

Triangulation as a Method for Investigating Complex Audiovisual
Phenomena: The Case of the Sequence Shot

*La triangulación como vía para investigar fenómenos audiovisuales
complejos: el caso del plano secuencia*

Felicidad González Sanz. Universidad Rey Juan Carlos (Spain)

Graduate in Audiovisual Communication from the Complutense University of Madrid (UCM), lecturer at Rey Juan Carlos University, with professional experience in television, film and advertising. She collaborates with the Index Comunicación journal and the INECO Research Group. Her research focuses on audiovisual language and the impact of Artificial Intelligence on the audiovisual field.

ORCID: <https://orcid.org/0009-0001-8349-9497>

Article received: 14/10/2025 – Accepted: 19/12/2025

Abstract:

This work addresses sequence shot research through methodological triangulation, an essential strategy for studying complex audiovisual phenomena. The methodology combines four complementary procedures: documentary review to map the state of the art, quantitative and qualitative content analysis of the director's shots, in-depth interviews with audiovisual professionals, and focus groups to analyze audience reception. This triangulation allows confronting professional discourses with audience perceptions, evidencing discrepancies between academic theory, professional practice, and spectator reception. The limitations include the heterogeneity of criteria among experts regarding the sequence shot, as well as difficulties in managing focus groups, both in sample selection and in their moderation. The research demonstrates that methodological triangulation constitutes an ideal strategy for complex communicative phenomena, offering a robust and flexible framework replicable in audiovisual communication.

Keywords:

Triangulation; Content Analysis; In-depth interviews; Focus Groups; Audiovisual Communication

Resumen:

Este trabajo aborda la investigación del plano secuencia a través de la triangulación metodológica, una estrategia clave para estudiar fenómenos audiovisuales complejos. La metodología combina cuatro procedimientos complementarios: revisión documental para cartografiar el estado del arte, análisis de contenido cuantitativo y cualitativo de los planos del corpus seleccionado, entrevistas en profundidad con profesionales

audiovisuales y grupos de discusión para analizar la recepción del público. Esta triangulación permite confrontar discursos profesionales con percepciones de la audiencia acerca del recurso, evidenciando discrepancias entre teoría académica, práctica profesional e interpretación del espectador. Las limitaciones incluyen heterogeneidad de criterios entre expertos sobre el plano secuencia, así como dificultades en la gestión de los grupos focales, tanto en la selección de la muestra como en su moderación. La investigación demuestra que la triangulación metodológica constituye una estrategia idónea para abordar fenómenos comunicativos complejos, ofreciendo un marco robusto y flexible replicable en comunicación audiovisual.

Palabras clave:

Triangulación; Análisis de contenido; Entrevistas en profundidad; Grupos de discusión; Comunicación audiovisual

1. Introduction

During the doctoral thesis devoted to the analysis of the sequence shot in the filmography of Rodrigo Sorogoyen (González-Sanz, 2025), it became apparent that the research began from the difficulty of conceptually delimiting this technique, an object that is scarcely consensual in the academic literature and is endowed with both technical and narrative connotations. This problem made it necessary to complement theoretical approaches with empirical data-gathering and analytical tools capable of contrasting professional discourses with audience perception. Consequently, the research adopted a methodological triangulation approach that combined four procedures: documentary review, quantitative and qualitative content analysis, in-depth interviews and focus groups.

In this study, the use of the sequence shot in the work of Rodrigo Sorogoyen serves as an illustrative example that allows the proposed methodological triangulation to be put to the test. The design is replicable –with appropriate adaptations– to other formal devices and other filmographies.

2. Methodology

The methodology employed in the research can be categorised from a dual perspective. On the one hand, it conducts a descriptive study, as it seeks to characterise in detail the object of analysis –the sequence shot– specifying its distinctive attributes and the elements that differentiate it from other related techniques, such as the long take. In this way, it aims to “examine a specific area of reality” (Igartua, 2006, p. 94). At the same time, by investigating how the device is used in Sorogoyen’s filmography and its effects on spectator perception, it also adopts features of explanatory research, since it “inquires into the causes of phenomena” (Igartua, 2006, p. 94).

The methodological approach employed is mixed in nature and oriented towards the implementation of triangulation. According to García and Berganza (2005, p. 34), effective methodological triangulation requires the application of at least two different research techniques, combining qualitative and quantitative approaches to examine the

phenomenon under study. This strategy, as the authors argue, facilitates access to multiple dimensions of the object of analysis that would otherwise remain inaccessible, while also increasing the reliability of the findings, ensuring their coherence and strengthening their scientific validity.

For this reason, a combination of qualitative and quantitative methodologies was implemented. Structurally, the methodology unfolds in four sequential stages, which are shown in Figure 1.

Figure 1
Phases of the methodology employed

1	<p>Revisión Documental</p> <p>CUALITATIVA- Definición plano secuencia</p>
2	<p>Entrevistas en profundidad semiestructuradas</p> <p>CUALITATIVA- Por qué los creadores usan el recurso</p>
3	<p>Análisis de Contenido</p> <p>CUANTITATIVO Y CUALITATIVO- Cantidad y uso en el corpus estudiado</p>
4	<p>Grupos Focales</p> <p>CUALITATIVO- Cómo lo percibe el público</p>

Note. Own elaboration (2024).

2.1. Documentary review

The research begins with a documentary review that serves to conceptualise the theoretical elements of the theoretical framework and address the current state of knowledge. It incorporates studies that have examined –even tangentially– the phenomenon under study (Codina, 2020, p. 141). To this end, reference works by experts in the field were reviewed, along with academic articles published in indexed journals and doctoral theses related to the object of study.

Sources for the bibliographic exploration were obtained through on-site consultations in libraries and digital resources, including the Teseo repository and specialised platforms such as Google Scholar, Dialnet, ResearchGate and Web of Science. Efforts were made to ensure that the sources used were no more than five years old, covering the period from 2018 to 2022, in order to maintain their currency. A Boolean search strategy was employed using the terms: “Sorogoyen” AND “*plano secuencia*”, which were also used independently. Filters were applied for language, selecting Spanish and English, and for the aforementioned period. Given the low number of results obtained –fewer than 15– the search was expanded to include English terms for the device, such as sequence shot, continuous shot, single shot, oner, one-take scene, single-take, shot scene, and even long take. Likewise, the temporal scope was extended back to the 1950s to include the contributions of André Bazin, Jean Mitry, Alexandre Astruc, Pasolini, Tarkovsky or Lutz Bacher, considered essential for establishing conceptual foundations and gaining a thorough understanding of the object of study and the state of the question.

Due to the scarcity of academic bibliography, audiovisual sources were also consulted. In these cases, only those deemed pertinent and relevant were incorporated, such as press conferences discussing the various audiovisual works, as well as interviews with the filmmaker under study or members of his team addressing technical and formal issues concerning the use of the sequence shot.

Both bibliographic and videographic sources were selected on the basis of their quality contributions, using authorship as a reference point (Codina, 2020, pp. 144-148) and valuing the experience, knowledge and training of the authors. Sources offering guarantees of reliability due to their institutional or editorial provenance were also prioritised. These criteria were applied to avoid biases.

2.2. In-depth interviews

In order to gain deeper insight into how the sequence shot is implemented in the work of the filmmaker under analysis, interviews were conducted with the various agents involved in its creation, thus drawing on primary sources. This technique makes it possible to gather their perspectives and analyse their approaches to the device, providing a solid basis for understanding and evaluating the use of this type of shot from a specialised and well-founded perspective, as suggested by Hernández-Sampieri *et al.* (2014, p. 387). Wengraf (2001, pp. 3-4) emphasises that the use of interviews in research contexts facilitates a deeper understanding of reality, while requiring meticulous planning.

In the specific case analysed, given the nature of the object of study, it was determined that the most suitable sample should be selected through intentional non-probability sampling which, according to Wimmer and Dominick (2011, p. 94), involves selecting participants on the basis of specific characteristics and excluding the rest. This decision is adopted because, as De Miguel (2005, p. 256) argues, when participants representative of the universe under study are selected, their responses may be considered generalisable with respect to the filmmaker's body of work.

Accordingly, the director was included together with the most prominent members of his technical crew –script, cinematography, production, editing and assistant direction– with whom he developed the sequence shots present in his work. This disciplinary diversity makes it possible to address the device from multiple perspectives, thereby enabling a deeper understanding of its complexity.

Following the recommendations of Hernández-Sampieri *et al.* (2014, p. 403), semi-structured interviews were conducted with all participants. An interview guide was drawn up indicating the order of the questions, and the scheme proposed by the authors was followed (p. 405), beginning with general questions and subsequently moving on to more complex topics, before concluding with closing questions.

Given the different disciplines of the participants, generic questions were prepared and complemented with personalised items according to their area of specialisation. The researcher acted as interviewer, using motivational resources, probing tactics and

clarification strategies to elicit as much information as possible without influencing the responses (Vallés, 2002, pp. 117-121).

The conversations took place in quiet settings and were recorded for subsequent transcription and analysis, in line with Wengraf's (2001) recommendations. Depending on availability, they were conducted face-to-face, by telephone or via videoconference. All participants signed informed consent forms in compliance with the requirements of the University Ethics Committee.

2.3. Content Analysis

In parallel with the information obtained from the semi-structured interviews, a quantitative and qualitative content analysis was carried out on the selected corpus, which in this case comprised five feature films by the filmmaker. This methodological approach makes it possible to combine the measurement and tabulation of objective quantitative variables –such as frequency, duration or shot type– with the qualitative interpretation and assessment of the narrative and stylistic devices employed, following mixed models of film analysis that integrate both dimensions. In this way, the conclusions reached can be grounded in verifiable and comprehensive criteria. Using this technique, the aim is to understand how the director implements this device in his feature films, while also determining the relationship between internal and external editing. It also facilitates the identification of the qualitative characteristics of both the sequence shots and the scene shots employed by the filmmaker.

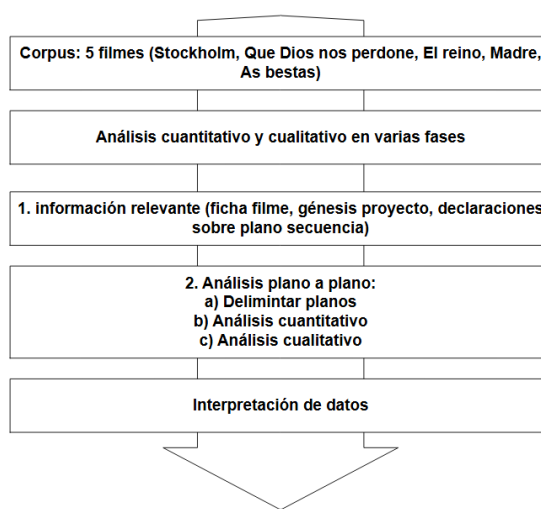
As Kuckartz and Rädiker (2023, pp. 2-3) point out, quantitative scientific analysis is associated with the numerical study of data, whereas qualitative analysis makes it possible to examine different types of documents in a more diverse manner. García (2010, pp. 183-186) argues that content analysis is a widely used methodological tool in the social sciences, both from a quantitative perspective –focused on the formal aspects of the text– and from a qualitative approach –oriented towards interpreting meanings in relation to the communicative context in which the work is produced.

Grueso (2020, p. 81) notes that there is no single model for analysing an audiovisual work, although various authors have developed proposals that enable film texts to be interpreted and examined from different perspectives. In this vein, Giménez and Cerdán (2022, p. 9) warn that film analysis lacks hybrid models that combine quantitative techniques with qualitative approaches. To address this gap, they propose a methodology that articulates both dimensions, combining the formal study of the cinematographic text with its interpretative evaluation.

The present research draws on the models proposed by Casetti and Di Chio (1991), Aumont and Marie (1990), Carmona (2000), Aristizábal and Pinilla (2017) and Giménez and Cerdán (2022), which are adapted in order to construct a mixed approach combining quantitative and qualitative techniques for the study of shots –especially sequence shots and scene shots– in film works by different authors. This methodological integration makes it possible to obtain precise numerical data on the quantity and typology of shots used, as well as to analyse their narrative function within the context of the work and the director's filmography.

The proposed content analysis comprises several stages, summarised in Figure 2. The first step is to contextualise each work, describing the genesis of the project and situating the film within the filmmaker’s *corpus*. Relevant information is included, such as technical and artistic credits, synopsis and other data of interest. Given the specific focus on sequence shots, statements by the creators on the use of this device in the work under analysis are also compiled.

Figure 2
Phases employed in the quantitative and qualitative content analysis



Note. Own elaboration (2024).

The second stage consists of a shot-by-shot formal analysis of the corpus, which systematically examines the visual and sound aspects of each feature film. The data are tabulated to extract objective metrics such as the total number of shots, their classification into normal shots, long shots, scene shots and sequence shots, as well as the average shot length (ASL) proposed by Salt (2009).

To address this stage, a protocol is established divided into several phases, applicable to each selected film. First, the shots are delimited using in and out timecodes, with editing software.

Second, the quantitative results of the shot-by-shot analysis are recorded in the table prepared for this purpose. Figure 3 shows the header of the Excel template where the data are entered and an example of how they are registered. To facilitate the classification of the collected information, acronyms are used to describe the different cases. The recorded variables include: title, year, shot number, start code, end code, duration, frame rate and shot type. In the latter category, a distinction is made between normal shots and long shots. If a shot is identified as long, it is specified whether it corresponds to a scene shot, sequence shot or simply a long shot. This distinction is fundamental, since although scene and sequence shots may be considered long, not all long shots meet the narrative criteria to be classified as such.

Figure 3

Template designed to carry out the quantitative and qualitative content analysis

ANÁLISIS CUANTITATIVO												ANÁLISIS CUALITATIVO												
TÍTULO	AÑO	Nº PLANO	INICIO	FIN	DURACION (s)	FPS	DURACION (ms)	CREDITOS	PLANO LARGO	PLANO ESCENA	PLANO SECUENCIA	TRANSICION	TIPO DE PLANO	ANGULACION	MOVIMIENTO	SUBTIPO ESTÁTICO	SUBTIPO MOVIMIENTO	CONTENIDO VISUAL	CONTENIDO AUDIO	TIEMPO	ESPACIO	FORMA DE PRODUCCION	PUNTO DE VISTA	
Que Dios nos perdone	2015	237	00:28:22.06	00:29:30.15	00:01:08.09	23,38	00:01:08.375		Si	No	Si	CT	PP PM	PO	CH PAN DCHA PAN IZDA			PER	DIA AMB MUS DIE	PRES	E CE	FP MI	PTO OBJ	
Madre	2019	254	01:12:59.24	01:16:41.24	00:03:42.00	25	00:03:42.000		Si	No	Si	CT	PP PM	CP PO	CH PAN IZDA PAN DCHA TILT UP TILT DOWN ZO IN ZO OUT			PER	DIA AMB	PRES	E CE	FP MI	PTO OBJ	
As Bestas	2022	584	01:40:39.20	01:49:18.02	00:08:38.06	24	00:08:38.250		Si	No	Si	CT	PA PM	CP PO	STDY PAN IZDA PAN DCHA			PER	DIA	PRES	E CE	FP MI	PTO OBJ	
Total							00:13:20.625																	

Note. Own elaboration (2024).

Following Totaro (2001), a long shot is considered to be one whose duration exceeds 25 seconds. Shots of shorter duration are classified as normal or standard. Those shots that exceed 25 seconds but lack narrative structure are grouped as long shots; those containing a scene –understood as an action taking place in the same space and/or time– are termed scene shots; and those presenting a complete sequence –with exposition, development and resolution– are identified as sequence shots.

To determine whether a long-duration shot corresponds to a scene shot or a sequence shot, its narrative content is analysed in relation to the shots that precede and follow it, in order to verify whether it exhibits a defined narrative structure. In the data collection process, the four categories have been rigorously distinguished. Likewise, the film credits, due to their particular characteristics and despite their temporal length, have been recorded separately to ensure greater precision in the analysis.

Once the shot type has been classified, a qualitative analysis of the sequence shots and scene shots is conducted. The main variables analysed are: type of transition, shot size, angle, movement, visual content, auditory content, time, space, mode of production and point of view. In addition, two sub-variables are considered depending on the presence or absence of movement in the shot: static sub-type and dynamic sub-type.

After carrying out the shot-by-shot analysis of the feature films comprising the sample, graphical representations are generated to visualise the quantitative and qualitative information obtained. A figure is also designed to indicate the location of long shots, scene shots and sequence shots within the narrative structure of each film. To this end, the editing software used to delimit the shots is employed, with a colour code established for each typology. These data are qualitatively related to the director’s cinematic style, analysing his *mise-en-scène*, cinematography, sound and editing in connection with the use of the sequence shot and scene shot. The information is presented both in relation to the filmmaker’s body of work as a whole and to each feature film individually.

This process makes it possible to identify an evolution in the narrative and formal treatment that the filmmaker under study accords to the sequence shot throughout his

career. The methodology employed meets the validity criteria proposed by Casetti and Di Chio (1991, pp. 59-61), by presenting internal coherence through the use of homogeneous data; empirical fidelity by relating these data to the object of study; originality by highlighting innovative aspects of the sequence shot; and analytical depth, by maintaining a balance between breadth and concision that allows the greatest possible number of relevant elements to be covered. Methodological elegance, according to the authors, is manifested in the satisfaction derived from applying this approach, which also encourages active audience participation in the interpretative process.

2.4. Focus groups

The use of discussion groups makes it possible to access the opinions, evaluations and interpretations expressed by participants, as twenty-first-century spectators, regarding the use of the sequence shot in the feature films analysed. All participants signed an informed consent form authorising both the use of the data obtained for research purposes and the recording of the sessions. Data confidentiality is guaranteed, with results presented in anonymised form.

Wimmer and Dominick (2011, p. 132) define focus groups as a strategy that enables an understanding of participants' attitudes and opinions, fostering a deeper comprehension of the object of study. Hernández-Sampieri *et al.* (2014, pp. 408–409) explain that this technique consists of interviewing a group of between 3 and 10 people, who engage in discussion in a relaxed setting on a specific topic, guided by a moderator. The meetings are recorded for subsequent transcription (Krueger, 1998, p. 20).

The focus groups were conducted in accordance with the guidelines proposed by Hernández-Sampieri *et al.* (2014, p. 411) and Wimmer and Dominick (2011, p. 135). First, the sample and its ideal composition were defined, opting for heterogeneous groups in terms of age and sex in order to obtain a broad view of perceptions of the sequence shot across different audience profiles. In this study, age is considered the independent variable, while observations regarding the sequence shot constitute the dependent variables. As noted by Wimmer and Dominick (2011, p. 44), the independent variable is that which the researcher systematically manipulates.

Participants were selected from among adults aged between 18 and 65, of both sexes, who were regular cinema-goers. Efforts were made to ensure that the composition of the groups covered a wide age range, following the recommendation of Gutiérrez (2008), who points out that groups should be designed “according to criteria that allow the different discourses to be observed to be covered” (p. 121).

Sampling was non-probabilistic and based on convenience. According to the definition provided by Wimmer and Dominick (2011, pp. 90–92), this involves selecting subjects who are available and willing to participate. This choice is consistent with the exploratory objectives of the study, which does not seek to generalise results, but rather to examine relationships between variables, while also taking into account limitations of time and resources.

Second, a semi-structured interview guide was developed, detailed in Table 1, which outlined the topics to be addressed while allowing the moderator to introduce new issues or alter the order of questions depending on the progression of the session. The meetings lasted approximately one hour, and the key concepts to be addressed were defined through 14 questions, including a final analysis of the short film *Madre* (Sorogoyen, 2017). The short film was used because it is included in its entirety at the beginning of the feature film of the same title and because its running time, close to 20 minutes, is shorter than that of the feature film, thus facilitating the development of the session.

Table 1
Question guide used in all focus groups sessions

Concepto que se quiere estudiar	Preguntas
Definición de plano secuencia	1. ¿Cómo definirías lo que es un plano secuencia?
Elementos constituyentes del plano secuencia	2. ¿Qué elementos esenciales crees que tiene?
Límites del plano secuencia	3. ¿Si cambias de espacio/tiempo es plano secuencia, o si no se mueve la cámara lo es?
Detección por el público	4. ¿Cuándo estás viendo una película eres capaz de detectarlos?
Ubicación en largometrajes	5. ¿Recuerdas alguna película que tenga planos secuencia y podrías nombrarla?
Tipo de obras que los contienen	6. ¿Crees que suele haber más planos secuencia en películas de autor o de todos los géneros?
Valor añadido del plano secuencia a la experiencia fílmica	7. ¿Qué te aporta, como espectador, un plano secuencia cuando ves una película? 8. ¿Te mete más en la historia, da verosimilitud?
Auge en su empleo	9. ¿Crees que ahora las películas tienen más planos secuencia que antes?
Uso como elemento de marketing	10. Hay películas, como <i>Tyler Rake 2</i> , cuya promoción indica que tiene un plano secuencia aún más espectacular. ¿Irirías a ver una película porque tenga planos secuencia o se anuncie con ellos como argumento de venta?
Relación entre el lenguaje audiovisual y el de los videojuegos.	11. ¿Eres consumidor de videojuegos? 12. ¿Crees que hay una semejanza entre el lenguaje del videojuego y el cine? 13. ¿Crees que el plano secuencia se parece al lenguaje videojuegos?
Aplicación práctica: análisis de <i>Madre</i>	14. Se muestra a los participantes el cortometraje <i>Madre</i> de Rodrigo Sorogoyen y se les pregunta si observan o no la existencia de un plano secuencia en la obra.

Note. Own elaboration (2024).

Third, the group session itself was conducted, beginning with the distribution to each participant of an informed consent form, which collected their personal data, explained the nature of the research technique to be applied, the objectives of the study, the confidential treatment of the information and the rights afforded to them as participating subjects. The signing of this document complies with the protocols established by the Ethics Committee for research involving the handling of personal data.

Specifically, two focus groups were conducted. The first consisted of six participants aged between 18 and 20 years –five women and one man–; and the second consisted of 13 participants aged between 21 and 65 years –eight women and five men. Both were recorded in audio format, with moderation by the researcher.

Fourth, following the sessions, an individual report was prepared for each focus group. In addition, the recordings were transcribed, incorporating annotations on the development of the session, and each participant was identified by a unique code.

During the transcription process, silences, pauses and simultaneous interventions were noted, in line with the methodological recommendations of Gutiérrez (2008, p. 129).

From the transcriptions, the data analysis was carried out using Atlas.ti 25 software. Once the transcribed texts had been imported, relevant quotations were highlighted and assigned codes in accordance with the predefined coding table. The codes and subcodes were designed to synthesise the descriptive content to which each category refers. For example, the subcode *definición_camera* was applied to those interventions in which the camera was mentioned as a key element in the definition of the sequence shot.

A total of 77 codes were used in Atlas.ti 25: 46 of them correspond to categories and subcategories created for the analysis of the content of the transcriptions, and the remaining 31 were used to code the identity of the participants –20 in total–, the age group to which they belonged –nine ranges– and their gender –two categories. These codes were applied to a total of 719 quotations, of which 565 came from the first focus group and 154 from the second. Table 2 provides a summary of the codes and subcodes employed.

Table 2
Summary of codes and subcodes used

Código	Subcódigo
DEFINICIÓN	<i>definición_cámara</i>
	<i>definición_con corte</i>
	<i>definición_confusión</i>
	<i>definición_continuidad</i>
	<i>definición_narrativa secuencia</i>
	<i>definición_sin corte</i>
DIFERENCIA CON PLANO LARGO	<i>diferencia con plano largo</i>
ELEMENTOS DEL PLANO SECUENCIA	<i>elementos_conflicto</i>
	<i>elementos_continuidad espacial</i>
	<i>elementos_fijo</i>
	<i>elementos_movimiento</i>
	<i>elementos_narrativa</i>
	<i>elementos_sin corte</i>
INFLUENCIA VIDEOJUEGOS Y FILMS	<i>influencia videojuegos y films</i>
MADRE	<i>madre_confusión</i>
	<i>madre_no es plano secuencia</i>
	<i>madre_sí es plano secuencia</i>
	<i>madre_vender madre como plano secuencia</i>
PERCEPCIÓN	<i>percepción_atractivo</i>
	<i>percepción_captar atención</i>
	<i>percepción_detección depende</i>
	<i>percepción_detección difícil</i>
	<i>percepción_detección no</i>
	<i>percepción_detección sí</i>
	<i>percepción_existencia en otros productos audiovisuales</i>
	<i>percepción_facilidad técnica para crearlos</i>
	<i>percepción_Inmersión</i>

	percepción_no mayor empleo del plano secuencia en la actualidad
	percepción_otros films que contienen plano secuencia
	percepción_realismo
	percepción_sí mayor empleo del plano secuencia en la actualidad
	percepción_son aburridos los planos secuencia
	percepción_técnica vs. narrativa
	percepción_valorar dificultad técnica
	percepción_verosimilitud
PLANO SECUENCIA DE POSTPRODUCCIÓN	postproducción_no es plano secuencia
	postproducción_sí es plano secuencia
RITMO	ritmo
VER FILM POR PLANO SECUENCIA	ver film por contener plano secuencia_no
	ver film por contener plano secuencia_sí
VINCULACIÓN CON NARRATIVA	vinculación con narrativa

Note. Own elaboration (2024).

In addition to assigning codes to each quotation, Atlas.ti 25 was used to generate co-occurrence tables and Sankey diagrams, with the aim of deepening the analysis of the contributions made by the participants. Co-occurrence tables make it possible to identify and quantify the frequency with which different codes appear simultaneously in the same quotation or in overlapping quotations, thereby facilitating the detection of significant relationships and thematic patterns among the encoded elements during the qualitative analysis. For its part, the Sankey diagram employs bands whose thickness represents the frequency of co-occurrence between codes, as well as the intensity and direction of the relationships established between them.

3. Results

First, the documentary review made it possible to examine the state of the question, revealing the lack of terminological consensus and the frequent confusion between sequence shot, long shot and scene shot. Using the data obtained from it, a precise definition of sequence shot has been established. Thanks to this technique, moreover, it has been possible to identify the components of the sequence shot, to differentiate it from long shots, to propose a typological classification of the different sequence shots and to obtain a historical perspective on its use in the audiovisual field.

In-depth interviews with audiovisual sector professionals provided expert perspectives on the practice of the sequence shot and its narrative, technical and production implications. Through the application of this methodology, it has been possible to identify the reasons and circumstances that lead the filmmaker under study to incorporate the sequence shot into his film productions. Likewise, it has facilitated an analysis of the way in which the director employs this technique in his work. Finally, it has enabled a deeper exploration of how the sequence shot is conceptualised, valued and categorised both in professional and academic contexts.

The interviews with professionals reveal that, even starting from the consensual definition –narrating a sequence in a single shot–, when analysing specific cases in which these professionals have worked, some have classified as sequence shots those

takes that included inserts or added shots to narrate the sequence. One of the unexpected findings of this research has been to reveal how the terms sequence and scene are handled differently in academic and professional contexts. In this regard, it is observed that while professionals use the concepts of scene and sequence as synonyms, in the academic sphere they are differentiated. Moreover, professionals do not show consensus regarding the boundaries of a sequence shot and what can or cannot be classified as such.

Subsequently, the content analysis applied in both its quantitative and qualitative dimensions demonstrated the usefulness of combining both approaches to obtain comparable data and, at the same time, contextualised interpretations. Specifically, content analysis reveals that, in the example studied, Sorogoyen's authorial *stylème* is the long shot, which he employs predominantly, reserving punctual use of the sequence shot and scene shots to emphasise moments of particular dramatic tension. Thanks to the application of this methodology, an evolution in the way they are used in his work is observed, and the typical sequence shot he employs can be described.

Finally, the discussion groups made it possible to contrast the reception of this technique by the audience, thus integrating the audience dimension into the analysis. Confusion is observed when defining and delimiting the device among focus group participants, who, despite having difficulties in perceiving them, associate them with a greater sense of verisimilitude and immersion in the story.

4. Discussion and conclusions

Classical film analysis literature has established qualitative reference frameworks – Aumont and Marie (1990), Casetti and Di Chio (1991), and Carmona (2000) – that prioritise the formal, semantic and pragmatic reading of the text, offering interpretative depth and criteria for internal validity, but with limited capacity to generate comparable metrics across works, periods or authors. On the other hand, purely quantitative approaches, such as that of Salt (2009), provide a description of shot frequency and duration, but prove insufficient to capture the aesthetic dimension and spectator reception. Against these unitary models, recent hybrid proposals, such as that of Giménez and Cerdán (2022), incorporate quantitative variables into qualitative analysis, paving the way for replicable designs and systematic comparisons of categories such as shot type, sound treatment or editing. Thus, hybrid proposals represent an intermediate pathway that combines comparability with interpretative depth.

Within this framework, the triangulation applied here aligns with the criteria of mixed-methods research in communication outlined by García and Berganza (2005) and Igartua (2006), both through the use of multiple techniques and the pursuit of convergence, coherence and validity via diverse sources. Among the advantages of applying the proposed methodology, one may note, on the one hand, the ability to measure and visualise formal patterns of frequency, duration, typology and narrative location of long shots, scene shots and sequence shots. On the other, it facilitates the contrast of these metrics with professional discourses and audience reception, revealing terminological and evaluative discrepancies that a single method would struggle to detect. For this reason, it offers a holistic view that overcomes the limitations of

standalone approaches. This mixed approach is particularly pertinent in the cinematic domain, where authorial intentionality and public perception do not always coincide, thereby enabling a more robust debate for studying specific formal devices across diverse filmographies.

This cross-referencing has proved especially useful in the selected case –Sorogoyen’s filmography– for empirically discriminating his use of the different shot types, and for describing how he specifically employs the sequence shot under analysis in terms of movement, framing size, internal editing and absence of post-production. The contrast between the three poles –filmic text, professionals and audience– thus emerges as a specific contribution of triangulation to the study of the sequence shot.

Triangulation not only made it possible to compare results, but also to highlight discrepancies between academic theory, professional practice and spectator perception, enriching the analysis with multiple viewpoints. Specifically, the combination of the four chosen techniques demonstrated that they complemented one another to yield results in the specific case of complex audiovisual phenomena, where technical, narrative and reception dimensions converge –as with the sequence shot–, since each addressed different facets thereof and confronted the various discourses.

Likewise, adopting a mixed quantitative-qualitative approach ensured methodological flexibility by providing comparable objective data alongside contextualised interpretations from creators and audience alike. This proves especially useful for film analysis.

The research thus demonstrates that methodological triangulation not only enhances the scientific validity of the findings, but also reveals the inherent complexity of audiovisual phenomena by confronting diverse disciplinary and experiential perspectives. In this way, it provides a broader and deeper analysis of the object of study than would be possible with a single methodological approach.

The proposed methodological model can be adapted to study the sequence shot in the work of other directors. To this end, the four proposed phases should be followed. Thus, the documentary review deepens understanding of the chosen filmmaker’s work; semi-structured in-depth interviews with the director and key members of his team yield primary information on his working process and use of the sequence shot; content analysis enables the corroboration of responses with formal analysis of the work, as well as the acquisition of quantitative and qualitative data on its application. Finally, focus groups contrast audience reception with the results obtained from the previous techniques.

5. Limitations

The most significant limitations relate to the management of the focus groups, both with regard to sample selection –through non-probabilistic sampling– and to their handling, owing to the difficulties encountered in ensuring equitable participation and avoiding dialogue monopolisation. In future research, it would be necessary to replicate the focus groups using a broader and more diverse probabilistic random sample, stratified by age

and sex, in order to ascertain whether similar patterns emerge regarding the definition, perception and evaluation of the sequence shot's contributions in a filmic work. Additionally, the focus groups could be complemented with surveys of participants selected through probabilistic random sampling. In this way, the results obtained could be extrapolated to the Spanish public as a whole. Moreover, the incorporation of experimental methodologies, such as eye-tracking or the measurement of physiological responses, could provide objective data on the unconscious perception of the sequence shot.

Likewise, the lack of consensus among experts on the boundaries of the sequence shot, scene shot and long shot generated inconsistencies in definitions, which demonstrated the need to create precise and agreed-upon definitions to facilitate film analysis. Specifically, this lack of consensus introduces classificatory variability and interpretive biases, since professional terminology differs from academic terminology, giving rise to ambiguities in interviews and case readings. In future research, it is recommended that an operational glossary with verifiable narrative and temporal criteria be agreed upon in advance with interviewees, to ensure a unified understanding among participants.

Finally, inter-coder agreement was not estimated for shot classification or qualitative coding. Therefore, in future studies it would be advisable to train coders, perform double coding and calculate agreement indices to ensure that the procedure can be replicated consistently.

6. Bibliographical references

- Aristizábal, J. y Pinilla, O. (2017). Una propuesta de análisis cinematográfico integral. *Kepes*, 14(16), 11-32. <https://doi.org/10.17151/kepes.2017.14.16.2>
- Aumont, J. y Marie, M. (1990). *Análisis del film* (Trad. C. Losilla). Paidós. (Trabajo original publicado en 1988).
- Carmona, R. (2000). *Cómo se comenta un texto fílmico*. Cátedra.
- Casetti, F. y Di Chio, F. (1991). *Cómo analizar un film* (Trad. C. Losillo). Paidós. (Trabajo original publicado en 1990).
- Codina, L. (2020). Cómo hacer revisiones bibliográficas tradicionales o sistemáticas utilizando bases de datos académicas. *Revista ORL*, 11(2), 139–153. <https://doi.org/10.14201/orl.22977>
- De Miguel, R. (2005). La entrevista en profundidad a los emisores y los receptores de los medios. En M. Berganza y J. Ruiz (Coord.), *Investigar en comunicación* (pp. 251-263). McGraw Hill.
- García, D. (2010). Herramientas teórico-metodológicas para el estudio de los medios masivos: el análisis de contenido, *Estudios*, n.º especial, pp. 183-198. <http://hdl.handle.net/11086/6087>

- García, M. y Berganza, M. (2005). El método científico aplicado a la investigación en comunicación mediática. En M. Berganza y J. Ruiz (Coord.), *Investigar en comunicación* (pp. 19-40). McGraw Hill.
- Giménez, A. y Cerdán, V. (2022). Propuesta metodológica para el análisis de la forma documental. De la cuantificación a la cualificación. *Comunicación & Métodos*, 4(1), 9-25. <https://doi.org/10.35951/v4i1.151>
- González-Sanz, F. (2025). *El plano secuencia en la narrativa fílmica de Rodrigo Sorogoyen* [Tesis doctoral, Universidad San Pablo CEU].
- Grueso, P. (2020). Hacia una nueva perspectiva semiótica y su aplicación al análisis fílmico: propuesta metodológica a partir de un caso práctico. *Comunicación & Métodos*, 2(2), 80-90. <https://doi.org/10.35951/v2i2.85>
- Gutiérrez, J. (2008). *Dinámica del grupo de discusión*. CIS.
- Hernández-Sampieri, R., Hernández, C. y Baptista, M. (2014). *Metodología de la investigación*. McGraw Hill Educacion.
- Igartua, J. (2006). *Métodos cuantitativos de investigación en comunicación*. Bosch Comunicación.
- Krueger, R. (1998). *Analyzing & Reporting Focus Group Results*. Sage.
- Kuckartz, U. y Rädiker, S. (2023). *Qualitative Content Analysis*. Sage.
- Salt, B. (2009). *Film style and technology: history and analysis*. Starword.
- Sorogoyen, R. (Director). (2017). *Madre* [Película]. Caballo Films; Malvalanda.
- Totaro, D. (2001). *Time and the long take in The Magnificent Ambersons, Ugetsu and Stalker* [Tesis de doctorado, Universidad de Warwick]. Repositorio institucional de la Universidad de Warwick. <http://wrap.warwick.ac.uk/2355/>
- Vallés, M. (2002). *Entrevistas cualitativas*. CIS.
- Wengraf, T. (2001). *Qualitative research interviewing*. Sage publications.
- Wimmer, R. y Dominick, J. (2011). *Mass Media Research: An Introduction*. Wadsworth Cengage Learning.

Funding: no funding has been received.

Conflict of interest: none exist.

Translation into English: provided by the authors.

HOW TO CITE (APA 7^a)

González-Sanz, F. (2025). Triangulation as a Method for Investigating Complex Audiovisual Phenomena: The Case of the Sequence Shot. *Comunicación y Métodos | Communication & Methods*, 7(2), 5-20. <https://doi.org/10.35951/v7i2.252>