gate.

Lighting / chiaroscuro – Bright letters clearly differentiated from rest.

Dominant colors – Reduced palette; only red point stands out lower right.

Shot size – Group shot.

Point of view height – Low angle.

Organization in space – Foreground vehicle, farther sign and truck.

Movement – Only windshield wiper moves.

Editing – Direct cut to next shot.

Time – 1 second.

Graphics and sound – Text on truck letters. Music continues Larghetto.

Derived Interpretation

Text in lower area gives stability to the image.

Figure/background separation: text / rest of image.

Reading left to right ends with warm color on right side.

Descriptive medium shot.

Enhances observed figure (military vehicle).

Some tridimensionality through depth differences.

Stillness suggests paused moment.

Correct position for subjective camera of what child sees.

Typical TV spot brevity.

Slow calm music increasing rhythm.

Shot 4: Child Close-Up



Dominant Objective Features

Dominant lines – Main gaze line directed downward.

Lighting / chiaroscuro – Diffuse lateral fill, medium-low key. Child and vehicle clear.

Shot size – Loose close-up.

Point of view height – Slight high angle.

Organization in space – Steering wheel foreground, child/background farther away. Off-screen space implied by manipulating unseen objects.

Movement – Figure moves left to right.

Editing – Direct cut.

Time – 1 second.

Graphics and sound – Fast lively tempo with drum roll.

Derived Interpretation

Redirected downward gaze increases interest toward something being looked at.

Good differentiation of background / child / vehicle.

Highly expressive emotional shot.

Positioned slightly above.

Some tridimensionality.

Leads us to follow the figure.

Direct montage without transitions.

Typical short duration.

Drum roll music.

Shot 5: Medium Shot Child



Dominant Objective Features

Dominant lines – Vehicle verticals and rightward horizontals marked by child movement.

Lighting / chiaroscuro – Medium key lighting.

Dominant colors – Grayscale except lower-left red/yellow zone.

Shot size – Medium close shot.

Point of view height – Child height.

Organization in space – Shot with telephoto lens.

Movement – Figure movement with camera tracking.

Editing – Direct cut.

Time – 1 second.

Graphics and sound – Largo tempo.

Derived Interpretation

Child exiting vehicle is emphasized.

Grays dominate; no strong whites or blacks.

Warm red/yellow contrasts with lack of color elsewhere.

Descriptive shot.

Neutral shot.

Telephoto flattens perspective.

We follow figure from afar.

Axis jump from previous shot disorients spatial continuity.

TV spot brevity.

Slow calm music.

Shot 6: Medium Accompanying Shot of Child



Dominant Objective Features

Dominant lines – Main line of trajectory and gaze left to right.

Lighting / chiaroscuro – Diffuse medium-low key. Child bright, rest darker.

Dominant colors – Low chromatic level, orange jacket dominates.

Shot size – Medium shot.

Point of view height – Same height as child.

Organization in space – Vehicle foreground, distant surrounding elements.

Movement – Child movement followed by camera.

Editing – Direct cut.

Time – 1 second.

Graphics and sound – Largo tempo.

Derived Interpretation

Movement and gaze to right reinforced by advanced hand position.

Acceptable background/figure separation.

Desaturated colors with slight warmth of jacket.

Descriptive.

Neutral.

Some tridimensionality.

Audience accompanies action.

Child movement direction seems inverse to previous soldier positions.

Short duration.

Slow calm music.

Shot 7: High-Angle Medium Shot of Child



Dominant Objective Features

Dominant lines – Child gaze toward camera, vertical framing lines.

Lighting / chiaroscuro – Bright figures over darker surroundings.

Dominant colors – Low chromaticity, orange jacket dominates.

Shot size – Medium shot.

Point of view height – High angle.

Organization in space – Gaze and distances indicate third dimension.

Movement – Figure approaches camera.

Editing – Direct cut.

Time – 2 seconds.

Graphics and sound – Fast tempo with drum roll.

Derived Interpretation

Gaze breaks verticality.

Child, arriving person, and rain become figure.

Desaturated with warmth in jacket.

Descriptive.

Character below us.

Strong relief; we occupy soldier's position.

Perpendicular approach.

Semi-subjective camera from soldier's point of view.

Longer duration highlights action.

Drum roll music.

Shot 8: Soldier Reverse Shot Close-Up



Dominant Objective Features

Dominant lines – Soldier's gaze.

Lighting / chiaroscuro – Lit face, rest dark.

Dominant colors – Desaturated with dark green surrounding figure.

Shot size – Close-up.

Point of view height – Slight low angle.

Organization in space – Reverse shot into off-screen space.

Movement – Slight backward movement.

Editing – Direct cut.

Time – 4 seconds.

Graphics and sound – Fast tempo with drum roll.

Derived Interpretation

Gaze dominates right to left.

Clear figure/background separation.

Cold military environment.

Expressive shot.

Soldier ennobled.

Gaze emphasizes interlocutor's space.

Response to child's action.

Previous near-camera gaze allows soldier to look either side.

Highlights soldier's action.

Drum roll music.

Shot 9: Child Close-Up



Dominant Objective Features

Dominant lines – Child's gaze from upper right to left, downward to paper.

Lighting / chiaroscuro – Diffuse high key.

Dominant colors – Low chromaticity, orange jacket dominates.

Shot size – Medium close shot.

Point of view height – High angle.

Organization in space – Gaze leads to off-screen soldier and written message.

Movement – Head movement.

Editing – Direct cut.

Time – 1 second.

Graphics and sound – Fast drum-roll tempo.

Derived Interpretation

Gaze toward autograph.

Paper, woman, and car become figures.

Warmth of child.

Expressive shot.

Slightly above child.

Tridimensionality through layers and off-screen space.

Gaze movement.

Slight axis jump.

Limited by action content.

Drum roll music.

Shot 10: Medium Shot Soldier



Dominant Objective Features

Dominant lines – Rifle verticals, lower text horizontal, perpendicular gaze.

Lighting / chiaroscuro – Face, rifles, and text lit; rest dark.

Dominant colors – Desaturated with dark green environment.

Shot size – Medium long shot.

Point of view height – Slight low angle.

Organization in space – Reverse shot to off-screen child.

Movement – Figures move away.

Editing – Direct cut.

Time – 1 second.

Graphics and sound – Drum roll + voice-over: “Heroes in Colombia do exist.”

Derived Interpretation

Gaze and lower text line dominate.

Strong figure/background separation.

Cold military tone.

Descriptive.

Soldier elevated.

Gaze toward interlocutor.

We occupy static child position.

Slight axis jump.

Limited by action.

Ideological closure begins.

Shot 11: Medium Shot Child and Army Logo



Dominant Objective Features

Dominant lines – Child looks at camera; white circular logo lower right.

Lighting / chiaroscuro – No clear bright figure except logo.

Dominant colors – Low chromaticity; orange jacket and red logo dominate.

Shot size – Medium shot.

Point of view height – High angle.

Organization in space – Distances and gaze indicate third dimension.

Movement – Figure moves away.

Editing – Direct cut.

Time – 1 second.

Graphics and sound – Drum roll and voice-over: “National Army.”

Derived Interpretation

Main line is gaze. Logo placed in strong final visual zone.

Car and woman brighter than child; logo sharpest figure.

Warm jacket and red logo.

Descriptive.

Character below us.

Relief maintained; soldier viewpoint.

Child recedes perpendicularly.

Semi-subjective camera from soldier’s view.

Short due to little action.

Final institutional signature.

Evaluation Summary of the Document

It is interesting to note the following aspects of this commercial television spot, **COM04.AVI**, composed of **11 shots** and **20 seconds** in duration.

Data Related to Forms of Presentation:

- Warm color appears only in the child's clothing.
- Presence of tridimensionality and relief, placing spectators inside the action through the direction of gazes and subjective camera shots.
- The presence of shots filmed with a telephoto lens makes it seem that the spectator is positioned as a hidden witness secretly observing the action.
- There are several axis jumps due to non-academic editing: Shot 1 to 2, Shot 6, Shot 9, 10, and 11. This may slightly disorient spectators regarding the position of the characters.
- It is worth noting the elevated position of the soldiers, which emphasizes their presence.

Data Related to Content:

- The use of child protagonists.
- Sad atmosphere (rain, gray tones...).
- Use of close-ups.

These circumstances are a direct appeal to the basic feelings of audiences: compassion, innocence, tenderness, affection, fondness, etc. Thus, it becomes a message aimed more at the affective sphere than the cognitive one.

The soldiers, initially showing sorrowful and sad expressions, do not appear in combat actions, but they become a reference for the child, who asks a soldier for an "autograph." They are presented as heroes, as the voice-over explicitly emphasizes, thereby becoming role models for the audience.