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Film Languages in the European Collective Memory

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C O N T E N T S

Comunicar, 35, XVIII, 2010

Film Languages in the European Collective Memory

Lenguajes fílmicos en la memoria colectiva de Europa

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Editorial

Editorial

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Media Literacy Training in Graduate and Postgraduate Studies

La formación en grados y posgrados para la alfabetización mediática

Ph.D. J. Ignacio Aguaded-Gómez

The all-embracing presence of the media in society today makes it increasingly necessary for people to be trained to deal with their output. The active consumption of media, an understanding of their codes, the development of a critical outlook and a knowledgeable stance in the face of persuasive messages have all become an urgent necessity.

Media literacy is now a priority for international organizations such as the Council of Europe, the European Parliament, the UN and UNESCO, as well as for numerous countries that have incorporated civic training into their school curricula. This is just a start, indeed some regions have seen more reverses than advances as lawmakers misunderstand the scope and democratic implications of media literacy or fear the consequences of facing citizens who are more demanding, participative and active, in short...free.

All experts agree that the key to media literacy lies in education at home, the new generations, students and even media professionals and politicians. Raising awareness and education are the best ways to generate the skills in communication to confront the challenges thrown down by today's media in their various forms: audiovisual, telematic, digital...

Comunicar, in its issue number 33, regretted the missed opportunity in Spain to develop nationwide teacher training plans in which media literacy is more than just a novelty subject and which carries more weight. The journal points to various examples of good media literacy practice in Latin America and Europe for graduate and postgraduate students of Educommunication. These programmes are the launch pad

for training professional educommunicators. Their aim is to develop an integrated civic education in audiovisual and media competence that is vital for the critical consolidation of the social fabric and as a bulwark of democracy.

At graduate level, we review an international experience from the Universidade de São Paulo (Brazil), in a degree course in Educommunication (www.cca.eca.usp.br) that was the initiative of the *Comunicação e Educação* journal of the School of Arts and Communications at the same university.

For postgraduates, we examine the courses on offer at various Spanish universities that fall within the new European model. These have kept the education of educommunicators alive in this country despite its negligible presence in graduate study plans, both in terms of training university and secondary school teachers and at the faculties of communication.



Editorial

Editorial

We acknowledge the importance of the International Master in Communication and Education (www.gabinetecomunicacionyeducacion.com/formacion) at the Universitat Autònoma de Barcelona, directed by Professor Pérez Tornero, which has been going for over a decade and is highly regarded in Latin America, where versions of the same are imparted in Argentina and Chile, attended by students from across the continent.

Honourable mention also goes to the Master courses developed by the UNED, Spain's National University of Distance Education, linked to technologies and educommunication: the Master in Communication and Education on the Net: from the Information Society to the Knowledge Society (www.ntedu-uned.es/comeducared/?page_id=6), directed by Professor Aparici; and the Master in Technologies for Education and Knowledge (www.uned.es/infoedu), led by Professors Gallego and Alonso. To add to these established experiences, we now have a new interuniversity Master in Audiovisual Communication and Education (www.uhu.es/master-educomunicacion) from the Universidad de Huelva and the UNIA (International University of Andalusia) which, as an official postgraduate certificate of excellence, complements rather than competes with the ideals inherent in the other courses on offer.

This new official Master is specifically aimed at media professionals (journalists and broadcasters) and teaching professionals (teachers and professors), and all those who are interested in the phenomena of media and technology in the new knowledge society context. The world of Communication is in immediate need of an ethical and educational focus; at the same time, Education requires technological and media tools to improve teaching quality and to give it direction and a viable future in modern society.

The merging of Communication, Education and Educommunication is essential for fomenting a more democratic, responsible and critical citizenry. The training of educommunicators, experts in Media Education, is the lynchpin of this International Postgraduate course which in its first year (2010/11) is open to students worldwide, especially those from Latin American and European countries, with support from international organizations and visiting professors from Cuba, Venezuela, Colombia, Argentina, Chile, Mexico, Portugal, etc. In short, it is a prestigious interuniversity and international Master.





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Dossier

Special Topic Issue

Film Languages in
the European Collective Memory

Lenguajes fílmicos
en la memoria colectiva de Europa

Introduction

Presentación

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Film Languages in the European Collective Memory

Lenguajes fílmicos en la memoria colectiva de Europa

Ph.D. Vitor Reia-Baptista

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University of the Algarve (Portugal).



The conservation of the collective memory of sounds and images as a European cultural heritage means acknowledging the various evolutionary contexts of audiovisual communication in Europe as well as their relations with the cultures of the world at large, as these processes never occur in geographical or cultural isolation.

The language of film takes on a vital role in these processes of communicative and educational evolution as a vehicle of collective communication and education, that is, as a factor for an in-depth learning of the most varied domains of human knowledge. It is also important to examine the evolution of the pedagogical dimensions of audiovisual communication in general and cinematographic education in particular as the true starting point for an entire cultural repository that we cannot neglect or ignore, otherwise we risk casting into oblivion some of the most important traces of our European cultural identity which, by their nature, are often so fragile. We are therefore obliged to delve into the media, channels, technologies and language we have developed for over a century to add clarity to the collective creativity and necessities of the artistic and documentary narration that represents us and which enables us to reflect on our own human condition.

But strange though it may seem, the societies, sciences and technologies within which these narratives develop can also suffer memory loss, just as we as individuals are forgetful or get old and are unable to regenerate the hetero-recognition mechanisms, and sometimes not even self-recognition, or because we cannot distance ourselves sufficiently from our prevailing knowledge and narratives in order to gain a more holistic, universal and reflective perspective.

It is not because artists, scientists or pedagogues, like other human beings, have a «short memory», but because the arts, sciences and technologies and their languages are closed off and isolated within their own particular spaces and sometimes separated from knowledge, application and even dissemination. This can happen in any branch of the arts or sciences, even when the fundamental principles of their languages belong to education or communication, which in itself is an enormous contradiction. Thus the technological and communicative supports of the records of the individual and collective production of knowledge turn inwards in their apparent self-sufficiency from the standpoint of the evolution of communication, taking into account the technological and linguistic development of the past century, which has shown itself to be fairly redundant as well as being a reducing agent that has errone-

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Presentación

ously and inefficiently conserved the procedural knowledge of construction and communication of scientific or cultural learning.

If the loss of memory results in damage of tragic consequences to the individual, albeit unconscious damage, which is often impossible to recover in terms of personal and cultural identity, the possible loss of collective memory in societies amounts to a level of damage that we could not even imagine. Consequently, we are now obliged to analyse the possible risks of the loss of this collective property, which is often incredibly insubstantial and for that reason all the more valuable. To do this, we must also conserve, articulate and systematize some of the main features of the processes of cultural communication as phenomena of collective memorization and learning. As so many scientists and researchers have stated over the years, in the exercise of their scientific irreverence and theoretical restlessness,



that the scientists are hardly ever able to take a step back and view science, in space and time, in such a way that they can see it move, «and yet it does move».

As for Art, various languages and certain technological supports have the ability to help us to simultaneously conserve a factual record of events and approach all these events and the phenomena that surround them in an inclusive and holistic way. In this sense, the richness and diversity of the language, technique and technologies of film are seen as instruments of great importance, from the primitive films of Lumière and Méliès to the most sophisticated virtual inserts in YouTube.

Their role as vehicles of artistic and documentary narratology, and as factors in authentic film literacy, acquires an absolutely unquestionable importance in any society that calls itself a knowledge and information society.

To underline the importance of this role and to contribute to a greater and deeper understanding of it is the objective of this current issue of *Comunicar*, in which we commend the following contributions to our collective cultural and film memory.

Cary Balzagette, head of the British Film Institute's (BFI) department of Film Education for many

years, refers to the vital, leading role of the BFI in this field, by presenting the main pedagogical approaches to film language, especially in what we call film pedagogy, as developed within the broader activities of the BFI, which pioneered an educational perspective for the media as a process that resulted in broader interest in media literacy and film literacy in particular. Her article «Analogue Sunset, The educational role of the British Film Institute, 1979-2007», traces the main lines of activity of the BFI in this field over the last 25 years, its continuous educational approaches clearly demonstrating that the study of cinema and films is absolutely essential for understanding the world and times we live in.

Michel Clarembeaux, director of the Audiovisual Centre (CAV) of Liège, Belgium, also reflects on «Film Education: memory and heritage», in which film education is identified, especially in these times of transition and migration in digital environments, as an urgent need to construct a literacy of the media, given that the importance of film language cannot be underestimated in the development of a capability to analyze contemporary media, in which cinema stands out in its various forms and supports as the supreme art form of memory, be it individual or collective. The author also suggests we can and should bring about a convergence between a so-called pedagogy of film education and a desire on the part of the public to conserve the collective memory of a broader and more varied cultural heritage, pointing to specific films to support this hypothesis.

Andrew Burn, professor of Media Education at London University's Institute of Education, contributes an article, «Thrills in the dark: young people's moving image cultures and media education», in which he discusses the role of film language in this era of transition among media, channels and cultural environments. He takes cinema and videogames as an example, and emphasizes the hybridization of genres and the transmutation of forms of interaction among the young and the media, film channels, and real and virtual videos; he shows how a particular love of horror and disaster movie genres in North American cinema still persists among the young, whose influence extends to other audiovisual forms, genres and products to the desperation of many an anguished teacher who is inclined more towards prohibition than the more complicated option of studying and analyzing.

Mirian Tavares, professor of Visual Arts at the University of the Algarve and coordinator of the CIAC (Center for Arts Research and Communication), in her article «Understanding cinema: the avant-gardes and the construction of film discourse», emphasizes the huge importance of the historic avant-gardes in the construction of film discourse and how they were essential in gaining recognition for cinema as an art form, in particular in the weaving of an artistic fabric among the forms of the visual and textual discourse that characterized institutional cinema, specifically the Hollywood films of the 1920s and 1940s.

Enrique Martínez-Salanova, author of the Creative Classroom of Cinema and Education, has written «Educational Systems in the Heterodox History of European Cinema», an article that performs a general analysis of European films about education, educational systems and the lives of teachers and pupils in the classroom, a subject that filmmakers treated right from the early days of cinema, and who have had considerable influence in the establishment of a collective memory of European culture. The author proposes a network of analyses that links specific films to traditionally difficult educational topics. The study develops a critical and ironic perspective that denounces situations that are sometimes uncomfortable for our collective memory – the violence, exclusion, marginalization and neglect to which the youngest are often subjected. Cinema is one of the most important vehicles of understanding, shelter and cohesion for these same children and their teachers.

Nelson Zagalo, professor of the Department of Communication Sciences at the University of the Minho, develops in his article «Creative Game Literacy – a study of interactive media based on film literacy experience a perspective» that analyzes the state of media literacy, relating the forms and narratives of the new media and channels to film drama and objects, as well as analyzing the creative capacity of new types of literacy, especially those based on the widely used gaming aspects of film drama in the virtual environment of videogames.

Francisco Javier Ruiz del Olmo, professor de Audiovisual Communication at the University of Málaga, contributes an article titled «Language and collective identity in Luis Buñuel. Propaganda in the film 'España 1936'», in which he discusses the pivotal role of one of the most important filmmakers in Spain, Europe, Ibero-American and the world, revealing one of his least known facets. The article

affirms that the Spanish civil war has a distinctive place in the European collective memory, and constitutes a more than sufficient reason for approaching particular lines of the European cultural matrix, through a typically Iberian example of Buñuel's filmmaking.

We hope the reader of this issue of *Comunicar* will see it as a serious contribution to a more assertive and principled literacy of film, and we hope it will be an enjoyable and informative reading.

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Analogue Sunset. The Educational Role of the British Film Institute, 1979-2007

El apagón analógico: el British Film Institute y la educación en los tres últimos decenios

ABSTRACT

This paper traces key features of the BFI's evolving strategies for film education in UK schools during the final 25 years of the analogue era. Historically, the BFI did much to establish the characteristics of film study, but it also embodied tensions which have continued to preoccupy educators, such as the relationship between the instrumental use of film to support the curriculum, and learning about its intrinsic and distinctive qualities as a medium, or about its ideological function in society. The paper also addresses the question of whether «film» on its own constitutes a valid area of study, or whether it is more properly studied alongside television as part of «moving image media». The BFI has played a key role in exploring these issues and in exemplifying how film, or moving image media, can be taught to younger learners, but the internal vicissitudes it has constantly experienced have always pulled its educational activities in different directions. The central argument of this paper is that film education –and indeed media education in general– should be an entitlement for every learner, not something offered only to a minority or provided as an optional extra. The key projects described in this paper indicate some of the ways in which a publicly funded cultural institution can intervene in educational policy and practice.

RESUMEN

En este artículo se plantean los elementos clave de las estrategias de educación en el cine llevadas a cabo por el Instituto Británico del Cine (BFI) en las escuelas británicas durante los veinticinco últimos años de la era analógica. Desde siempre, el BFI se ha implicado de forma activa en el diseño de los planes de estudio de cine, así como en todo lo que de algún modo suscitó preocupación entre los educadores, como fue el caso de la apuesta, de un lado, por el uso instrumental del cine para apoyar el plan curricular y el aprendizaje de las cualidades intrínsecas y distintivas del cine como mediador y, de otro lado, la apuesta por su función ideológica en la sociedad. También se aborda en este artículo la cuestión de si el cine en sí mismo constituye un área de estudio o si sería más adecuado incluirlo en el ámbito de la televisión como parte de los medios de imagen en movimiento. El BFI ha desempeñado un papel crucial en la investigación de estos interrogantes, así como en la demostración y ejemplificación de la enseñanza del cine destinada a los jóvenes. No obstante, las continuas vicisitudes que han surgido en este tiempo han orientado las perspectivas educativas en diferentes direcciones. La tesis central de este artículo es demostrar que la educación en el cine, aplicable a todos los medios de comunicación en general, debe ser un derecho accesible a todos los estudiantes, y no quedar reducido a una minoría o presentado como una posible opción. Los proyectos clave que se detallan a continuación en este artículo orientan sobre algunos procedimientos destinados a que las instituciones culturales subvencionadas con dinero público puedan intervenir en la política educativa y en su implantación.

KEYWORDS / PALABRAS CLAVE

Film, moving image, education, media literacy, entitlement, curriculum, schools.
Cine, imagen en movimiento, educación, alfabetización mediática, planes de estudio, centros educativos.

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1. Introduction

Until late in the 20th century, there was no centrally prescribed school curriculum in the UK. The idea of educating school children about film, therefore, was one that could be freely pursued by those who were interested in it and who could access and use the necessary 16mm equipment. Enthusiasts for «film appreciation» shared their ideas and developed their practice from the 1930s onwards without exciting shock, disapproval, or much in the way of public attention. But when I started work at the British Film Institute (BFI) in 1979, all this was about to change. A right-wing government led by Margaret Thatcher was elected in that year, and education became a focus for national policy-making and increasingly polarised public debate in the ensuing decades.

In parallel, access to moving image media also began to change. The arrival of the video cassette recorder in homes and schools meant that classroom study and discussion not only of films but also of television became a real possibility, and by the end of the 1980s the advent of relatively cheap camcorders meant that creative production activities could also become part of the process of learning about the moving image. By this time, personal computers and the «non-linear editing» of audio and visual material that was enabled by new systems such as Avid and Cubase were pointing the way to a post-analogue future in which the nature of everyone's relationships with audio-visual media would change dramatically. And of course by the turn of the century the Internet was transforming our relationship to information as well as to each other.

In this context, the role of the BFI became potentially significant. Evolving attitudes to children, education, the media, and the unfolding digital revolution presented both threats and opportunities to all publicly funded cultural institutions, but particularly to one whose remit included both film and television. This paper describes some of the ways in which the BFI negotiated and re-negotiated this role over a 28-year period.

2. Background

The BFI was founded in 1933 following the publication of a report, «The Film in National Life» (Commission on Educational and Cultural Films, 1932), put together by a group of educators from the British Institute of Adult Education who were concerned both with the instrumental use of film in education and with the development of public taste¹. Thus from its earliest beginnings there was a certain confusion

about the Institute's role, which is reflected in continuing debates within media literacy, not only about film but other media as well. By 1960, the BFI had taken on several more specific functions which emphasised and underpinned its mission to develop public taste in film. In the 1930s it had established the magazine *Sight and Sound* and set up the National Film Library (later the National Film and Television Archive); in 1952 it set up the National Film Theatre in London and the Experimental Film Fund (later the BFI Production Board); in 1957 it launched the London Film Festival. Its commitment to education was more tentative and slow to develop. It ran summer schools for adults interested in film, published pamphlets about film appreciation and, during World War II, seconded four teachers «to promote the use of the cinema for educational and other purposes» (Bolas 2009: 38). But its educational mission seems at first to have shifted uncomfortably between informal adult education and formal pedagogy in schools, and to have served different, potentially contradictory aspirations. Film viewing—especially of documentaries—was encouraged as a way of raising awareness of important social issues, but it was also seen as a way of educating audiences to make more adventurous choices in the films they watched. The BFI was also involved in debates about the potential ill-effects cinema-going might have on children, although it could not, of course, advocate abstinence as a solution: the answer had to lie in the development of children's critical skills and their discernment in choosing to see films of higher quality, avoiding the vulgar and the meretricious.

I shall show later how these themes have endured, in different guises, in the work of the BFI ever since. However, two significant developments in 1950 accelerated the development of film education in the UK and gave it an important focus. In April of that year the BFI appointed Stanley Reed as its first Film Appreciation Officer; in October, with Reed's support, the Society of Film Teachers (SFT) was launched. The BFI and SFT (which later became the Society for Education in Film and television – SEFT) worked closely together on events, publications and journals which, although they addressed a relatively small audience, did important groundwork in developing accounts of film teaching and making the case for the value of film education, by now seen predominantly as learning how to analyse and critique films, understand something of film history and, for some, to make films as well. By the end of the 1970s the Institute combined functions that in many other countries are the responsibility of separate institutions: a national archive for

both film and television; a national cinemathèque; a national library of material on film and television; a library of film and television stills and posters; the administration of State-funded film production; funding for a cinema network; funding for academic posts in higher education; distribution of non-mainstream and world cinema; an academic publishing house. From 1988 to 1999 it also housed a Museum of the Moving Image. However, all these functions had grown up piecemeal. Each expressed a different professional ethos, in many cases addressed different kinds of audience, had little in terms of a common vision or agenda and, like a dysfunctional family, were frequently at odds with one another.

3. Defining the subject

In this family, the BFI Education Department played the role of a vociferous teenager: always short of money, never able to do quite what it wanted, never commanding the attention it thought it deserved, and from time to time being punished for an inconvenient independence of spirit. In 1971 six members of the Department resigned in protest against an attempt by the BFI Governors to stop what was seen as an excessive attention to research and theory and to make the Department return to providing services to schools. But by the time I arrived in 1979, the research and theory dimension of the Department's work was as strong as ever. A huge effort was expended on annual residential summer schools, each of which opened up a new area of cinema and critical theory, and was influential in helping to define what was researched, taught and published in film study in the UK and elsewhere for many years subsequently².

However, I was appointed to develop classroom materials that would be relevant and accessible for school teachers. I was not new to this: in the early 1970s I had worked with a team convened by the Department to develop a course in film studies for sixth formers (16-18 year olds) which was jointly run by the BFI and the Inner London Education Authority (ILEA) and continued for 13 years, providing screenings at the National Film Theatre and extensive resources for the classroom. (Bolas 2009, 210-212) I had also developed my own approaches to teaching film with younger students in two London secondary schools, using the

library of 16mm extracts from feature films which the BFI had developed and the ILEA provided through a free loan service. I had attended the evening classes jointly run by the BFI and the University of London Extra-Mural Department, following courses in critical theory and film history. I had even attended a couple of the intellectually intimidating BFI summer schools.

I was thus, like others at this time, a beneficiary of the BFI Education Department's efforts to support and disseminate film education, backed by academic theory, access to films, and opportunities to meet others with similar interests. What I had not had was any guidance on pedagogy. Exactly how should film be taught to schoolchildren? What kinds of films should they see? How could we make accessible to them the same kind of fascination and excitement that I and others like me had experienced when we first analysed a film sequence and understood something of the complexity

So as the sun goes down on the analogue age, our understanding of the media themselves, and how people use them, let alone how we ought to learn about them, looks set to change all over again. We are still at the dawn of the digital age: technological predictions abound, but it is what people do with the technologies that will make all the difference.

and richness of this amazing medium? And how could we make the case to teachers about the value of studying it? As a new parent, I was learning how children start to engage with films and television from their earliest years, and I was starting to wonder why we couldn't be developing film education for children in primary schools.

My BFI colleagues rejected this as impossible – understandably, since they were facing other challenges. At the same time as the BFI/ILEA Sixth Form Film Study course had been established another London teacher, David Lusted, set up a formal qualification in film study for 16 year olds. I have described elsewhere how the education system in England and Wales at that time allowed for the introduction of optional courses in new and unconventional subjects leading to a recognised qualification (Bazalgette, 2007: 37). Lusted convened a planning group to set up an «O» Level examination in Film Studies³, for which the first candidates were entered in 1972. Like the BFI/ILEA cour-

se, it included conventional critical approaches: authorship, genre and film history, but added «the film industry»: the study of «media institutions» has since remained an established feature of film and media study in the UK. The «O» Level in Film Study was a written examination with no film production work involved. Candidates' ability to respond directly to films and to analyse them was demonstrated in a portfolio of coursework, assessed by the teacher, standards being maintained through a moderation process managed by the awarding body, the Associated Examining Board. The importance of this examination was that it established film as a legitimate area of study – albeit a minority option – which gave those teachers who were interested in teaching about film the opportunity to secure a permanent place for the subject within

from this period abound in tales of film screenings in science labs with students turning on gas taps in the dark, of CinemaScope prints arriving without an anamorphic lens, of film falling off the take-up spool and piling up on the floor. It is not surprising that film teaching was a minority pursuit. One of the many innovations of the BFI/ILEA course was the introduction of frame stills in the form of slides which could be shown on a carousel projector and enabled classroom study of *mise en scène*. The BFI started to publish sets of slides from a wide range of feature films, which were sold to teachers by mail order, unmounted, together with often extensive and detailed sets of notes, suggested questions and pedagogic approaches to the whole film. It was the eager response to these publications that alerted BFI Education to the potential of publishing more material for schools, and led to my appointment.

In this context, the role of the BFI became potentially significant. Evolving attitudes to children, education, the media, and the unfolding digital revolution presented both threats and opportunities to all publicly funded cultural institutions, but particularly to one whose remit included both film and television. This paper describes some of the ways in which the BFI negotiated and re-negotiated this role over a 28-year period.

The focus of film study at this time was thus primarily on the visual elements, insofar as these could be accessed through the study of frame stills. Thus camera movement, focus pulling and the key elements of filmic expression that are created in the editing process, such as duration, transitions, juxtaposition, sequence, and all the dimensions of sound, were effectively eliminated from this approach to film study. Semiotics was the

their own schools and colleges. Establishing such a qualification at «O» Level meant that film could be taught to the 14-16 year old age cohort, which was a significant breakthrough from the earlier, largely unexamined default view of film study as more suitable for older age groups. By the time I arrived at the BFI, Lusted was already a member of staff and was working to set up training courses for teachers to support what was by then a well-established qualification with growing candidate numbers.

4. Film (and television) pedagogy in the analogue age

Until 1980 film study in school depended on the use of feature films, short films or film extracts, hired on big reels of 16mm stock, delivered by courier in steel cans. Classrooms required blackout, a heavy 16mm projector, a projector stand, a screen, extension cables and, preferably, external speakers. Anecdotes

theoretical field that underpinned this work, as explored for example by Guy Gauthier, whose study «The Semiology of the Image» was published by the BFI as a slide set, and led to an interest in photographic images in general, the history of visual culture, and the role of the visual media in maintaining particular ideological positions. My first tasks at the BFI therefore involved the production of classroom resources for the 11-14 and, later, the 7-11 age range, which dealt entirely with photographic images taken from advertising and news.

The development of these resources took place alongside a major technological breakthrough that transformed access to moving images: the video cassette recorder and the stabilisation of VHS as the standard format for educational and domestic use. The importance of this technology for the classroom was not only that teachers now began to have much easier access to films, but also that they could now, at last,

record television programmes off air for use in the classroom. Finally, thirty years of debate about the influence of television on the young (generally assumed to be pernicious) could be countered by classroom practice aimed at developing young people's critical skills in relation to this important medium. The terms «media education» and «media studies» began to be used much more widely than «film studies»: although «media» was intended to include film, it was television that attracted teachers' attention. The dominance of television in UK media teaching in the 1980s was clinched by Len Masterman's influential book, «Teaching About Television», in which he claimed «an increasing awareness by teachers of the problems associated with the use of film material in the classroom, an awareness which has led to a growing feeling that television might be a more appropriate and important medium for study» (Masterman, 1980: 7). Film study began to be associated with esoteric, high cultural attitudes and attempts to wean learners off Hollywood and on to European art cinema. Some film teachers undoubtedly did take this line; however the Sixth Form course, the BFI slide sets and the summer schools all gave as much, if not more, attention to contemporary popular film and television culture.

5. Options vs entitlement

In the early 1980s the UK Government went through one of its periodic paroxysms of anxiety about media influences on the young, and commissioned a report from Her Majesty's Inspectorate of Schools (HMI) about the relationship between popular television and schoolchildren, which concluded with the important observation that «specialist courses in media are not enough: all teachers should be involved in examining and discussing television programmes with young people» (Department of Education and Science, 1983). This implied that media education should be a far more ambitious project: something that everyone is entitled to, not as an option or an extra. This would mean trying to engage with the educational mainstream: with the inspectorate, local education authorities, teacher trainers and government. Having started to work with primary school teachers, I now saw the primary phase as the key sector in which to start to realise the goal of media education as an entitlement for all children.

In 1986 I set up a «Primary Working Group» consisting of 20 teachers and academics, whose task was to try and define and describe media education for younger children. Trying to define the key concepts that made media education distinctive and worthwhile,

we came up with six «key areas of knowledge and understanding»: agencies, categories, technologies, languages, audiences and representations. Perhaps naively, we did not intend these as theory to be mastered, but as a way of generating investigative questions of media texts (Bazalgette, 1989: 8).

While we were involved in this task, the Thatcher Government announced that, after 13 years of what Prime Minister Callaghan had introduced as a Great Debate about education, they would bring in legislation to create a National Curriculum for England, Wales and Northern Ireland. We hastily formulated our ideas into a curriculum statement for primary media education, in which we expanded our account of each of the «key areas» by describing «attainment targets» showing what learning in each area would look like (Bazalgette, 1989: 22-27). This statement was circulated to many people, including the working party appointed by the Government to develop a statement about English for the new National Curriculum – since we knew that there would be absolutely no point in asking for media education as a separate subject, and that most of those already teaching it were English teachers. We were gratified to read, in the working party's first report, that «television and film and video form substantial elements of children's experience out of school which teachers must take into account. Our assumption is that children should have the opportunity to apply their critical faculties to these major parts of contemporary culture» (Proposals of the Secretary of State 1989, 14.3). The report also quoted the Curriculum Statement's own definition of media education (*ibid.* 9). It is notable that the working party selected the three moving image media as the main focus of media education, as opposed to the much wider range of media cited in our statement.

Tensions

The 1990s were an unhappy decade for media educators in the UK. Having demolished the nation's traditional industrial base and its unionised workforces, the Conservative government turned its attention to culture and education, setting a centralising, authoritarian agenda that was to be continued by the Blair government that followed in 1997. The power of local authorities, the Inspectorate and teachers themselves to initiate and foster curricular change was drastically curtailed: teachers got used to a «tick-box» culture of centrally-determined targets and testing. Media Studies examinations were now also available at Advanced Level (A Level) and thus contributing to University-entrance qualifications for 18-year-olds. Candi-

date numbers were rapidly increasing, but the courses became an object of derision for politicians and for the media themselves.

With the departure of Anthony Smith in 1989, the BFI's sense of direction became more diffused, and internal power struggles intensified. After 1993 I became the manager of those education staff who dealt with schools and colleges, while the BFI set up its own Master's degree course, seen as a deliberate snub by those universities who felt they might have benefited from collaboration with a publicly-funded cultural institution. It was assumed by the senior management that because media education had gained a mention in the National Curriculum, there was no further need to develop it at school level, so attention could be turned to higher education and to intellectual leadership. While it was true that the BFI had diminished its engagement with critical theory –cost-cutting finished off the summer schools and the grant to SEFT at the end of the 1980s– the foothold in the National Curriculum was the beginning, not the end, of the real struggle to establish media education as an entitlement for all. My view was that this should be our main focus, because the expanding numbers of university media and film departments now had the capacity to take on the intellectual high ground, and if they did not, it should not be the role of the BFI to compete with them. The mission to establish media education in schools was a huge challenge and one that was unlikely to be led by any other agency.

There was another complicating factor. In 1985, designated by the industry as British Film Year, film distributors and exhibitors in the UK started to fund their own educational venture. Film Education, led by an entrepreneurial ex-media teacher, Ian Wall, began to produce and distribute free educational resources to schools, each based on new cinema releases, and to run screenings and events for schoolchildren. BFI education staff reacted with disdain. Film Education was working to a different agenda: promoting film but not television; concentrating on mainstream, contemporary product; encouraging the use of film as a support to other curriculum subjects, rather than as an object of study in its own right; maintaining the popular perception of film as glamorous and exotic. BFI senior management, on the other hand, berated us for being «less successful» than Film Education, which was doubly exasperating given that we were not trying to do the same thing, and were certainly not being so generously funded.

From 1989 to 1998 the BFI management remained uncertain about just what it did want from its edu-

cation team. After the departure of Manuel Alvarado in 1993, no one was really in charge of BFI Education, and there was a steady leakage of intellectual talent as people who rejected the Institute's increasingly macho, bullying culture left to work elsewhere. Working as the effective head of the schools team, I continued to pursue the «entitlement» agenda, working with partners that included HMI, the BBC, Channel 4 and the Open University. This last involved developing a distance-learning course for teachers, but when the OU reneged on their promise to build the course into a degree-level qualification, it lost much of its potential to lead and promote teacher training for media education. However, the course materials and the Course Reader in particular remain a milestone in the development of the subject and an important account of best practice at that time (Alvarado & Boyd-Barrett, 1992).

Another intervention was the BFI's 1993 Commission of Inquiry into English, which sought to challenge the Government's increasingly hostile attitude to media education. Held over two days in London, a distinguished but politically middle-of-the-road team of Commissioners heard evidence from a range of witnesses making the case both for and against the idea of including media, alongside literature and language, in the mother tongue curriculum. Based on their independent evaluation of this evidence, the Commissioners' conclusion was «that the idea of learning about the media as a general entitlement is now a widely-accepted principle, which we would endorse» (Bazalgette, 1994: 16). They advised caution, and recognised many of the tensions that we were to continue to negotiate over subsequent years. They wondered whether media education should be confined to «audiovisual forms» or extended to include «computer software, visual arts and music»; they wondered why media education's attention to popular culture seemed to lead to an exclusion of «significant works of cinema or television – which might well be regarded as worthy additions to our cultural heritage»; they worried about the lack of resources and training, and about curriculum overload in the secondary curriculum. Interestingly, they saw little problem in integrating media education into the primary curriculum. Finally, they anticipated that the continued development of information technologies would eventually mean that the word «English» could no longer represent the full range of human communication that children would need to learn about.

While the Government did not take up the commissioners' recommendations, they did at least decide not to remove the references to media education in

their revision of the National Curriculum.

During these years of constant advocacy for media education, it became apparent to me that our case was weakened by its complexity, and by media educators' failure decisively to resolve the tensions that the Commissioners had identified. Media educators presented a discordant clamour: some claimed that any foot in any door presented an advantage, and so were prepared to present media education merely as a way of helping to raise standards in reading and writing, as a means of protecting children from offensive media content, or simply as an opportunity to use technologies or be creative. Others (like me) predicted that such partial and opportunistic arguments were unhelpful. Different advocates selected different aspects of the media to argue their case: some included film and some did not. Many Media Studies teachers were indifferent to the larger picture: struggling to win the resources they needed to teach their courses, and to make the case in their own schools for the value of what they were teaching, most were unaware that in fact such courses were taken by fewer than 3% of the 14-18 age group. As an officer in a national, publicly-owned Institute, I felt that we could not ignore the interests of the UK's nine million children and young people, whose opportunities to learn about the media in school were severely limited. In 1998, we commissioned a study to find out the nature and extent of media teaching within English in secondary schools. Although this revealed considerable enthusiasm for media education in principle, the commonest form of media work was getting students to make an advertisement, leaflet or poster. Students did watch films and television, but these would usually be versions of the book or play they were studying. (Barratt, 1998). The study of moving image media in their own right was, for a majority, something the teachers would have liked to do, but lacked the skill and confidence to try.

7. New millennium, old problems

In 1997, as everybody knows, the Labour Party won a general election and Tony Blair became the UK

Prime Minister. One of the new Government's first actions was to commission a study of the ever-ailing British Film Industry. The report recommended, amongst many other things, that audience taste could be broadened and that education might make people more «cineliterate» (Film Policy Review Group, 2008). Accordingly the BFI was charged with setting up a working group to figure out how this might be done. I acted as Secretary to this group and our report's 22 strategic proposals (Film Education Working Group, 1999) were aimed at specific agencies who had the capacity –though not, as it turned out, the will– to make key changes that would support education about the moving image (we were instructed to consider

Learners experience media as a continuum from books to YouTube, and are entitled not just to exciting glimpses behind the scenes and having fun with the latest software, but also to accessing a breadth of media products and developing the critical skills they need to analyse, evaluate and if necessary challenge the media representations they encounter. Such a policy is unlikely to be generated by a small cultural body like the BFI, whose quixotic efforts were probably always doomed to be partial and inadequate, and it certainly isn't the media industries themselves, whose attitude to education that encourages critical analysis of their own products is always going to be ambivalent at best.

only film, but several members felt that much of what we said applied to television as well).

This work was done in the context of more changes at the BFI. A new Director, John Woodward, started in the beginning of 1998 to restructure the Institute and to establish more coherent and purposeful policies. I was appointed to lead the education team which now reached a «critical mass» of 20 staff. I was able to create the five interlocking functions that I knew we needed if we were to have any impact on the development of media education in the UK: teacher training, publishing, research, events and advocacy. Despite having virtually no budget and daunting revenue targets to meet, we set up a Master's level distance learning course to train teachers, in partnership with the Open University; we won research funding

to collect evidence about media learning; we commissioned classroom resources for teaching about film and television at all levels of education, and we ran an ambitious programme of events for both teachers and learners at the National Film Theatre.

For the entitlement agenda it seemed to me that our advocacy had to focus on the study of moving image media rather than insisting on the orthodox view that media education always had to deal with all forms of media. Specialist courses for older students were able to do this: teachers of the 5-14 age group clearly were not. In any case, studying words on a page – or even on a screen – was only an extension of traditional literacy teaching. Enabling children in this age-group to study films and television, and create video in the classroom, would be the big breakthrough that would fundamentally challenge traditional approaches to literacy. I was savagely criticised by a minority of «old school» media educators (Masterman, 2002) for allegedly attempting to return to what was, bizarrely, seen as an old-fashioned and even elitist attempt to undermine the radical tradition of media education; my reply provides a more extensive account and rationale for the BFI's work at that stage than can be offered here (Bazalgette, 2002).

But the impetus to return to moving image as a central focus came from other sources too. In 1999 the director of the Government's new National Literacy Strategy for primary schools⁴ asked us how we thought film might relate to print media. Perhaps surprisingly, they were not interested in films being used as a stimulus to discussion or to writing, and they were particularly irritated by the widespread practice of using clips from feature films for this purpose. Rather, they thought it would be helpful for children to engage with films as films, and to watch and discuss complete films, in order to grapple with concepts like narrative or genre. They weren't at all interested in the idea of film as a stimulus for writing or to help teach traditional literacy. Like us, they were interested in films as texts: to be viewed and discussed in a classroom context, so that they could be re-viewed and analysed in order to deepen children's understanding. As the Literacy Strategy stipulated an hour of literacy teaching each day, the obvious answer was to use films that were short enough to show repeatedly in that hour, appropriate for children in terms of subject-matter and language, but also rich and complex enough to reward repeated viewing and analysis. Most short films do not meet these criteria, so finding them – let alone clearing the rights – was a considerable challenge. But over the period 2001 to 2007 we published seven film antho-

logies for schools, each supported by teaching notes and each aimed at one phase of the 3-14 age range. We switched from video to DVD after the first two, and from print to online support materials for teachers, and in the end we provided a total of 55 films, mostly not made for children, and sourced from around the world. Conventional marketing was impossible with no budget: so we offered intensive training courses for people who could lead the development of moving image education at local authority level, rather than by appealing directly to teachers in schools. Between 2005 and 2007, we trained over 150 people from 61 local authorities who between them by 2007 had invested over £1,200,000 in our training and resources (BFI, 2008).

8. Where next?

Unfortunately the new start initiated by Woodward in 1999 started to unravel after only four years, and BFI Education once more had to endure successive internal power struggles and policy reverses. Policy currently takes the form of a UK Film Council-led strategy for film education⁵, within which the various agencies with a responsibility for film education are meant to cooperate more systematically. These include the BFI, Film Education, nine Regional and National Screen Agencies, the First Light fund which supports filmmaking by children and youth, and Film Club, which provides free DVD loans to schools for after-school screenings. An estimated £7 million per annum of state money is currently going into film education, while media education (or media literacy as it is called in the 2003 Communications Act), is the responsibility of the regulator for broadcasting and telecoms and is fast being swallowed up in the new excitement about «digital inclusion». But all this could change again after the 2010 general election and a possible UK Film Council-BFI merger.

The current arrangements contain a built-in tendency to pull film education and media education apart. What is lacking is a coherent policy centred on learners rather than on providers. Learners experience media as a continuum from books to YouTube, and are entitled not just to exciting glimpses behind the scenes and having fun with the latest software, but also to accessing a breadth of media products and developing the critical skills they need to analyse, evaluate and if necessary challenge the media representations they encounter. Such a policy is unlikely to be generated by a small cultural body like the BFI, whose quixotic efforts were probably always doomed to be partial and inadequate, and it certainly isn't the media industries

themselves, whose attitude to education that encourages critical analysis of their own products is always going to be ambivalent at best. The proper champion for such an agenda would be the Department for Children, Schools and Families (i.e. the education ministry). It is in fact starting to show an interest in adding «media literacy» to its remit, although whether this will survive a General Election in 2010 remains to be seen.

So as the sun goes down on the analogue age, our understanding of the media themselves, and how people use them, let alone how we ought to learn about them, looks set to change all over again. We are still at the dawn of the digital age: technological predictions abound, but it is what people do with the technologies that will make all the difference.

Notes

¹ Here and elsewhere in this paper I am indebted to Terry Bolas' (2009) unique and invaluable account of the development of film appreciation in the UK.

² For a list of summer schools in this key period see Cook & North (1981).

³ «O» Level meant Ordinary Level and was the general title of the General Certificate of Education (GCE) examinations taken by 16 year olds in England, Wales and Northern Ireland until the mid-1980s.

⁴ For more information about the Strategies (at least in their present form) see the National Strategies at www.nationalstrategies.standards.dcsf.gov.uk/primary/primaryframework/literacyframework (03-12-09).

⁵ See www.21stcenturyliteracy.org.uk (03-12-09).

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Film Education: Memory and Heritage

Educación en cine: memoria y patrimonio

ABSTRACT

Film education in the digital age should be based on three closely-related and complementary fundamentals: to see, to analyze and to make films with young people; three basics that must interact and support each other. The concept of creative analysis could be the glue that binds this subject together, making it coherent and efficient for educational purposes. If cinema is an art, it is above all the art of memory, both individual and collective. This article suggests that we can join the pedagogy of film education to the citizen's desire to perpetuate memory and preserve cultural heritage. The author describes various types of films to prove this hypothesis, and at the same time indicates the economic and cultural dimension of the media. The essay starts with an approach to film education in the digital age. Later, it analyzes certain aspects of films of memory, referring specifically to the typology of standpoints of film-makers and the treatment of their sources. Lastly, there is a reflection on the convergence of the concept of creative analysis, promoted by film education, and the production of videos by young people dedicated to the individual or collective memory. This convergence matches European Union proposals concerning the production and creation of audiovisual media from this viewpoint.

RESUMEN

La educación para el cine en la era digital debería apoyarse en tres polos complementarios y estrechamente asociados: ver, analizar y hacer películas con jóvenes. Estos tres polos han de potenciarse mutuamente. El concepto de análisis creativo podría ser la argamasa que diera coherencia y eficiencia al dispositivo educativo. Si el cine es un arte, es sobre todo el arte de la memoria, tanto colectiva como individual. Este artículo sugiere que es posible hacer converger la pedagogía de la educación cinematográfica y la voluntad ciudadana de perpetuar la memoria, al tiempo que se protege el patrimonio cultural. El autor propone una serie de películas para ilustrar estos planteamientos, que ponen de relieve la dimensión económica y cultural de los medios de comunicación, respondiendo en esta convergencia a las más recientes directrices de la Unión Europea sobre creación y producción, desde esta perspectiva, de medios audiovisuales. El trabajo se inicia con una aproximación a la educación para el cine en la era digital. Posteriormente se recogen algunas singularidades de las «películas de la memoria», aludiendo concretamente a la tipología de los puntos de vista de los realizadores y al tratamiento de sus fuentes. Por último, se refleja el encuentro entre el concepto de «análisis creativo», fomentado por la educación cinematográfica, y la realización de videogramas hechos por jóvenes y dedicados a la memoria individual o colectiva.

KEYWORDS / PALABRAS CLAVE

Media education, film education, creative analysis, film production, collective memory, heritage.

Educación en medios, cine, análisis de creación, producción de películas, memoria colectiva, patrimonio.

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Translation: Noel Hyde

Film is an art, principally an art of memory that is individual and collective. Film education is about questioning oneself about memories transmitted by sound and images, a reencounter with forgotten signs and gestures, discovering faces from the past and an environment that was once ours and that of our parents and ancestors. It is a re-acquaintance with time beyond the images that it evokes.

Our hypothesis proposes uniting film education pedagogy with the desire to preserve and perpetuate the memory of peoples and things. This approach fits in the wishes of the European institutions for the media, and cinema in particular, with their considerable financial and cultural influence, to help «increase awareness and knowledge of our cinematographic heritage, especially among young Europeans, as well as stimulate interest in European film-making both past and present». They also aim to «foster the acquisition of skills in the creation and production of audiovisual media»¹.

First, we define our concept of film education in the digital era. Later we deal with typical aspects of «films of memory», with special reference to a typology of directors' viewpoints and the treatment of their sources. Finally, we examine what emerges from the coupling of «creative analysis»² promoted by film education with videograms produced by young people that tackle individual or collective memory.

1. Film education

Given the digital context inhabited by young people, film education today is necessarily based on three complementary and inseparable actions: to see, to analyse and to produce films. Film education is the management of the friction generated between these three activities so that they can feed off and influence each other, with the unerring objective to increase efficacy and pleasure, since these two parameters are constant and require continual reinforcement.

The last 50 years have seen a dramatic change in film education. More accurately, film education is now the education of the animated image, since the cinematographic image has become isolated, just as it was before the first half of the last century. In terms of its codes, references, everyday landscape and what we can learn from it, the film image is virtually inseparable from the TV image, the video image, the digital image found on the Web, images captured by mobile phones or those viewed on a laptop computer or any of the numerous screens that crowd our days and nights. The film image is mixed up with all the others, indistinguishable in a universe of sounds and images that

populate the daily lives of young people who we have to educate in the concept and practice of the cinematographic image.

1.1. Seeing Films

Fifty or sixty years ago in most Western countries, the discovery of the novelty of film and the classic works of the Seventh Art happened in the cinema, and in particular in film clubs, where a whole generation of enthusiasts could watch the great films (in 16mm or 35mm) that the history of cinema was creating. That generation could witness the adventures of independent cinema from the USA, the «new waves» from France, Sweden, Great Britain, Germany and Czechoslovakia. At the film club we were privileged to receive an initial education in cinema by seeing selected films and participating in informal debate on their socio-political and artistic context. The club also encouraged us to spread the word, so that others opened their own venues to show films.

Then, the 1990s saw the opening of a variety of new spaces where quality cinema could be shown. Cinemas modernized, with better projection techniques, and new individual and collective viewing habits developed that challenged conventional cinema-going, although it is still believed (rightly or wrongly) that the cinema theatre with its wide screen is the best place to see a film and appreciate its cinematographic language. Television contributed to this diversification, as subsequently did «home cinema» and the Internet, replacing cinemas in popularity for film viewing.

But the most important revolution has undoubtedly come with DVD and the advances in the sound and image quality of video projection systems.

Film education leapt forward with these new supports and techniques as access to film heritage multiplied. In less than 10 years, we suddenly had unlimited access to film heritage in terms of types of cinema, schools, periods, national productions and directors. There was a veritable explosion of available material, which was not always ideal since watching on a laptop, for example, is not the best way to discover a film. Neither is a cinema always the best place to see a film; interference can ruin the «magic of a dark theatre». But by and large, seeing a film on a screen with perfect reception is virtually guaranteed these days.

It is also important to mention the «law of pedagogical exception» that many countries have now adopted. This allows any teacher to show all or part of a film or TV programme in the classroom. In reality, teachers have always done this but the law legalizes the use of teaching tools and resources to enable them to

get the most out of the film, educating both for the cinema and in the cinema, which are two complementary forms of education. Consequently, film is put to legitimate use in History, Language and Social Science classes, etc.

Watching fragments of a film is often much more useful than sitting through the entire work if you wish to highlight the director's particular point of view or style. DVDs offer useful teaching tools allowing you to jump from one sequence or shot to another to clarify, emphasise and compare. Comparisons are easily demonstrated this way, and this practice is especially useful with regard to timetabling and students' limited attention span over long viewing periods. Repeat viewing a film or fragments of a film, personalizing and adapting it to objectives and circumstances, seems to be the norm these days.

1.2. Analysing Films

Analysis of a film forms part of any debate on cultural objects or artistic creation when considering technological advances and the flexibility and adaptability of the new supports. Analysis must avoid being formal and academic if the debate is to attract participation. Analysis must enable the viewer to stand back from first impressions in order to evaluate a creative work, and not allow themselves to be carried along by the emotions of first contact, be they rejection or enthusiastic approval. This is a good position to take up with regard to the director and the film, from which to understand and appreciate the value of a work and all its nuances, and the important elements of language. This position helps enhance pleasure and involvement with the director and the work, perceive all the dimensions, moving away from a first impression which, due to syncretism and globalization, can mask essential aspects. This type of analysis must clearly identify the director's viewpoint on the chosen subject matter. It must also show how sounds and images «function» so that the director's «message» reaches the viewer.

Analysis should also include two important parameters. The first is that a film must be considered as a media object and not just a work of art, and it must be a work of creation, that is, it must sooner or later lead to its final production.

It is hard to see a film as just a creation, the mere

wish of the director to express himself and communicate with the public. Like it or not, cinema is a medium and a film is a media product. Analysis cannot ignore the technology the director has employed or the production system to which the film belongs. This system comes with financial and technical obligations that condition the product and influences its form and content, be it an experimental work or a blockbuster. A realistic analysis of a film must take these aspects into consideration.

The second parameter is that analysis must lead to an interpretative reading of the film that is precise and which takes in the embryo of the creative work. This is what the French writer and director Alain Bergala

Film is an art, principally an art of memory that is individual and collective. Film education is about questioning oneself about memories transmitted by sound and images, a re-encounter with forgotten signs and gestures, discovering faces from the past and an environment that was once ours and that of our parents and ancestors. It is a re-acquaintance with time beyond the images that it evokes.

calls «creative analysis»³, understood as an analysis closely linked to a new phase of creation. Analysis must take into account all that occurred before the film was made, focusing on the decisions taken by the director prior to production. Why did he opt for that perspective? Why did he choose that approach, that framing, that background, that close-up or that lighting? It is a type of analysis that demands observation and understanding, just like classical analysis. But it also requires the imagination to make counterproposals, suggesting other possible propositions that reconstruct the creative process, sending it off in a different direction with other linguistic materials. These materials can be found in the script, in the development of the narrative and characters, in the direction given to the actors, in the stage design and staging. Would I have made the same decisions? What modifications could I make so that they are more in accordance with the emotions I feel? Creative analysis leads to options and alternatives. But in order to make them interesting, these alternatives must be articulated in well-grounded choices and clarified in new sounds and images. It is important

that these counterproposals are limited in space and time; that they do not amount to a remake of the film being analysed but to changing, at most, a particular shot, angle or scene. These modifications must be coherent and adapt to an original and personal interpretation of the subject. It is clear that this type of analysis can be highly dynamic and contain its own form of evaluation, within a realistic diversity of combinations. We see how this analysis can get inside production of the work, and how both «moments» in film education converge in the same flow and continuity.

Jean Renoir said in 1979: «In reality, to love a film you need to be a potential film-maker; you have to say: I would have done it like this or like that; you have to make your own films, if only in your imagination, but

ning. It was more a workshop activity than an important stage in the educational process of the animated image. Recording sound and images, as well as filming in Super 8, resulted in numerous difficulties particularly in collective learning. Recent technological advances have changed teaching conditions. DVD, filming software and simpler lighting and sound effects has made film education easier. Technology no longer dictates the content or structure of the work like before. Today it is easier to express yourself, and the tools are more responsive to allow you to do so.

Young people now have a real culture of self-production. The webcam and the mobile phone have made image recording almost trivial. Our students regularly download images and songs from Internet.

They are immersed in the world of image and digitalization. This also helps in the transformation of objects and the creation of an environment of images that can contribute to our activity. This environment we occupy should lead to a more structured form of learning, a reflection on the nature and function of sound and image, and on the responsibility towards intellectual property from which all of this derives. It would be a shame not to take advantage of this new young culture to make

Just as the selected images, their staging and emotional density inevitably lead us to the concepts of «point of view» or to «counterfield», we truly find ourselves at the centre of the problem of discourse and style, formulation and the implicit. In fact, we are at the very heart of film education, whether in terms of analysis or alternative propositions and creation. It is a question of educating the mind's eye but also of inciting a different (cinematographic) view of people and things.

you have to do it. If not... it is not worth going to the cinema to see films»⁴. Renoir's suggestion makes perfect sense, and film education ceases to separate the «said» from the «done», as has occurred for many years.

1.3. Making films

Creative analysis is not the only path that leads to cinematographic creation, but it does enable learning to be broken down into the acquisition of micro-competences that demand a control of narrative that is not always easy for beginners. Creative analysis can focus more easily on a single element of language or a particular technique

We can now briefly turn to production, although the remit of this article does not allow us to embrace all its numerous ramifications. We only wish to point out that for a long time cinematographic or video production was the poor relation in the film education pedagogy for young people or those in lifelong learning.

film education more coherent and attractive, in which theory and practice are finally united in a more efficient and pleasurable form.

2. Cinema, memory and heritage

In this section, we present our working hypothesis, in which we reiterate the idea of coherence referred to at the start of this article. See films, analyse films, produce films. Could we imagine the main theme of this journey to be memory? Individual and collective memory, memory nourished by images, the memory of images. A memory that is revealed through media texts, images and sometimes in film; a memory that each one could help to construct, perhaps for no other reason than to better understand who we are or the present in which we live. This stance is important, fundamental even, as it represents an individual stance, a civic stance, one that affects our future and our commitment to society. We don't believe it is fanciful to think that film education is also the guiding light with

which to explore the heritage handed down by memory.

In the past, we used film as a didactic document in courses of History, Social Sciences, etc. Today, lots of teachers use it to illustrate course content or merely as a source of information to foment a critical spirit in their students and open debate or ideological commitment. But it is important not to forget that cinema gives us memory with no scientific guarantee, and takes pleasure in dramatizing it and representing it by adding a political ideology and viewpoint imposed by the producers.

It is also important to realise that the occurrences of memory happen on many different levels. On a global level, there is conflict, war, plague, epidemics and huge migratory movements. But with the world now reduced to a village, and with limits and frontiers abolished, all occurrences, events, social situations and characters can be described in a national, regional or local context. The memory of one place becomes the memory of another place.

But which type of memory, individual or collective? Collective memory is built on activities or the experience of a group of people who remember something as members of a group. Collective memory «envelopes» individual memories but does not get mixed up with them. As Maurice Halbwachs⁵ said in 1950: «We need to differentiate between two memories, which we can call interior, or internal, and exterior, or personal and social. More precisely, this is autobiographical memory and historical memory.» In fact, countless witnesses more or less consciously add their memories to the history of their time. A conflict, a fair, the changes to their street or neighbourhood, the evolution of public transport, fashion, eating habits and forms of speech can be considered part of both individual and collective memory. This explains why so many memories emerge, grow and dominate from a simple reconstruction of the collective past. The image of the past changes constantly according to the perspective through which that past is viewed.

It is important to bear this in mind when viewing and studying works that evoke or wish to reinterpret the past in one way or another. This goes for a written text but even more so for a photograph or a film, both of which, due to their technical characteristics and meanings, bring about an amalgamation of components of memory and our own memory experienced as viewers.

Returning to film as a vector of «autobiographical» and «historical» memory, cinema has always explored the types and levels of memory, multiplying nuances

and creating infinite variety. One could list a complete typology but here is not the place. What is relevant is the film treatment of memory and the plural forms that it employs to evoke it.

Fiction now plays a predominant role, carefully and truthfully restoring the past, as if it had little scientific value, and bowing to the «official» version of history, preferring the «memory experienced individually» by basing itself on personal testimony.

In some cases fiction creates an impression of reality more real than the historical reality itself. The 1905 Revolution in Russia, as presented by Eisenstein in his (authorized) work «The Battleship Potemkin», seems more authentic than what actually happened (the Odessa staircase in the film did not exist in reality).

In other instances, cinema opted for the documentary and followed the tracks left behind by the past, in archive footage and survivors' testimony. But this also has its limits as these tracks from the past are decontextualized: at most, they can evoke, not represent. Archives (especially film archives) were mostly produced and directed by those in power, so they should be treated with caution. It is important to analyse their «statute», and deconstruct them in order to remove their myths and stereotypes. In addition, the image of the memory can take on a decorative role and as such offers no guarantee of authenticity.

First-hand accounts are also unsound as they could be taken as single reference testimony. They are of interest because they help to visualize an event, a moment in a life, an era or way of thought or dreaming. As such, they diminish or contrast the contribution of official history. A personal recollection, an anecdote or the emotional dimension can be a positive counterweight to history but they cannot substitute it. If they did so, the dubious concept of having experienced, participated or suffered would be the only requirement needed to describe the past. The memory of the survivors' would be more important than events remembered (or not), than the events retold (or ignored and forgotten). The word and its affective weight would be worth more than the reality. Neither must we forget that «the duty to memory» has taken on a particular importance and now amounts to a civic behaviour that as come to be expected. This «duty» is highly ambiguous.

Thus memory, according to circumstances, becomes a scientific obligation in which precision and rigor are the all-important essential features, or memory transforms into an element of popular culture where mediatization is all that matters. It is not easy to choose between these two extremes, and there are

also innumerable models all with their own mutations, the newly arrived docu-fiction and its evolution in television and cinema, to name but one.

Another typology also emerges, which includes «staging» the past and the mechanisms that «modulate» the entire film⁶. Just as the selected images, their staging and emotional density inevitably lead us to the concepts of «point of view» or to «counterfield», we truly find ourselves at the centre of the problem of discourse and style, formulation and the implicit. In fact, we are at the very heart of film education, whether in terms of analysis or alternative propositions and creation. It is a question of educating the mind's eye but also of inciting a different (cinematographic) view of people and things. We find ourselves before the three fundamentals of film education: seeing, analysing and making films. Here we offer some examples.

3. Film education as a meeting point

Concentration camps and genocide carry particular weight in collective memory. These are compulsory subjects for study on History and Civic Education courses. They also provide abundant material for film production that is rich and diverse, perfectly illustrating the variety of directors' viewpoints and methodologies.

We select four films (in no particular order), all available on DVD, which have been shown and debated in secondary schools. Alain Resnais's «Night and Fog» (1955), «Schindler's List» by Steven Spielberg (1994), «Shoah», by Claude Lanzmann (1988) and «S-21», «The Khmer Rouge Killing Machine», by Rithy Panh (2001) are more or less representative of the 50 or so films made on the subject. They are four clearly defined and contrasted points of view on genocide.

Resnais's film examines the past in order not to forget it, and so that the memory of an indescribable horror will be preserved, by alternating archive footage and sequences in real and contemporary colours. Spielberg's film deliberately chooses a fictional model which has certain scientific guarantees, but above all he deploys the typical super production procedures for fictional films: well-known actors, a well-worked narrative to build up suspense and empathy, script devices so that we identify with the film's protagonists, emotional impact cleverly constructed and musical and ambient effects. Spielberg uses all the dramatic effects possible even sometimes to the detriment of the story. Lanzmann, who criticised it as a «transgression», chose a totally different viewpoint in his film Shoah. It contains long interviews (virtually uninterrupted) filmed in sequenced shots, of concentration camp survivors and their tormentors. Memories rise up and invade the pre-

sent. The surprising and amazing part of these interviews is the director's constant concern with rigour and attention to detail regarding the testimonies. We are left to build our own representation of the concentration camps based on testimony, mimicry, and the suppressed emotions and shame felt by those who escaped death. «S-21» is different. It involves a geographical shift and change in time. Panh reconstructs memory by confronting those responsible for genocide and their everyday gestures under the gaze of their victims. Words and gestures are presented by using shots that are very long and repeated. This is highly original and is far removed from any conventional drama. On the one hand we have the murderers, on the other the ghosts from the past, and their behaviour which is repeated 25 years later takes on a unique evocative power, making an exceptional impact. It is the memory of the body and the voice.

We have four different methods that enable us to make a comparative analysis of four sensibilities and points of view that are in opposition but also complementary.

After identifying those viewpoints, students need to identify those techniques of sound and vision the director uses to convince the public of his viewpoint and of the importance of his method of filming and elements of cinematographic language⁷. A systematic reconstruction and critical analysis is now required. This analysis is based on observation and debate but students also need to deploy imagination and counter-proposals. How to evoke that memory as sharply as possible? How to avoid betraying «the duty to memory»? What might the impact be of these images and of this staging of the past? And most importantly, what would I have done differently and what method would I have chosen?

This is where creative analysis comes in to play. Here is where we can move on from the «talk» in the debate to «production». Students can get down to practicalities, writing, drawing, filming, staging and offering us their own interpretation, producing their own, or an alternative, point of view.

It is normal for students to choose other subjects, but what is important is the intervention model they select and the arguments put forward to explain and justify that model over others.

We have taken films that deal with the death camps as an example. But the range of methods chosen by film directors can focus on any type of individual or historical memory. We refer to film production dedicated to the Spanish Civil War, which is rich in contrast. We think of Joris Ivens's «Earth of Spain»

(1937) and the adaptation of the novel by Javier Cercas, «Soldados de Salamina», by David Trueba (2003), as well as «Sierra de Teruel» by André Maraúx (1939-45), not to mention Sam Wood's «For Whom the Bell Tolls» (1943) as not even a Hollywood production viewpoint should be ignored. There are many more examples, such as «Mourir a Madrid» by Frederic Rossif (1963), «Canciones para después de una Guerra» by Basilio Martín Patino (1971), Luis García Berlanga's «La Vaquilla» (1985), Land and Freedom by Ken Loach (1995) and Jamie Camino's «Los niños de Rusia» (2001)⁸.

But memory on a cinema screen also refers to everyday situations and a way of living or thinking, an everyday environment and trivial things. These are situations and occurrences that could stimulate students to preserve this «immaterial» heritage with a camera in hand. And not just to preserve it but also to communicate it to others, especially when the aim is to denounce an archaism, a feudal system or an injustice. Films like «Las Hurdes, Tierra sin Pan» (1932) by Luis Buñuel, or «Borinage» by Henri Storck and Joris Ivens (1935), Jean Vigo's «Sobre Niza» (1930) have aroused a similar reaction.

Works from the British «documentary» school or more modern documentaries like those by French anthropologist Jean Rouch's «Bataille sur le Grande Fleuve» (1952) and «La Chasse au Lion à L'arc» (1956) can move and awaken the emotions with different methods of transcription and transmission of reality, be it near or far in time and culture. Any familiar reality can be put on film: everyday life, a way of eating, dressing, doing the household chores, working in a field, the changes a city undergoes, the development of a technique, etc.

We pass imperceptibly from an education through

cinema to an education for cinema, from discovery to analysis and production. We put into practice systematic learning about cinema with students in which context, language and its functions, point of view, criticism and creation arising from the debate on the image, its strength, its ideological statute and its heritage value are all inseparable.

Notes and references

¹ Communiqué from the EU Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions. A European proposal for media literacy in the digital environment COM/2007/0833 final. Brussels (20-12-07).

² This concept of creative analysis was developed by Alain Bergala in his book

L'Hypothèse Cinéma, published in 2002 by *Les Cahiers du Cinéma*.

³ Ibidem.

⁴ RENOIR, J. (1979). *Entretiens et propos*. Cahiers du Cinéma. Hors-série.

⁵ HALBWACHS, M. (1950). *La mémoire collective*. Versión numérica; 32. Coll. «Les Classiques des Sciences Sociales», Universidad de Quebec, Chicoutimi.

⁶ There is a series of books by historians and film-makers on this subject, including two books by MAC FERRO, *Analyse de films, analyse de sociétés* (Hachette, 1975), and *Film et Histoire* (Editions Sociales, Paris, 1984). Also DOMINIQUE CHANCEL, *L'Europe à l'écran: le cinéma et l'enseignement de l'Histoire* (Council of Europa, 2001). In Spanish, articles published in *Comunicar*: ZUNZUNEGUI, S. (2007). Acerca del análisis fílmico: el estado de los cosas, *Comunicar*, 29; 51-28; MARZAL, J. (2007). El análisis fílmico en la era de las multipantallas. *Comunicar*, 29; 63-68, and the Imágenes de la Historia group; GORGUES-ZAMORA, R. & GOBERNA-TORRENT, J.J. (1998). El cine en la clase de historia. *Comunicar*, 11.

⁷ See Archipels. Des parcours thématiques à travers une série d'extraits cinématographiques. A collective work. Audiovisual Centre, Liège. 2007.

⁸ Mémoire du cinéma espagnol (1975-2007)», edited by Pietsie Feenstra. *CinemAction*, 130. Corlet Publications. Condé-sur-Noireau. 2009.

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Thrills in the Dark: Young People's Moving Image Cultures and Media Education

Emociones en la oscuridad: imagen y alfabetización mediática en jóvenes

ABSTRACT

This author deals with the attraction of that feeling of terror generated in the media, especially in cinema, and from the perspective of the controlled emotion behind that fear, pleasure and pain. What is the nature of the fear and pleasure the spectator feels? Why is it important for educators to take account of this connection between the viewer and the film? This subject is treated from film culture as experienced by young Britons, with an analysis of the influence of cinema on the cultural lives of young people and the lessons that can be drawn. The author takes two young girls as an example, identifying their social identity and later outlining the state of education in cinema and the media. He presents two projects developed by young Britons on Psychosis and the creation of videogames. The author concludes that the fascinating world of moving images is open to us via films and videogames, by examining ludic structures and narratives and teaching students how these are interrelated and exploring their creative processes of production.

RESUMEN

El autor de este trabajo examina la atracción hacia el sentimiento de terror en los medios de comunicación, y especialmente en el cine, desde la perspectiva de la emoción contenida que genera el terror, lo angustioso y agradable... ¿Cuál es la naturaleza del miedo y el «placer» que se experimenta?, ¿por qué es importante que los educadores tengan en cuenta esta conexión que relaciona a los espectadores con la película? En este sentido, abordar el tema desde la perspectiva de la cultura cinematográfica de los jóvenes de Reino Unido, analizando la influencia del cine en la vida cultural de los jóvenes y cuál es la lección que deben obtener los educadores. Partiendo de una ejemplificación con dos chicas, en las que analiza sus identidades sociales, más tarde pasa a bosquejar la situación general de la educación en el cine y en los medios de comunicación, presentando brevemente dos investigaciones desarrolladas con jóvenes británicos sobre «Psicosis» y sobre creación de videojuegos. Concluye este autor que podemos introducirnos en el fascinante mundo de la imagen en movimiento a través de las películas y videojuegos, examinando las estructuras lúdicas y narrativas que existen, enseñando a los alumnos de qué forma se interrelacionan y explorando sus procesos creativos de producción.

KEYWORDS / PALABRAS CLAVE

Cinema, terror, emotion, young people, social identity, videogames, creative process.
Cine, terror, emoción, jóvenes, identidad social, videojuegos, proceso creativo.

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It is night-time in a house in a small village. Two twelve-year-old girls are watching a video of *The Silence of the Lambs* (Demme, 1991). They watch in the dark; and, since the girl whose house it is has only just moved in, there are temporary curtains at the windows. One curtain is loose, and the fabric flaps eerily. As the girls thrill to the terror imaged on the screen, their fears are compounded by knocking on the windows – the boys of the village are outside, adding their mock-threats to the threatening mimicry of Buffalo Bill and Hannibal Lecter in the movie. Next evening, in the house of the other girl, they develop a reciprocal sleepover into an extension of the film's thrill. They sleep in a tent in the garden, frightening themselves deliciously with the evil spirits outside the tent, quarrelling over whether to close the opening in the canvas to keep out the spirits, or open it to let out the insects.

This instance of spectatorship, of the viewing of horror, exemplifies the classic questions perennially raised about the genre and its social uses. In particular it highlights the perplexing emotion central to the genre: the thrill of horror, the fear which is also pleasure, «the insistent operations of terror and desire» (Donald, 1992), the «distress and delight» (Buckingham, 1996) of watching horror films. Why do these two girls (why should anyone?) deliberately set out to terrify themselves? What is the nature of the fear and pleasure they experience? Why might film educators want to understand such an engagement with film?

It also exemplifies some of the dilemmas facing film and media educators. It demonstrates a love for American cinema which some film educators find problematic; and for a genre of film often considered inappropriate for young people, indeed often regulated to prohibit their access to it.

More generally, I want to consider this in the light of young people's film culture in the UK. What does this instance suggest about the place of film in the wider cultural lives of young people? How might it be located within contemporary models of media literacy? What are the lessons for media and film educators? I will begin with the case study of these two girls; then consider the wider landscape of film and media education.

1. Theories of terror

Academic commentaries on the genre invariably address the contradictory affect of fear and pleasure. Carroll (1990) points out that the genre is unusual in being defined by its emotional consequences, rather than, as is more usual, by its content: «horror» is derived from the Latin «*horrere*», to bristle, or shudder, an

etymology that at once emphasises the emotion and the physicality of its expression.

Analyses of this aspect of the genre take a number of different points of departure and theoretical frameworks. One influential strand develops the philosophical notion of the sublime, which was popular in the 18th century, following the widespread availability of Boileau's 1674 translation of the treatise on the sublime by the classical scholar Longinus. The English philosopher Edmund Burke developed an account of the sublime (Burke, 1960) which provided a theory of the conjunction of fear and wonder provoked by objects of terror and awe, both in nature and in art. Immanuel Kant wrote both an early thesis on the sublime (1960) and a more fully developed (and more often-quoted) account in *The Critique of Judgement* (1952). Kant develops a theory of how both fear and terror can be stimulated by the sublime object; but argues that, while the sublime beggars our imagination in its immensity, it confirms the superiority of our reason in our ability to conceptualise it. Kant's developing theory can be seen as an instance of the contradictions and tensions characteristic of the disjunction between the Enlightenment ideal of the rational self and the explosive forces of revolution and narratives of transgression and irrationality so typical of the Romantic movement.

Carol Clover, in her wide-ranging study of the genre, *Men, Women and Chainsaws* (1992), adopts a psychoanalytic stance to investigate how horror texts invite gendered forms of response and identification. Broadly, her thesis inverts Laura Mulvey's well-known proposal (1975) that film narrative structures its audience as male and voyeuristic/scopophilic. Clover argues that horror audiences, rather, are invited to identify with the victim, and thus are structured as female and masochistic.

David Buckingham (1996) presents a study unusual in the literature in that it concentrates on real audiences rather than text or ideal reader. His research into the television viewing of 72 children from four schools provides a series of very specific insights into the pleasure of horror. His suggestions about the nature of the fear/pleasure of horror are complex. He partly agrees with Clover's view of victim-identification, but demonstrates that in fact the pleasure derives from shifting identifications, in which the viewer slips rapidly from one point-of-view to another. But he also finds a pleasure in the critical distance young viewers can achieve, and their awareness of artifice; in an expert knowledge of the genre and its history; in forms of aesthetic judgement evident in their responses; and in the social play of viewing and of subsequent discus-

sion. He finds a kind of subversive pleasure in the monsters and the havoc they cause, and observes that the children dwell on the «gory bits», seeming much more interested in this than in the «just ending» sometimes used by moral apologists for horror. He identifies this kind of viewing with the «paratactic» reading strategies observed by Hodge and Tripp (1986), in which young people stitch together chains of images to provide subversive narratives often at odds with the ostensible structure or meaning of the text.

Finally, he also suggests that watching horror is a kind of rite of passage – that it's about learning to cope with fear, the pleasure afforded in part by the newly found power over the fear; and that these skills are socially modelled by friends and family, as well as being «taught» by the text, which contains coded instructions on how to deal with the affective charge it emits.

What concerns can we derive from these quite disparate commentaries?

One question is that of identity. Who is the subject who experiences this thrill? How the identity of the viewer might be addressed by, affected by, submitted to by the text is a question invited by a consideration of the sublime (how does the phenomenon of the sublime permit both affirmation of and challenge to the ideal rational integrity of the Enlightenment subject, and successive constructions of subjectivity up to the present day?); by psychoanalysis (what elements of the psyche are addressed by what elements of the film text?); by cultural studies (how are social and collective identities involved in the reading and social uses of horror?).

A second question (again, related) is the aesthetic question. The sublime, for instance, was originally formulated as a paradigm of aesthetic quality – for Longinus, it's a matter of how to produce great writing; Burke's examples of the sublime in art are drawn from Milton's depiction of Satan in *Paradise Lost*. But if our modern equivalent of the sublime is to be found in the horror film, beset, as Buckingham shows, by assumptions of aesthetic worthlessness, how can we read the aesthetic preferences made by its viewers – preferences dependent on the stimulation of fear? And how is pleasure related to aesthetic judgement, in societies

whose dominant groups, as Bourdieu so effectively demonstrated (1984), privilege sublimated forms of aesthetic experience which deny or repress textual pleasure?

2. Lucy and Jessica: «you have to see what happens next!»

Lucy and Jessica are talking to me about horror films. Lucy is an ardent fan – Jessica claims not to like them, though later in the interview she shows extensive knowledge of certain films. Lucy spends some time on *The Silence of the Lambs* (Demme, 1991), a film she's watched on more than one occasion. She describes the dénouement of the film, the scene in the

But if our modern equivalent of the sublime is to be found in the horror film, beset, as Buckingham shows, by assumptions of aesthetic worthlessness, how can we read the aesthetic preferences made by its viewers – preferences dependent on the stimulation of fear? And how is pleasure related to aesthetic judgement, in societies whose dominant groups, as Bourdieu so effectively demonstrated (1984), privilege sublimated forms of aesthetic experience which deny or repress textual pleasure?

house of the serial killer Buffalo Bill, where Clarice Starling (Jodie Foster) has tracked him down, only to become herself the hunted, at the mercy of his infrared night glasses: «L: No but I mean, like – I'm thirteen, and I shut my eyes, when I, when you were in his house, and the way, still now, that I watched it a year ago, and I've watched it since, but still now, you know at the end, she has the binoculars where he can see in the dark – still now, whenever it's dark, like if we're playing a game in the pitch dark, or, I always think that he's somewhere and he's got the glasses, he can see me and I, I don't know, but they, they, they're the things that seem to scare me, because if ever I'm in the dark I just think, something can see me and I can't see it».

For the most part, the viewer is not represented by the second person pronoun here, but the first person, as if the universal viewer become more intimate, Lucy herself; though she shifts between herself-as-viewer

and other-as-viewer: «when I, when you were in his house...». Her discourse suggests that the viewer is in control: all the action, at least at the beginning, is a kind of spectatorial drama, even structured around the narrative of her first viewing of the film (I watched it a year ago), subsequent viewings (and I've watched it since), and a continuous present, made up of her memories, the film-in-her-head, vividly represented by the dramatic repetitions of «still now...», evocative of the tellings of ghost stories.

Even when the monster is at his most threatening, his actions (he's somewhere and he's got the glasses, he can see me) are subordinated to the main verb in the clause, which signals Lucy as Actor, in the controlling act of spectatorial mentation: «I always think...».

At the same time, the actions of the diegesis,

They elaborate their pleasure in social play, in experimentation with identity and friendship: this kind of film appreciation is embodied, ludic, affective, sensual, humorous, rather than abstract, cognitive, serious. In these senses, it resembles the general domain of popular fandom in the media of film, television and computer games, the social practices of appropriation and transformation.

always framed by the controlling viewer, operate within their grammatically subordinated context as if within the limits of the screen, showing the monster, the represented participant in the semiotic transaction. However, the Goal of his actions, ostensibly Agent Starling, has shifted to the spectator, Lucy herself, as if she's rewritten, or refilmed, the point-of-view shots to show, not Starling, but herself. The play of pronouns, though, is wider than these structures would suggest – not only the «I» of herself as spectator, the «me» of herself as victim/heroine, the «he» of Buffalo Bill – but also the «you» of the universal viewer (or perhaps me, the interviewer/teacher); and the «she» of Agent Starling (in an odd slip which reverses the seeing-seen roles: «she has the binoculars»). Furthermore, in a pronominal extension which makes the social context of these textual transformations very clear, she refers to the «we» of herself and her friends, re-enacting the thrill of the dark: «still now, whenever it's dark, like if we're playing a game in the pitch dark, or, I always think that he's somewhere and he's got the glasses».

So, as in the account given by David Buckingham (1996) of one teenager's viewing of *The Lost Boys*, the viewer shifts rapidly between different points of view. In Lucy's account, however, these shifting points of identification move beyond the film, as the structures of the fiction are replicated in the spaces and rituals in which her own actual social identity is bound up.

But what social identities are bound up in these processes? To simplify – who, exactly, is feeling thrilled or scared, about what? and what part do they play in the production of this fear, and of the object of it?

Edmund Burke (1777) is very clear about the mixed emotions provoked by the sublime object, emotions he describes as a mixture of fear and wonder; and he remarks on the need for representational strategies of concealment: «To make anything very terrible, obscurity seems in general to be necessary. When we know the full extent of any danger, when we can accustom our eyes to it, a great deal of the apprehension vanishes. Every one will be sensible of this, who considers how greatly night adds to our dread, in all cases of danger, and how much the notions of ghosts and goblins, of which none can form clear ideas, affect minds

which give credit to the popular tales concerning such sorts of beings» (page 257).

Immanuel Kant's early notions of the sublime present a similar structure, in which the sublime landscape produces a metaphor of terrifying emptiness; but also fills the unknown space with invented objects or creatures: «Deep loneliness is sublime, but in a way that stirs terror. Hence, great far-reaching solitudes, like the colossal Komul desert in Tartary, have always given us occasion for peopling them with fearsome spirits, goblins and ghouls» (page 49).

In many ways, this simple structure of a darkness – a space which is in one sense empty, but in another replete with imagined horrors – appears to be bequeathed directly from Burke and Kant to our own time. Lucy observes the same structure in *The Silence of the Lambs*: the empty darkness of Buffalo Bill's house, replete with the threatened horror of the killer, and the partly-imagined, partly-remembered images of horror that have been briefly shown us: the bath of human skin; the killer sewing up the human skins. The «neces-

sary obscurity» remarked on by Burke seems clearly to be a pre-requisite of the effect of horror in this film. Already, though, it is equally clear that the fear caused by the darkness, the emptiness, is no less dependent on the monsters it suggests, or only partly conceals. Indeed, at the beginning of Lucy's account, she concentrates on starkly revealed images of horror rather than on concealed ones – the emphasis is on wide-eyed, shocked revelation rather than on concealment: «L: No, I – I really like the film *Silence of the Lambs* – but it just really scares me. I don't know why. Because it's not just the fact that – I mean I'm not – like *Predator* – I'm not scared of, cos I know they're not true – but – I know there are people that – you know – might do that, and – the way that you see people mur – you see them being murdered, and you see all the blood down the well, and, you know, it's just the way he treats her, and the way he sews up the skin, and things».

Here, the action of the sequence is subordinated to the action of spectation and the objects of the spectatorial experience: «all the blood down the well»; «the way he sews up the skin». These are brief images of extreme violence that represent important themes and ideas of the film, though in fact they account for an extremely small proportion of the footage. In this sense, they transcend the narrative structure, and are strung together by Lucy, in her act of reconstituting the essence of the film, to represent an important aspect of it for her: the nature of the monsters in the movie – the horrors that haunt the darkness. They function as «synchronic syntagms» (Hodge & Tripp, 1986; Hodge & Kress, 1988), powerful images which viewers might use to assert a particular version of a text. In this case, Lucy is constituting a version of the monster for two reasons: to show how really horrific he is, and how bizarrely horrible his behaviour, and so to convince us of the shocking nature of the film and account for the fear it causes; but also to make a claim for the credibility of the monster. She is making a modality judgment; and for her, *Lecter* and *Buffalo Bill* are highly credible because they could exist, at least in the appeal to social reality made by the slasher/stalker subgenre of horror that really began with *Psycho*. She compares this kind of monster to *Predator* (McTiernan, 1987) in which the monster is a kind of invisible alien, who only appears as a barely-formed ripple of light. She's making a point often made by girls – that monsters based on «real» stories of rape and murder are more frightening than fantasy monsters.

Lucy and her friends organize their play, their textual engagements, and their environment around the

mechanics of concealment and revelation: a darkness that's frightening and delightful both in itself and because of what it might conceal. She shuts her eyes as she imagines herself in *Buffalo Bill's* house. She describes the living-room where they watch the film:

– L: But it was so scary because it was Ellie – it was when Ellie slept round my house, and we were in the house on our own, and all the boys outside knew we were watching it, and we sat there in the corner, and it was just pitch dark, and it was just when she was in the well, and I was sitting there under the covers, and the boys knocked on the window.

– AB: [laughs].

– L: – and scratched –and I– my –I screamed so loudly, I just–.

– AB: Which boys?

– L: They're just some boys in the village. You know *Will Phipps*?

– AB: Mm.

– L: He was one of them. Cos he –um– and a boy called *James Gardner*.

– AB: So they were just knocking on the window to frighten you?

– L: And they –cos that window– cos we haven't been at *Swaffham Prior* that long –um– one of our windows still –just half the window– we didn't have enough material for the curtains –so half a window hasn't got curtain– if you see what I mean.

– AB: Mm.

– L: And – so we had no way of shutting it, and you just look out in the corner of your eye, and.

– AB: Were you there, *Jessica*?

– J: Mm.

And after watching the film, Lucy sleeps at *Jessica's* house the next night: «J: And then she came to my house and we slept in a tent in the garden, and she wanted the flap shut so that all the evil spirits or something couldn't get in, and I wanted it open so that the insects could get out. Then we just went back inside».

So Lucy appropriates the historic signs of the sublime, and they work for her, allowing social dramas woven of her own textual mechanics: the torn curtain of the vicarage, the village boys, *Jessica's* garden, the tent-flap. The girls recruit these fabrics, places, characters, to construct their own dynamic of concealment and revelation behind which lies the imagery of the film – this film, others they know and enjoy, and a set of cultural echoes stretching back to the Romantic sublime, through a series of transformations and distortions, seen from our historical moment, as *Jameson* suggests (1981), through a kind of x-ray, revealing the shadowy layers of accreted meaning.

If the affective charge of horror can be employed by children in their social play, at the same time we can observe the exercise by them of forms of aesthetic taste, which are of course of interest to media educators. The version of the sublime presented in Kant's *Critique of Judgement* attempts to banish what he sees as the vulgar, excessive imagery of the sublime, its panoply of ghosts, goblins, supernatural clutter, and holy bones. His pruned version, which privileges the ascetic empty landscape over replete and explicit images, is an offshoot of the form of aesthetic judgment he advocates in the *Critique*: the pure gaze critiqued by Bourdieu as the pleasure-denying stance of bourgeois ideology. By contrast, Bourdieu seeks an account of a popular aesthetic in the Bakhtin's carnival (1984), his notion of a «grotesque realism» which permits a visceral reversal of dominant aesthetic value and the refined, cerebral imagery in which it is represented.

Contemporary accounts of horror reveal the same kind of polarised approach. On the one hand, the champions of 'body-horror' as an aspect of popular culture appear, an approach typical of Cultural Studies (Jancovich, 1992). On the other hand, we can see a modern version of the 'pure gaze', in an aesthetic which praises Hitchcock for building suspense without revealing the horrific object explicitly. The same aesthetic, of course, will condemn popular body horror for tasteless explicitness, as Philip Brophy (1986: 8) condemns Cronenberg, Hooper and Landis for the excess of modern body horror: «the contemporary horror film often discards the sophistication of such a traditionally well-crafted handling of cinematic language».

It is this sophistication which Brophy describes as «the Hitchcock debt», and he constructs an evaluative opposition between what he describes as the «telling» mode of the more restrained aesthetic and the «showing» mode of body horror, which he claims is «photographic», and which he presents as aesthetically degraded.

These oppositions of academic camps suggest that the old divisions between elite and popular culture, and more specifically between 'commercial' and 'art-house' cinema are as fixed and obdurate as ever they were. However, there is evidence at the same time of the kind of unsettling of boundaries proclaimed in postmodernist thought. Carol Clover points out how the horror genre has become upwardly mobile in recent years, using, in fact, «*The Silence of the Lambs*» as an example (1992: 232). At the same time, it is clear that the conventional divisions of critical taste represented by the old academic camps would mean nothing to Lucy and Jessica, or indeed their parents:

middle-class families who both enjoy the spectacular thrill of horror films such as these, but also express a considered appreciation of them. Teachers, however, are caught between the aesthetic judgments of the critical-academic domain and those of popular audiences, and are thus obliged to negotiate somehow.

What can film and media educators learn from this account of two girls and their engagement with horror? In a recent publication using data from a current media literacy research project, I and my colleagues have shown that, while media teachers value the media cultures of their students, they may often not know very much about these cultures, may misunderstand them, or may have difficulty in making connections between such cultures and the work of the media classroom. We also argue that this may not be their fault: there are very real obstacles in the way of making such connections (Burn et al, in press).

My argument here is that, in constructing a formal curriculum for the study of film as a great contemporary art-form, we need to be aware of children's moving image culture. While we may wish to introduce them to the heritage of national film (and it is a legitimate goal to widen their experience of different genres of film), we must pay attention to the experiences of children like Lucy and Jessica, whose filmic pleasures are not untypical of children of their age across Europe. They find legitimate pleasure in the popular cinema of America; in the excessive imagery of body horror; in the forbidden fruit of film genres which national regimes of regulation may seek to deny them. They elaborate their pleasure in social play, in experimentation with identity and friendship: this kind of film appreciation is embodied, ludic, affective, sensual, humorous, rather than abstract, cognitive, serious. In these senses, it resembles the general domain of popular fandom in the media of film, television and computer games, the social practices of appropriation and transformation documented so well by Henry Jenkins (1992).

Media educators do not need to be confined by the practices of fandom, but they do need to include them and be aware of them. They have legitimate goals of developing the critical faculties of their students, of teaching them to analyse film texts, of equipping them with the skills to creatively produce their own moving image work. But unless these enterprises begin from, and constantly return to, the rich and complex popular pleasures which characterise children's film preferences, experiences, and playful transformations, the work of the classroom will become elitist, formalist exercises.

3. Moving Image education: the wider picture

If Lucy and Jessica's encounter with Hannibal Lecter point towards the need for educators to recognise children's cultural experience of film, then the full picture needs to consider how a critical approach to film is developed in the classroom, and how creative production work is encouraged. I will briefly sketch two scenarios from my own research, and from the work of practitioner colleagues in the UK, to suggest some important themes here.

3.1. Analysing Psycho

This project involves 13-year-old students analysing Hitchcock's celebrated slasher movie. In practical terms, they are provided with the film footage imported into Microsoft's free editing software, Windows Moviemaker. Because Moviemaker automatically splits long footage into brief clips, the students are faced with a screen full of small sequences (figure 1). They are then able to categorise these to explore themes, ideas (such as the fear inspired by horror films), characters, film grammar (they can sort all the close-ups, for instance), and so on. They are then asked to produce an oral presentation accompanied by a Powerpoint show featuring images, moving image sequences, sound files, script extracts and notes.

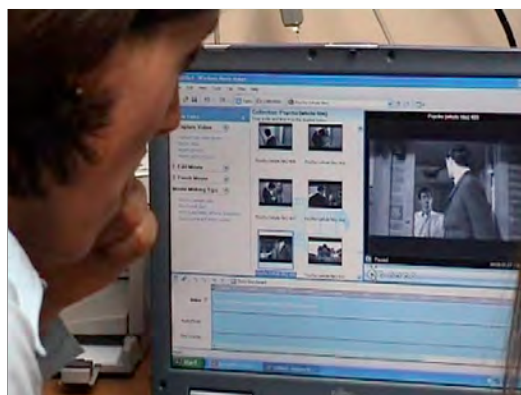


Figure 1: A student works with Windows Moviemaker to analyse sequences from *Psycho*

This may sound like a conventional formal analysis. However, because the students are asked to compare the film to recent horror films they know and enjoy, there is a link with their own film culture, and they are encouraged to use image and sound files from their own films to contextualise their account of *Psycho*. Furthermore, because they connect a formal analysis (of filming and editing structures, for example) with their own pleasure and understanding, the danger of a decontextualised formal analysis is avoided.

Finally, because the work begins from a reworking of the actual moving image text in an editing software, and continues as a form of production using image and text, the conventional divisions between analytical work and creative production often noted in media education are avoided. This is both analysis and production (a more detailed account can be found in Burn and Durran, 2007).

Of course, the use of editing software suggests a wide range of possibilities for the production of moving image texts in schools, and there has been something of an explosion of this kind of work since the introduction of free editing softwares in the first decade of the century. While on the one hand, media and film educators have exploited these technological advances to help students learn about the grammar and theory of film by making their own, on the other hand they are slowly coming to terms with the changing social and cultural landscapes of online media production. Where once students might have made trailers for movies as an exercise in film marketing and distribution, it now makes more sense to see such work in the context of the mash-up fan cultures which produce tributes, parodies, and other transformations of films for Youtube. Such contexts offer rich possibilities for film and media educators to re-connect the work of the classroom with the media cultures of their students.

3.2. Making Games

This project developed a game-authoring software, now commercially released under the name Missionmaker, for use in schools. One of the most competent producers of 3-D computer games in our project was a boy, Ogedei, who made three major games over the course of the three years of the project. His particular love was horror-themed games; his last and most complex game, made when he was 14, was called *Rebellion*. In it, the player plays the role of a rebel commando whose mission is to free his city from the control of an evil alien Overlord (figure 2). A full account can be found in Burn (2007).

What has this to do with film education? I include it for two reasons. The first is that 3-D graphic-based computer games are another form of moving image text. Whether they are played in the classroom or designed and produced, they involve narrative sequences, different shot types, character and player point-of-view, filmic temporality, sound and dialogue. The consideration of such features in the media classroom can only help students to grasp the grammar, style and meaning of the moving image, not because

computer games are the same as film, but because, while they share many of its signifying structures, they are different. An early experiment with a colleague involved asking 12 year-olds to compare a scene in the film of «Harry Potter and the Chamber of Secrets» with the same scene in the computer game version. It was vividly apparent how camera angle, time, dialogue, visual design, narrative structure, viewer/player involvement, were both related and different. It was equally apparent that any notion of literacy, and media literacy in particular, must be able to account for children's understanding of and engagement with the Harry Potter mythos across book, film and game.

The second reason I have for connecting this example of game design with film education is that games and films are increasingly closely related, adapted from each other, mutually influencing each others' themes, narratives and visual styles. To return to Oge-dei, his game was rooted in his love for horror games such as «Resident Evil and Silent Hill». He worked hard to re-create the thrill of threatening non-player characters appearing from nowhere to confront the player, accompanied by appropriate noises and warnings. He exploits, in fact, the same dialectic between the ominous empty space and the emerging monster that we observed in the Kantian sublime, and which Lucy and Jessica found so pleasurable in *The Silence of the Lambs*. But he was also keenly aware of the interplay between film and game franchises, and many of his favourite games were adaptations of films, or had been adapted into films. The lesson for the media educator, then, is that, in the exploration both of moving image culture and semiotics in the classroom,

to consider films and games alongside each other is a productive way forward.

4. Conclusion: the media educator's balancing act

We are faced, as media educators, with many conflicts. Those indicated in the case studies discussed above include the opposition between the popular commercial cinema of Hollywood and the art-house film of our European national heritages; between the analysis of film in the classroom and the creative production of the moving image; between the conventional models of film education based around the industry's processes of production, marketing and distribution and those emerging from the fluid creative practices of the participatory internet; between the apparently comfortably settled form of cinema and newer moving image media such as computer games.

My own instinct in the face of such conflicts is that we can have the best of both worlds. We can explore art-house film and the legacies of European cinema and properly appreciate our students' engagement with global popular cinema, as long as we make the cultural distinctions that beset these categories an object of enquiry with our students rather than an imposition of our own cultural preferences. We can productively confuse the analysis and production of film if we move away from conventional print-bound modes of interpretation and explore 'multimodal essays', using the very fabric of the moving image as our mode of analysis. We can occupy the intriguing world between the moving image forms of film and game, moving between narrative and ludic structures, learning with our students how these interrelate. We

can embark, with our students, on an exploration of the creative processes of moving image production as fan art, Youtube parody, even machinima produced in virtual worlds, in ways which retain an awareness of the century-old traditions of filmic language, reconstituted in the new spaces of online culture.

In this way, we can get the best out of the restless neophilia of the new media age, without sacrificing the cultural history of the moving image which is a vital part of the artistic legacy of ourselves and our students. To return finally to the example of horror, we can find a continuity between the Gothic and Romantic sublime which formed part of the irrational underbelly of Enlightenment Europe and the contempo-

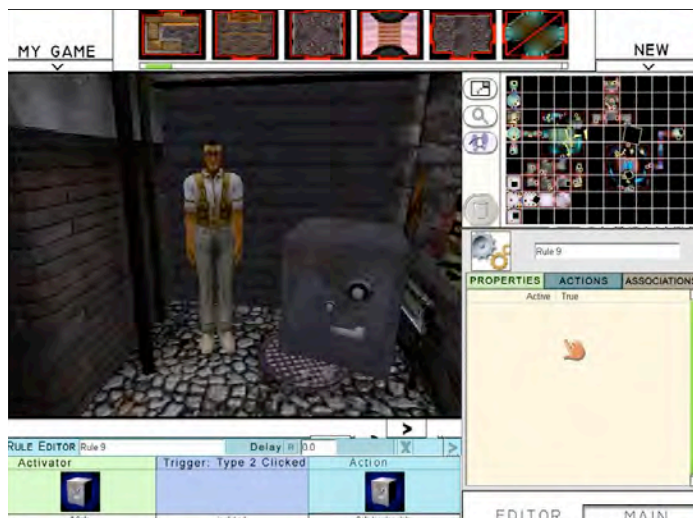


Figure 2: A screen grab from Oge-dei's computer game, *Rebellion*, showing a rebel commando the player meets at the beginning.

rary images of pleasurable horror which migrate from film to game and back again. We can follow these through the social anxieties, affective thrills and playful creativity of our students, making these the point of departure for the critical and creative work of the media classroom.

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Understanding Cinema: the Avant-gardes and the Construction of Film Discourse

Comprender el cine: las vanguardias y la construcción del texto fílmico

ABSTRACT

This essay highlights the role of historical avant-gardes in shaping film discourse. This role was vital for the recognition of cinema as an art form, as well as for the constitution of a visual and textual discourse that came to be reflected in the Institutional Mode of Representation – Hollywood film from the 1920^s to the 1940^s. To realize the importance of artistic movements in the creation of new paradigms for art at large, it is necessary to understand their principles and the context in which a new way of looking and reflecting on the world came about. The promotion of authentic and efficient film literacy requires focusing on the era in which cinema began. Only by examining the 19th century more deeply can we perceive what lies beyond that invention of the Lumière brothers. The essay shows that cinema was not only inscribed in the times from which it emerged but that it also launched a new paradigm that the arts of the 20th century were yet to discover.

RESUMEN

A través de este ensayo se pretende resaltar el papel que las vanguardias históricas han desempeñado en la construcción del discurso cinematográfico. Dicho papel es fundamental para el reconocimiento del cine como arte y para la constitución de un discurso visual y textual que se va a reflejar en el cine del denominado «Modo de representación institucional»: el cine hollywoodiense que va de las décadas de los años veinte a los cuarenta. Para comprender el papel de los movimientos artísticos que crearon nuevos paradigmas para el arte en general, es necesario conocer sus principios y el contexto del nacimiento de la nueva forma de ver y de representar/reflejar el mundo. La promoción de una auténtica «alfabetización fílmica» requiere centrarse en el nacimiento del cine y de su entorno, porque sólo a través de una mirada más profunda en el siglo XIX, es posible leer todo que está más allá de la creación de los hermanos Lumière. En suma, en este trabajo se pretende destacar que el cine no sólo se inscribe en su propio tiempo, sino que al mismo tiempo está lanzando un nuevo paradigma, aun por descubrir, para todas las artes en el siglo XX.

KEYWORDS / PALABRAS CLAVE

Cinema, surrealism, historical avant-gardes, formalism, film literacy, technology, film discourse.
Cine, surrealismo, vanguardias históricas, formalismo, alfabetización fílmica, tecnología, texto fílmico.

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Translation: Noel Byde

1. Introduction: cinema and the invention of modern life

The promotion of authentic efficient media literacy¹ firstly requires an analysis of the context into which cinema was born. The Arts are perfectly integrated into the enveloping universe that produces, distributes and embraces them. And so it is essential to immerse ourselves in the late 19th and early 20th century to understand the underlying logic from which emerged the Lumière brothers invention of film in 1895 and the path taken up to that year when the history of cinema officially begins.

To inscribe cinema within the context of its origin requires us to know the building blocks of the new century born under the aegis of technology. At the end of the 19th century Baudelaire², identified the emergence of another object, a man who wanders about flanked by mirrors, surrounded by images: the man in the crowd³, anonymous, without purpose or direction; a man who is fearful and trapped inside a space that transforms before his astonished gaze. In short, a new man in need of a new form of expression.

Before cinema, there was a worldwide desire to transform life into a show, entertainment, a sight for the eyes. And all eyes were on Paris, then the centre of the Western world. The *Guía Casell* of 1884 described Paris as a city that always had «something on show». Vanessa R. Shwartz, in an essay on the filmgoer before film existed, says that «real life was experienced like a show whereas the show seemed increasingly like real life» (Charney & Shwartz, 2001). So life as spectacle for the cinema was the perfect response to a hedonist, bourgeois desire that was evident in all the art of the late 19th century.

Cinema is the son of bourgeois culture that tends towards Realism and originates as an art that embraces the question of technology, production and mass distribution⁴. It is, therefore, the son of the metropolises that began to expand throughout the Old and New World. The end of the 19th century finally came with the overthrow of the culture of the Ancien Régime. New answers were needed for the new man that appeared, for the cities that were reconfigured, for a volatile and ephemeral taste that marked the rhythm of mass production, for a new man foreseen by Edgar Allan Poe in his story and faithfully maintained by Baudelaire.

Literature and theatre were predominant at the passing of the 19th to the 20th century. If anybody wanted to express himself in narrative or drama, he would do so through these two discourses. But cinema gradually took over, perhaps because it was more

appropriate for the new reality, the new man, and the new century.

In order to understand the relationship that cinema established with the other arts, it is necessary to examine the century that produced it. There are a number of essays on how Western pre-cinematographic society lived Modernity (in Baudelaire's meaning of the word), an existence that paved the way for the arrival of cinema. These authors show how cinema was an invention that was merely the materialization of an idea already taking shape in the thought and behaviour of the common man of the mid-19th century.

2. Cinema as a mirror

Early films were essentially documentaries. For the early creators of cinema this was a machine that had no other future than for the scientific use to which it could be put. Watching those films made before the start of the 20th century is to enter a repository of images that reflect the words of Baudelaire and other authors who were able to articulate the times they lived in. As a direct descendant of photography, the new medium of expression effortlessly supports the frame of reality. Besides the possibility of capturing the world as it was, this new medium also gives that world movement. Cinema was photography made in that instant, adding connectivity that up to then had been sought in the world of images but which had never been found. Not even the Renaissance at its peak of representative perfection contributed frames of the world, signs of a reality that stuck as if glued to the lens of the camera.

Reality penetrated the body of artistic creation: photography and cinema, even in their most radical manifestations⁵, provide a frame of captured light and reality. Their ability to capture the world apparently separated both cinema and photography from ART.

Yuri Lotman (1979) stated that the ability of cinema to mimic reality has prevented it becoming an instrument of cognition, and not only as a mirror of the world around it. Meanwhile, the poetry of the new medium was soon apparent, and cinema was freed of technical automatism, which led the avant-garde to acknowledge it as the Seventh Art.

3. Cinema and the avant-gardes

The relationship between cinema and the art of the time is best described by the link between film and the so-called Historical Avant-gardes; above all because the avant-gardes enabled cinema to be classified as Art. The role of the avant-gardes in the creation of cinematographic language is essential for understand-

ding the holistic thought that underlay the general ideology of the artists at the start of the 20th century.

Cinema arrives when the avant-gardes, in their iconoclastic desperation, were looking for different media to express the new world that emerged at the start of the 20th century. The old forms of representation, the old sensibility, were being questioned. The First World War brought in its wake the irrepressible desire to show the horror of an era that had begun so brutally.

More than a contemporary of the avant-gardes of the start of the 20th century, cinema actively participates in the process of creating a form to present the world⁶. This new medium enables the notion of space and time and the man-machine relationship to take on new meanings. Machines fascinated the young artists of the time. If Expressionists saw technology was the evil to be combated, for others, like the Futurists, it expressed the innovative potential of creation that should be incorporated into art. According to Umberto Apollonio, when Marinetti says that «a roaring motor car is more beautiful than the Victoria of Samothrace», he is reflecting on the need for a complete change in the statutes of contemporary art. Art could no longer be confined to museums and academies: «it is widely admitted that schools of all kinds are in need of substantial change, and that art should not be created to sit in museums, in shrine full of dead heroes, but exist for the people» (Apollonio, 1973: 10).

It is important to understand that the avant-gardes' relationship with cinema benefitted both. We need to know what the avant-gardes did for cinema and what cinema gave the avant-gardes in return. Many avant-garde principles are explained through this medium, whose technology succeeded in pushing forward the decomposition and the reconstitution of the look proposed by the Cubists, Dadaists and Futurists⁷. The Manifesto of Futurist Cinema published in 1916 revealed the movement's fascination this new machine. The Futurists was enchanted by cinema, «born only a few years ago (...), lacking a past and free from traditions», as it could become the ideal instrument for new

art, among other things because of its «poly-expressiveness towards which all the most modern artistic researches are moving» (Apollonio, 1973: 207).

The new look that cinema inaugurated also offered the idea of continuity and movement, of time recomposed and montage. The birth of cinema revised the history of art reconstructing it from a new standpoint⁸.

4. From theory to praxis

Sadoul's *Histoire du cinéma mondiale* states that the relationship between cinema and the avant-gardes began when a specific cinema public was constituted. Film clubs were formed, and cinema ceased to be a mere fairground attraction. For Sadoul, 1921 is the

Cinema is the son of bourgeois culture that tends towards Realism and originates as an art that embraces the question of technology, production and mass distribution⁴. It is, therefore, the son of the metropolises that began to expand throughout the Old and New World. The end of the 19th century finally came with the overthrow of the culture of the Ancien Régime. New answers were needed for the new man that appeared, for the cities that were reconfigured, for a volatile and ephemeral taste that marked the rhythm of mass production, for a new man foreseen by Edgar Allan Poe in his story and faithfully maintained by Baudelaire.

beginning of avant-garde involvement in cinema, but he ignored Paul Wegener's first version of *Der Golem* in 1915, considered to be one of the first Expressionist films. Sadoul's omission is probably due to the fact that he believed Wegener's film belonged to the history of conventional rather than experimental cinema as made by the avant-gardes.

Sadoul declared that the Dadaist filmmakers were pioneers. Their films were almost a new form of painting: artist like Viking Eggeling, Hans Richter or Walter Ruttmann pushed back the frontiers of art, using cinema only as a support. For the Dadaist movement, «Le cinéma détient la capacité d'unir en une forme exemplaire et indéfiniment répétable dans la succession temporelle, l'image, la musique et le discours (Sers, 1997: 43). For these artists, cinema was a fascinating

support that was more complete than painting, as it offered the possibility of movement.

In Marcel Duchamp's *Nude descending a staircase*, a work that tries to embody the simultaneity of gestures, we can see where his investigation of plastic arts is leading: to break through the static state of the picture. The expression moving pictures was never so apt: what the Dadaists were looking for, rather than making films, was the physical possibility of applying movement to their pictures using the technique to show its own process, which formed part of the creation.

Despite some points in common, Dadaist films differed substantially from Surrealist cinema. For example, if we take the use of randomness as a motive to help link images together, which is present in both

through Surrealism and Dadaism (and the French avant-garde as a whole at the start of the 20th century): the desire to show the invisible through cinema. Hans Richter comments «J'ai toujours été particulièrement fasciné par les possibilités qu'a le film de rendre l'invisible visible: le fonctionnement du subconscient invisible, qu'aucun autre art ne peut exprimer aussi complètement et aussi efficacement que le film» (Sers, 1997: 7).

5. Surrealist poetry

The first Surrealist film was *La Coquille et le Clergyman*, directed by Germaine Dulac and scripted by Antonin Artaud, but the film that best represents the movement is *Un Chien Andalou*, by Luis Buñuel and Salvador Dalí. In 1965, the 40th anniversary of Surrealism (1924-1964) was celebrated with a series of exhibitions and debates, and the *Etudes Cinématographiques* film journal published two volumes on the movement, with specific reference to its relationship with cinema. The aim was not only to clarify the concept of Surrealist cinema but also to what extent this cinema was Surrealist. In general, when we talk of cinema and the avant-gardes, with their theories and manifestos, there is little mention of a Surrealist theory of cinema or even of a specific movement

Although cinema can reproduce the structure of dreams by means of circularity similar to that in condensations and displacements, Surrealist production in this field is scarce. That is not to say that Surrealist thought and filmmaking have not influenced the history of cinema or certain directors. To distort the world and make it appear strange in order to know it – Surrealism, like the art of its time, proposed a new aesthetic capable of taking the beauty out of the absurd and setting up a diversion in order for reality to emerge.

movements, we discover that: «La volonté d'éliminer la dépendance causale conduit Dada à la rencontre du hasard, causalité dont on ne peut contrôler les enchaînements» (Sers, 1997: 12). Both movements used randomness, as Sers mentions, but it didn't mean the same for Dadaists and Surrealists. While the former emphasised the exploration of the image for its own sake, discovering the new content that the image revealed, the latter looked for the image but for discursive postulates⁹ as well.

According to Sers, the abstract and experimental cinema in Dadaism constitutes the possibility of a discursive language, «d'un ordre de l'image nanti de son autonomie et de sa spécificité dans la marche vers la connaissance» (1997: 6). The Surrealists rejected abstract cinema, perhaps because their own films were based on text and not on image (with the exception of Man Ray). For Antonin Artaud, pure cinema was an error. Nevertheless, there was a current running

that grouped together film-makers and theorists of cinema and Surrealism. But the relationship between them is undeniable, as is how they interpenetrated, albeit in different ways. «S'interroger sur les relations qu'entretiennent et qu'entretennent encore le Cinéma et le Surréalisme, c'est considérer en fait la persistance ou le déclin de cette aventure étonnante que constitue le Surréalisme tout entier»¹⁰.

Philippe Soupault, in a masterly interview with Jean-Marie Mabire in the same issue of *Etudes cinématographiques*, stated: «Le cinéma a été pour nous une immense découverte, au moment où nous élaborions le surréalisme. (...) Nous considérons alors le film comme un merveilleux mode d'expression du rêve» (1965: 29-33). Cinema embodies André Breton's dream: the fragmentation of time thanks to its ability to present the past, present and future at the same time. Time¹¹ in cinema was perfect for those who wanted to bring the structure of dreams to the surface.

6. An original sin

«Les surréalistes s'enthousiasment pour le cinéma qui fait apparaître «les ombres des grandes réalités» (Lièvre-Crosson, 1995: 55). The oneiric nature of film, with the image appearing from, and in, the shadows, opened the way for Surrealist cinema. They tried to recreate poetry on screen with words and objects from the world of painting. However, this begs the question: how was it possible to remain faithful to the movement's principle of automatic creation in a medium like cinema? The best way to resolve this question is to analyze the films of Buñuel. If the Surrealists supported spontaneous creation by means of the movement's various techniques (automatic writing), how can there be Surrealist cinema if this degree of spontaneity is not possible when making a film¹²? If Man Ray, according to M. Beaujour, follows the automatist maxim, then Buñuel is closer to Surrealist painters like Magritte, who «pêche par son abandon théorique de l'automatisme» (1965: 61). Both Buñuel and Magritte rebel against a Surrealist tenet. One could ask if pure automatic writing ever existed in Surrealist art. Even Breton himself acknowledged the difficulty of reaching those higher planes that the Surrealists yearned for. True automatic writing (or art in general terms) was a utopia. With the look of temporal distance, Breton makes some playful reflections that corroborate the impossibility of allowing oneself to be totally dominated by automatism in the act of creation. He also recognizes that even those who use automatic writing in poetry composition later pick out the fragments they consider to be good literature.

In 1924, Max Morise published his chronicle *Les beaux arts, n° 1 de La révolution surréaliste*, in which he stated that «la succession des images, la fuite des idées sont une condition fondamentale de toute manifestation surréaliste». For Morise, Surrealist ideas of plastic art were evident in that movement's literature, painting or photography. However, the possibility offered by cinema of producing a succession of images as well as a simultaneity greater than that provided by other arts like painting and sculpture «ouvre une voie vers la solution de ce problème». Besides, cinema, which is art that occurs in time, is very close to the Surrealist desire to embody an image that starts in an instant and comes and goes tracing a curve comparable «à la courbe de la pensée». Therefore, if for the Surrealists the possibility of recovering the flow of thought, or the current of the unconscious and allowing it to sprout in its own temporal extension is an essential component of their art, cinema appears as the technique to allow this art to be created.

Although cinema can reproduce the structure of dreams by means of circularity similar to that in condensations and displacements, Surrealist production in this field is scarce. That is not to say that Surrealist thought and filmmaking have not influenced the history of cinema or certain directors.

To distort the world and make it appear strange in order to know it – Surrealism, like the art of its time, proposed a new aesthetic capable of taking the beauty out of the absurd and setting up a diversion in order for reality to emerge. Breton opened his first Surrealist Manifesto by stating: «Tant va la croyance à la vie, à ce que la vie a du plus précaire, la vie réelle s'entend, qu'à la fin cette croyance se perd». Perhaps the Surrealist proposal was this: to reaffirm the belief in life, a proposal that was present, directly or indirectly, in the work of various film directors, and which was evident in many of Breton's early texts, even before the movement was officially inaugurated in 1924.

7. A Surrealist cinema

It is important to understand that the Surrealist proposal was to deconstruct the narrative logic (on a syntactic and semantic level), which explains their interest in authors like Mallarmé, Rimbaud and Isidore Ducasse. It also explains the attraction of cinema, which breaks the rules of writing and constructs a narrative form built entirely on images through montage and its various technical possibilities. But this rupture did not mean a break with reality, for the Surrealists were seeking the true wonder of life and, according to Robert Bréchon, for the Surrealists this was to be found in a presence that was both desired and foretold, as opposed to the mysterious which was always absent.

Bréchon says that Surrealist poetic language has no discursive logic in the linkage of ideas. It appears as «une construction où on n'emploierait ni joints ni ciment» (1971: 176).

The meaning and syntax are often discordant, which causes the discourse to break down, accentuated by the highly particular use of punctuation to the point where some authors simply dispense with it all together. For Bréchon, to do without punctuation, a process he believes was started by Apollinaire and Cendrars and became widespread throughout Surrealism, is a device to «rétablir la continuité de la parole poétique». Surrealist writing is the continuous movement of the word (absence of punctuation) and the discontinuity of images.

Comparing the poetry of Breton and Soupault to the films of Buñuel, for example, we perceive the

intrinsic logic in the construction of Surrealist writing, either through images or text, just as we understand their principle of montage, which differed greatly from that of the Russian Formalists and which also went on to influence the entire history of cinema.

8. Montage according to Sergei Eisenstein

After 1917, the avant-gardes placed the new medium at the forefront of their experiments and used it as an instrument of struggle and education of consciences. In general, the films they made were not popular, and were unsatisfactory in the eyes of Communist parties, which wanted something more efficient propaganda-wise. Nevertheless, their films and theories would be fundamental in the history of art and cinema of the 20th century.

One of the basic principles of the Russian Formalists was «to make the object strange». The idea of strangeness initially proposed by Viktor Sklovskii demanded that the object be taken out of its usual setting to take on a different meaning. Our vision of objects is automatic. It is as if we no longer see them. When we see them outside their everyday context, we see them but we also understand and recognize the world around us.

For Dudley Andrew, rather than being a «philosophy applied to all artistic styles», Formalism showed «a tendency to favour a particular style of art» (1989: 93). However, the importance of Russian Formalism is indisputable, not only as a theory but also in its films, which are frames in the history of cinema. Although they do not constitute a theoretically organic corpus, one principle was always present in Formalist work: to break away from the automatism inherent in the vision of daily life. Formalism produced individuals whose work was internationally recognized, but it was also a true example of an avant-garde working as a group: the FEKS (Factory of the Eccentric Actor). Grouped around Kozintsev and Trauberg, its manifestos of Eccentrism were inspired by Marinetti (some of whose ideas were adopted but later rejected).

Nevertheless, there was one Russian Formalist who stood out: Eisenstein, not only as theorist but also as director of some of the most important works in cinema history. According to Sklovskii, «it is easy to recognize Eisenstein's genius because individual genius is inoffensive (...) but it is difficult to acknowledge the genius of a entire epoch» (1971: 138). Eisenstein belonged to a great period in the history of 20th century art and his genius is unquestionable: his conceptions on montage revolutionized cinema.

In 1923, Eisenstein wrote his first essay in which

he explained his ideas on montage, specifically proletarian theatre and the development of the concept of the spectacle. For Eisenstein, the effect of the spectacle must be measured in experimental terms and calculated materially. Evidently, it would be impossible to use the same terminology in Surrealism. His proposal had nothing to do with the Surrealists or Dadaists because his aim was to achieve a specific final thematic effect which, for the Surrealists, was almost always unpredictable¹³.

9. Conclusion

«Le plaisir du jeu» is what gives life to avant-garde cinema. The agonizing elements in Buñuel's work, for example, remind us that the fundamental rule of the game of cinema is ambiguity and surrender to the abyss. According to Benjamin Péret, cinema is increasingly removed from what the avant-gardes wanted to see on screen. Of the poetry seen in some films there only remains a shadow of a desire that was never fully fulfilled¹⁴. The Surrealists' disappointment with cinema was extended to the general frustration of all those who believed film was a medium for revealing the true wonder of life and broadening people's ability to see the world through new eyes.

Perhaps the avant-garde movements themselves were responsible for cinema not fully developing as an art form. In the 1920s, Desnos criticized avant-garde pretension in relation to cinema. He said there was «un mode erroné de penser dû à la persistante influence d'Oscar Wilde et des esthètes de 1890, influence à laquelle nous devons entre autres les manifestations de M. Jean Cocteau, a créé dans le cinéma une néfaste confusion» (1929: 385-7). For Desnos, avant-garde cinema, which arose from a mysticism of the expression, led to film that lacked human emotion and was known for the speed at which its productions became obsolete. As if this weren't enough, all film ran the risk of being influenced by a pernicious aestheticism, which it was necessary to combat.

The artificiality that impregnated a certain French avant-garde was full of formulas that ended up imitating previous works, such as films by Sauvage and Cavalcanti. Few films lived up to what Desnos called «les vrais films révolutionnaires»¹⁵.

The avant-gardes may have failed in their attempt to transform cinema into an artistic revolutionary form, but their work has not all been in vain. Man Ray (quoted by Buñuel¹⁶) said: «in all films, good or bad, beyond and in spite of the intentions of the director, cinematographic poetry fights to break through and be seen» (Xavier, 1983: 335). The poetry struggles to rise

up to the surface... what the film director can do is present it. And its revelation will only be complete if the spectator is totally complicit with the film narrative, a complicity that can only occur when the spectator understands the meanderings of the construction of a discourse that is complex and hybrid but not inscrutable.

Notes

¹ In «El aprendizaje del cine», Adolfo Bellido López (1998: 13-20) writes about the apparent ease with which we receive film images, as if it were unnecessary to learn how to interpret them better. According to Bellido, if the reflection on the type of image before us is inadequate, it is unlikely that we learn anything from it.

² Baudelaire captures and defines the spirit of the age in «El pintor de la vida moderna», in which he discusses the work of the 19th century designer, water colour painter and engraver Constantin Guys, famous for his portrayal of the dandies and courtesans of the time. Defining beauty as «consisting of an eternal, variable element whose quantity is very difficult to determine, and of an element that is relative, circumstantial which, if we so wish, will be in turn the era, the fashion, the morality, the passion or some combination of these». Baudelaire reveals the transitory nature expressed by the sentiment of modernity. The mannerist painter of customs, like modern man, is an observer, a «flâneur» (1996: 10).

³ In the same article by Baudelaire (originally included in the *L'art romantique* volume, a collection of articles about art criticism published posthumously in 1869), we find references to the tale by Edgar A. Poe: «Do you remember a picture (it really is a picture) described by the most important author of the time called «L'Homme des Foules» (The Man in the Crowd)? From the window of a café, a convalescent avidly observes the passing crowd, mentally immersing himself in all the thoughts that dance around him. Recently recovered from a serious illness, he delights in the little signs and comings and goings of life; just as he had been about to give up everything, he now absorbs and ardently desires to recall everything» (1996: 17). The man ends up merging with the crowd, going in search of an anonymous face that made a striking impression on him, surrendering to fascination for the unknown.

⁴ Santos Zunzunegui discusses this question in his article «Acerca del análisis fílmico: el estado de las cosas» (2007: 51-58).

⁵ Even in pure cinema experiments, in which Brakhage, Kubelka and others abandoned narrative and representation to work only with cinema materiality, they could not escape the reality of light when making their films.

⁶ Walter Benjamin, speaking of the spectator's relationship with cinema, describes the nature of a medium which, as opposed to the contemplative arts like painting, does not allow you to stand before it following the free flow of the thoughts because «you simply cannot do this when you watch a film. As soon as your sight registers an image, it has already changed. You cannot detain it». Our perception

is produced by the collision caused by the speed of the images as they pass before our eyes. In a note, Benjamin comments on this statute of the «collision» which, in a way, answers a contemporary need: «Cinema is the art form that matches contemporary life that is more and more dangerous. The need to subject oneself to the effects of the collision is people's adaptation to the dangers that threaten them. Cinema corresponds to the profound changes in the apparatus of perception similar to those faced by any passerby in his private life as he moves through the metropolis, or from a historical perspective, like those experienced by any citizen today» (1992: 107).

⁷ «Just as in the case of Dadaism, cinema can help us understand Cubism and Futurism. They both started off as art's inadequate attempt at breaking through to reality by using tools. As opposed to cinema, these two movements' attempt at the artistic representation of reality was a kind of alliance between that representation and tools. This would explain the notable presence in Cubism of the presentiment of the construction of the visual tool that was to be cinema and the premonition of the effects this tool would have,

Early films were essentially documentaries. For the early creators of cinema this was a machine that had no other future than for the scientific use to which it could be put. Watching those films made before the start of the 20th century is to enter a repository of images that reflect the words of Baudelaire and other authors who were able to articulate the times they lived in. As a direct descendant of photography, the new medium of expression effortlessly supports the frame of reality.

which cinema was to confirm with the rapid development of film-making» (Benjamin, 1992: 108).

⁸ «In his essay 'Sobre el punto de vista en las artes' en 'La deshumanización del arte' y otros ensayos de estética. Ortega y Gasset wrote: «History, when it is what it must be, is a production of films. It does not just install itself in each date and view the moral landscape from which it is seen; instead, that series of static images, each one enclosed within itself, is substituted by the image of a movement». He continually criticises the fact that historical events are crystallized, fragmented and deposited in a refrigerator (the museum), finally becoming cadavers. To exhume the dead body «only requires the pictures to be hung in a particular order and for the look to pass over them rapidly, or if not the look, meditation. Then it would be clear that the movement of painting, from Giotto to the present day, is a simple, unique gesture with its own start and end» (1976: 159).

⁹ Cf. Philippe Sers: «Toutefois, le dadaïsme aura la prudence (étrangère au surréalisme), de ne pas s'engager plus avant dans la formulation ou l'explicitation de cette loi de chance, mais de concentrer sur sa mise en pratique en vue de la découverte des nouveaux contenus. Cela permet de comprendre que l'étude de l'image dadaïste puisse mettre à jour des richesses inattendues dans la voie de l'établissement d'un ordre de l'image exploré en tant que tel, et non en

vertu de postulats discursifs» (1997: 12).

¹⁰ Cf. Georges-Albert Astre, in the preface to the first volume of «Études Cinématographiques» dedicated to Surrealism. For Astre, the importance of Surrealism in our times is undeniable because Surrealism «n'a jamais cessé de vivre», its attitude of continually exploring the limits and above all its exploration «de tous émerveillements et tentative pour rendre possible tout le soi-disant impossible». Astre believes that the movement succeeded in bringing us closer to a richer, more complex and fascinating reality. From the start Breton noted «cette magie exceptionnelle des dépaysements filmiques»; the Surrealist act with regard to cinema is more than an act of construction of the film; it is a renewed act of reception. «Inutile de dissimuler: l'intérêt de la relation Cinéma-Surréalisme est ailleurs» (3-5). Like Breton, the end of the first Surrealist Manifesto proclaims: «C'est vivre et cesser de vivre qui sont des solutions imaginaires. L'existence est ailleurs». Therefore, what interests us is what is all around us.

¹¹ Jean Epstein was absorbed by the question of time in cinema. He believed that the concept of «photogénie», as developed by Loius Delluc, needed to be studied in depth, since «L'aspect photogénique d'un objet est une résultante de ses variations dans l'espace-temps» (Magny, 1982: 5). Epstein examined the processes related to time and its duration: «ralenti, accéléré, inversion de la chronologie, etc. C'est-à-dire à tout ce qui permet d'explorer dans la réalité des aspects invisibles à l'œil nu, et que le cinéma est seul à permettre de découvrir» (Ibidem). In his «El cine y las letras modernas», Epstein writes about the relationship between cinema and modern art from the premise of the time and speed that cinema and modern art use to work the images they create. Time in film was also fundamental for the Surrealists, mainly for the possibility cinema provided for manipulating it.

¹² Michel Beaujour, in his essay «Surréalisme ou cinéma?» (Études Cinématographiques, 38-39) writes: «Le cinéma, par essence, n'est pas un art de spontanéité et d'improvisation (...). L'homme à caméra est condamné à ne pouvoir se passer du monde sensible, médiatisé par une machine et par une organisation sociale assez complexe». What he questions is the extent to which automatism exists in Surrealist painting. Breton recognizes a type of para-Surrealism in the more elaborate works of Miró or Dalí, far removed from the «frottages» of Max Ernst, for their refusal to accept a purely irrational form of creation.

¹³ According to Alejandro Montiel, when Eisenstein states that the objective of the montage of spectacles is to reach a specific final thematic effect, he lends his theory a harmonic key, «apparently only similar to the automatic writing of the Surrealists or to the Dadaist claim to the providence of randomness, and other avant-garde movements, because although these aesthetic impacts provoke strangeness (enabling the spectator's critical distance and reflection, which Bertold Brecht was seeking to achieve around that time) and can also be free of narrative linearity (as in the famous scene in «The Strike», in which images of Zarist repression alternate with the butchering of cattle at a slaughterhouse), it must always be subordinate to the tyranny of the subject or, in his own words, must be aimed at «a specific final thematic effect» (1992: 46).

¹⁴ For Dalí, «Contrary to public opinion, cinema is an infinitely poorer and more limited medium of expression for the real functioning of thought than writing, painting, sculpture and architecture» (1978: 21).

¹⁵ Desnos believed that nothing was more revolutionary than sincerity, so, «Et c'est franchise qui nous permet aujourd'hui de placer sur le même plan les vrais films révolutionnaires: 'Le Potemkine', 'La Ruée vers l'or', 'La Symphonie nuptiale' et 'Un Chien andalou', tan-

dis que nous confondons dans les mêmes ténèbres 'La Chute de la maison Usher' où se révéla le manque d'imagination ou plutôt l'imagination paralysée d'Epstein, l'Inhumaine, Panam n'est pas Paris» (1929: 385-7).

¹⁶ These words, apart from their importance for the ideas they contain, are also interesting from another aspect. Buñuel gave a speech at a conference in 1958 that was later published in the journal «Universidad de México», XIII, December 4, 1958, in which he quoted Man Ray, who fits perfectly into Buñuel's argument: the possibility of a poetic cinema and a struggle against the more radical Neo-Realists. In 1965, in the previously mentioned special editions of «Études cinématographiques» dedicated to the Surrealists, we find the same phrase in a testament by Georges Franju, but attributed to Buñuel: «Buñuel a dit un jour: «Dans tous les films, bons ou mauvais, au-delà et malgré les intentions des réalisateurs, la poésie cinématographique lutte pour venir à la surface et se manifester» (1965: 160).

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Educational Systems in the Heterodox History of European Cinema

Los sistemas educativos en la memoria heterodoxa del cine europeo

ABSTRACT

This article analyses the portrayal of education in European cinema from the perspective of their systems of education and the behaviour of teachers and pupils in the classroom. Since its very beginnings, cinema has played a significant role in forming the collective European memory, and has cast a critical eye over pedagogy and didactics, especially with regard to young outcasts. The article reviews a number of films whose subject is education, the classroom and the role of parents and teachers in educating children. Education and children is a recurrent theme in European cinema, which examines its subject from a critical viewpoint that is sometimes satirical and occasionally savage. The exclusion, marginalization, neglect and manipulation of children and adolescents, and the abuse and merciless severity of certain educational systems are all part of the collective European memory thanks to the condemnation of some of the best films ever made in the continent. They ask pointed questions about educational systems, the behaviour of teachers and inadequate didactics, as well as tackling the conflicts in a multiethnic society.

RESUMEN

Analizar el cine europeo desde una perspectiva educativa y en cuanto a sus sistemas educativos y la vida en las aulas de profesores y alumnos, es el objeto de este trabajo. El cinematógrafo, desde sus comienzos, ha tenido una gran influencia en el establecimiento de la memoria colectiva europea, en especial, en la visión crítica que aporta al mundo de la pedagogía y la didáctica, que ha tratado casi desde sus inicios, en particular hacia los menores y adolescentes marginados. Se citan brevemente y se presentan una serie de films que tienen que ver con la educación, las aulas, el rol de maestros, profesores, padres y educadores en relación con los niños... temas que han sido recurrentes en el cine europeo, expuesto en su mayor parte de forma crítica, y en ocasiones, de manera satírica o con excepcional dureza. La exclusión, la marginalidad y el abandono, la manipulación de niños y adolescentes, los malos tratos y la dureza despiadada de algunos sistemas educativos... forman parte de la memoria colectiva de Europa, con la ayuda de algunas denuncias del mejor cine que se han realizado en el Continente. Se plantean así agudos interrogantes sobre la educación, los sistemas educativos, los comportamientos de maestros y profesores y la escasez de didácticas adecuadas, así como los conflictos en una sociedad multiétnica.

KEYWORDS / PALABRAS CLAVE

Cinema, memory, history, Europe, school, education, marginalization, didactics.
Cine, memoria, historia, Europa, escuela, educación, marginación, didáctica.

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«Cinema neither replaces History as a discipline nor complements it. Cinema is adjacent to History, just like other forms of expression that links us to the past, such as memory or oral tradition» (Rosenstone, 1997). «Hard Skin wants to know: Why are children nearly always forgotten in the struggles of men?» (Truffaut, 1976). «Of all Humanity's injustices, the injustice meted out to children is the worse, the most despicable. Life is not always fair and it never will be» (François Richet, the teacher in Truffaut's film *L'Argent de Poche*). When Daniel Lefevre, headmaster of the Hoy school starts it all off, bursting into the town hall to talk to the mayor, the latter tells him, «let the parents take care of them», to which Lefevre replies, «and what do we do with these children?».

Since the end of the 19th and all through the 20th century right up to today, Europe has filmed its citizens, their customs, ideologies and history. Early cinema recorded reality as the camera saw it, a train arriving at a station, workers coming out of a factory, theatre and circuses or the deeds of some brave aviator: these are documents that portray a vital, active Europe eager to put down on film everything that was going on around them. Later, cinema produced stories and fiction on film was born, thanks to Alice Guy-Blaché and Georges Méliès, among others. These early films are now considered to be the ultimate in historical documents. The first fiction films portrayed reality very well. Today, we use the docufiction concept to explain how a director moves between these two currents using resources from both cinema types.

Few film documents remain of the world of education from the early years, except snippets of classrooms, children at play, etc. Nevertheless instruction and education, despite their link to political propaganda, were never far from the minds of directors like Eisenstein, who was clear about the instructional nature of his films, whose scripts contained a very obvious didactic approach.

Teachers have always figured on film. We recall the odd teacher in «*Der Blaue Engel*» (Germany, 1930) directed by Josef von Sternberg, and its English version with cuts, *Blue Angel* (1931), in which the demanding and sexually repressed Immanuel Rath, played by Emil Jannings, is seduced by Lola the singer (Marlene Dietrich). The film was based on the novel by Heinrich Mann. It deals with the repression and strictness at a secondary school that are conquered by the emotions and sentiments of students and teacher, which end up making him look a fool and lead to his downfall.

By the start of World War II, the classroom and the role of parents and teachers in children's education

was a common subject for European cinema, which was critical of official policies, often satirizing the rules and execution of political and pedagogical correction imposed by the authorities and common sense of the adult world of the time. They are now documents of historical interest for anyone interested in the Europe of the past.

«*Zéro de conduit*» (France, 1933), banned until 1945, is Jean Vigo's song to childhood anarchy in which the director recalls his infancy in boarding schools. The story tells of four young students who decide to rebel against the strict regulations of the institution they live in. The film was a big influence on Truffaut's «*Les quatre cents coups*».

It was Italian Neorealism and, to a greater extent, the Nouvelle Vague in France that brought education, schools and teachers to the fore, and their criticism was harsh. Vittorio de Sica's «*Ladri di biciclette*» (1948) or «*Les quatre cents coups*» can be classified as documentary cinema, an authentic mirror to an age, as well as fiction film whose starting point is autobiographical, very much in touch with reality, shot outdoors with unknown actors, ordinary people in the street, which shows real life as it was. Ridiculous teachers of outdated methods figure in «*Amarcord*» (1973) by Federico Fellini, who looks back at his infancy and adolescence, his school friends and teachers with their obsessions and paranoias.

The film directed by José María Gutiérrez Santos, «*Arriba Hazaña*» (Spain, 1978), is about disturbances at a religious school provoked by the repressive methods of its teachers in the Spain of Franco's dictatorship. Louis Malle's «*Au revoir, les enfants*» (1987) also deals with dramatic childhood memories in a story set in 1944, and his friendship with a Jewish boy at a Catholic boarding school during the Nazi occupation of France.

A mother's struggle against the social services for the return of her children is the subject of Ken Loach's «*Ladybird, ladybird*» (Great Britain, 1994). Based on a true story, it displays the coldness of public authorities which put compliance with the law before a mother's attempt to be reunited with her children and make a new life for herself.

1. Cinema as memory of childhood marginalization

One of the greatest challenges of teaching has always been the education of marginalized children. In Europe and the civilized world, there are still children who, through neglect, abuse, imprisonment or isolation, would be little more than savages, according to Linneo.

With Truffaut's *«L'enfant sauvage»* (France, 1969), with photography by Néstor Almendros, we enter the educationally problematic world of socialization, at a time when the subject was hotly debated across Europe. Truffaut himself had been an outcast as a child; he was a juvenile delinquent, had done time in correctional institutions and deserted from the French army. What saved him was his voracious reading and love of the cinema, and his adoption by the critic André Bazin and his wife Janine, from whom he got the love and affection missing from his own family, and protection from the law that persecuted him.

The film is based on the writings of the doctor and pedagogue Jean Itard, who fought to have Victor, a boy of 12 found wandering the forests of Aveyron, accepted by the French society of the early 19th century. He became Victor's mentor and succeeded in getting the renowned psychiatrist of the time, Pinel, to declare that he could become a civilized and independent human being. In the film, Victor's character reflects the fascination felt by the civilized world for the savage, and it is a debate on how to educate them.

Truffaut's *«L'enfant sauvage»* uses a range of film techniques, such as voice-over from documentaries and the closing shutter effect of silent films.

He also proposes substituting Rousseau's Natural Man for Moral Man, a personality forged from a long process of integration and endowed with an unquestionable sense of justice.

The film also brings up many of the serious problems in pedagogy and research that remain unsolved: whether to take a person out of his environment or leave him in his natural surroundings, like a forest; force him to exist in a hostile environment, like Parisian society; send a child to boarding school or be socialized at home (Itard, 1802); putting scientific investigation of the individual before his personal needs; to instruct or educate. Is the behaviour and the ideas that define human beings innate or acquired? What is the effect of social contact during the formative years? Can the lack of socialization in the formative years be

reversed in later life? Is the backwardness in some children the result of cerebral pathologies or prolonged isolation? Can people be taught at any stage in life or are there specific biological moments for learning? Does being strict or sympathetic improve learning? How are moral values acquired? (Itard, 1801). Many of the questions brought up by Truffaut in this film are the same ones that educationalists grapple with today.

In *«Les quatre cents coups»* (France, 1959), Truffaut portrays France from the start of the 1960s (the first of four films in the series that ends with *«L'amour en fuite»*, in 1979) through the daily misad-

The school has social responsibilities; not only those assigned to it by law but those which anthropologically correspond to it as one of the pillars of culture for the people. The school must be take charge of helping to change basic attitudes and improving the life of its community, concerning itself with its pupils' well-being and their families too, welcoming children from different cultures and backgrounds, accepting integration and differences of race and physical and mental ability, bringing down the physical and cultural barriers that affect pupils and parents alike, promoting good environmental practices, helping families to take on educational responsibilities and demanding that the public authorities fulfil their own social responsibilities.

ventures of a 12-year-old boy, Antoine Doinel, played by Jean Pierre Léaud, who is disenchanted with the adult world: his father is a failure; he finds his mother, who tried to abort him as an unwanted pregnancy, in bed with her lover; his teachers ignore him, law officials and psychiatrists merely play the bureaucrat. After playing truant from school and getting involved in petty crime, he is interned in a reformatory from which he escapes to see the sea (Truffaut, 1971). We see his personality develop over the four films: from neglected youth through courtship and marriage to divorce at the end. It is a critical portrait of European society plagued by double standards, crippling disabilities and lies.

In *«L'argent de poche»* (1976) Truffaut denounces the attitude of adults incapable of seeing children as people: they are either authoritarian or they ignore

them; they instil them with fear and feelings of guilt. In other words, having lost the innocence and spontaneity of those childhood years, the adult acquires a hard heart and soft skin; children, on the other hand, have a soft heart and hard skin (Truffaut, 1976).

Truffaut contrasts the attitudes and behaviour of various teachers, tutors or parents towards children and adolescents. In «Les quatre cents coups», teacher Richet (Jean-Francoise Stévenin) is pleasant, willing and flexible; he shows concern for his pupils, he knows and appreciates them. He is a father and friend to them, a warm human being who helps them through difficult periods in their lives, which contrasts with teacher Petit (Chantal Mercier), who is authorita-

see the sea.

In «Clandestinos» (Spain, 2007), Antonio Hens shows a teenager who spent his youth in and out of remand homes since he was abandoned as a boy. One time when he escapes, he meets up with an ETA terrorist who introduces him into a world of political violence.

2. The deprivation of socialization by isolation

Werner Herzog's «Jeder für sich und Gott gegen alle» (Germany, 1975), is about a real-life character called Gaspar Hauser. He became a newspaper sensation when he emerged from a cave in 1824. He could hardly speak a word and soon became the object of scientific curiosity as he was almost an adult but virtually speechless and lacked physical coordination. Doctors declared that he was neither mad nor imbecile, but that forced separation from human contact from infancy had impeded his development. The boy quickly learnt to speak and read and write, and he eventually wrote the story of his early life. His education continued and he showed an aptitude for Philosophy, Latin and the Sciences. Popular belief

By the start of World War II, the classroom and the role of parents and teachers in children's education was a common subject for European cinema, which was critical of official policies, often satirizing the rules and execution of political and pedagogical correction imposed by the authorities and common sense of the adult world of the time. They are now documents of historical interest for anyone interested in the Europe of the past.

rian and inflexible. She is more concerned with school work than with her pupils. In «Le petit sauvage», the hard inflexible personality of Dr Itard occasionally clashes with the maternal affection shown by Mme. Guérin.

European cinema has produced innumerable films about marginalized children and teenagers. «7 Virgenes» (Spain, 2005) by Alberto Rodríguez, deals with adolescents serving time in a reform school, and criticises the social response to the treatment of excluded youth.

Ken Loach condemns a society that makes life hard for an alienated youth who wants to change, in «Sweet Sixteen» (Great Britain, 2002).

In «Ratcatcher» (Great Britain and France, 1999) directed by Lynne Ramsay, describes the complex world of a child living in a Glasgow suburb during a strike by rubbish collectors.

Fernando León's «Barrio» (Spain, 1998) tells the story of three adolescents who scratch a living on the streets and chase a dream – to escape from the area and, just like the protagonist in Les quatre cents coups,

was that Gaspar was an illegitimate son of the royal house of Baden who had been removed in favour of another brother. His personal and social development was cut short when he was murdered five years later.

Anselm Von Feuerbach, a famous lawyer whose interest in Gaspar's case led him to support the hypothesis that he had been a disinherited royal, confirmed just how far the young man's life provoked a wide-ranging debate on many different levels, philosophical, psychological, political and moral. The lawyer classified Gaspar's early treatment as a crime, but in a new way, declaring it to be a «crime against the soul», a profound assault on the soul of a human being. Von Feuerbach specified two offences committed against Gaspar – illegal detention and abandonment.

«This crime against the soul is to separate Man from other rational beings and Nature, to prevent him from achieving his destiny as a human being and deprive him of spiritual nourishment. It is the worst of all crimes because it goes against Man's most fundamental birthright – freedom and search for spiritual satisfaction» (Von Feuerbach, 1997).

Von Feuerbach argues that Gaspar's initial backwardness was a case of social deprivation due to solitude. The belief that Man is not born but made was behind Feuerbach's attempt to restore to his pupil the spiritual goods taken away from him in infancy, and make him whole and a rounded citizen (Martínez-Salanova, 2009).

3. Depriving children of education: Padre Padrone

«Padre Padrone» (Italy, 1977), directed by Paolo and Vittorio Taviani, is based on the autobiography of Gavino Ledda, a young shepherd who managed to escape the tyranny of a brutal father. There is a terrible scene in the film in which the enraged parent storms into a classroom and drags his son away to the mountains to force him to take care of the sheep. He terrorizes the teacher and other school boys, and threatens: «Today it's Gavino, tomorrow it will be your turn!» At 18, Gavino runs away from home and joins the army. There he becomes a sergeant and specialist in electronics. In 1961, he completes his secondary school education and enters the University of Rome, and today he is a distinguished linguist and author of several books.

The conflict between Gavino and his father is the pretext to examine other broader issues: a criticism of silence, the lack of education, total dependence, none of which are ascribed to any particular place or personality type but which are present in many parts of Europe (Ledda, 1977). It also looks to the future, to freedom from slavery through education, equal opportunity and the possibility for all to have access to the highest levels of education.

4. Boarding schools and re-education centres

The problems surrounding boarding schools, orphanages and remand homes are a common theme in cinema: the internment or expulsion of minors continues to be debated today. What to do with children who are sent to reform school and their education has long been dealt with in literature and was picked up by early cinema, with films about an education in crime and, in some cases, salvation at the hands of a wealthy family. The blind man who schools young boys in crime in «El lazarrillo de Tormes» is a picture of the picaresque of survival in a society that is hostile to those on the edge. The master pickpocket Fagin instructs Oliver in the fine arts of thieving in «Oliver Twist».

The child in the orphanage is senselessly mistreated or handed over to unscrupulous entrepreneurs who teach them a trade but at the expense of their freedom. There are several versions of Charles Dickens'

novel, and some date back to the early days of cinema.

These include David Lean's «Oliver Twist» (Great Britain, 1948) in which Alec Guinness plays Fagin in a dark sad tale of the pathetic lives led by lower-class children in a harsh age. Oliver is punished, manipulated, sold, whipped and persecuted in a world of thieves and ruffians. Oliver is brave, astute and knows how to survive in the face of evil. In the end, he gets his reward for so much suffering – the love of a family he has always yearned for. Another interesting version is Carol Reed's from 1968, which won five Oscars.

The latest version of «Oliver Twist» was produced in Great Britain, the Czech Republic, France and Italy in 2005 by Roman Polanski. It is a great moral parable that is more politically correct in terms of the anti-Semitism that features in the novel, and is more ambiguous about the goodness and malevolence of its characters, including Fagin (Ben Kingsley), who is allowed his moments of tenderness and doubt.

In 2009, a government report in Ireland revealed extensive sexual, emotional and physical abuse towards some 2,500 children in schools, orphanages, hospitals and reformatories run by the Catholic Church going back to 1940 (and even as far back as 1914). The Irish government and Catholic Church issued an apology and an archbishop resigned. These events had been covered up for decades despite public condemnation by Patrick Galvin in his autobiography «Song for a raggy boy», made into a film (Ireland, Great Britain, Denmark and Spain, 2003) of the same name by Aisling Walsh. The film relates the abuse suffered by Galvin at the hands of teachers at the church-run San Judas boarding school in 1939 who physically mistreated the children for the slightest infringement of the rules.

The main issue here is freedom of thought and expression within a dark, disturbing framework. This kind of story must be told, and cinema does so to the outrage of the very politicians and religious bodies that hid the truth.

Peter Mullan's «The Magdalene sisters» (Great Britain and Ireland, 2002) shows the physical, psychological and moral punishment meted out to the women and young girls at the Magdalene convents in Ireland, run by the Sisters of Mercy. The last convent was closed in 1996.

«Les Choristes» (France and Switzerland, 2004), directed by Christophe Barratier, is a film set in 1949 about reform schools in a post-World War II France racked by social conflict and poverty, in which many children are either orphaned or live precariously in families that can't make ends meet. The film brings together two opposing perspectives of reality, and thus

two different views of education, that enables us to see the advantages of a dialogue in education about punishment. Mathieu is an example of a teacher who tries to reach out to his pupils, in this case through music, to bring out the best in them.

5. The manipulation of conscience and behaviour

Anthony Asquith and Leslie Howard made *Pygmalion* in 1938, based on the play by George Bernard Shaw, in which a professor carries out an experiment to convert a poor, virtually illiterate flower seller into a respectable lady in high society. It won the Oscar for best screenplay in the same year.

The confidence that one person has in another can enable the latter to achieve that most difficult of objective. This is the basis of the Pygmalion effect. As in mythology, it is the process by which the beliefs and expectations of one person in another affects the latter's behaviour to such an extent that it ends up confirming the validity of those very beliefs and expectations. But in reality, the effect is not always complete.

Dennis Gansel's *«Die Welle»* (Germany, 2008) is based on events that took place in the USA in 1967. It tells the story of a teacher's didactic experiment with his pupils over a five-day period that got out of hand. He had to abandon the experiment, which was meant to demonstrate the negative aspects of autocracy, because it had the opposite effect and ended in tragedy. The film was widely acclaimed at the Sundance Festival. It questions the freedom to teach, freedom of expression, the use and manipulation of certain didactic methods. The film highlights the dangers of a charismatic leader, a teacher, who channels potential youthful rebellion into abusing unity, friendship, loyalty, sacrifice and confidence by subjugating them to fanaticism.

In Lewis Gilbert's *«Educating Rita»* (Great Britain, 1983), the values of an anarchic and boozy professor are undermined by a young student (Julie Walters) who is a poorly educated hairdresser from a working-class neighbourhood. She yearns for change and to be somebody else. The film is a song to freedom in education, and is a journey through the dependence both have on their own criteria and experience. At the end of the film, we see how both professor and student have helped each other to change and free themselves from old ways of thinking.

6. The teacher's sense of commitment in difficult times

In *«La lengua de las mariposas»* (Spain, 1999), directed by José Luis Cuerda, a Republican teacher

deeply committed to education lives and works in a small village at the start of the Spanish Civil War. The film focuses on the relationship between an adult and a schoolboy who loves to learn and discover things. The teacher (Fernando Fernán Gómez) uses all his skills to convey his Republican ideas but his failure is reflected in a terrible finale when the pupil throws stones at him as he is led away to execution by the Falange.

The film examines various themes: friendship, school, childhood, the formative years of life, fear and terror, and the misery of the human condition. The historical events that serve as a backdrop clearly determine the lives of the protagonists, as the ending makes clear. The film harks back nostalgically to the ideas of freedom, hope and social change in the pedagogical ideas behind the Second Republic's intention that primary and secondary education be free for all. «Thanks to the Republic, us women can now vote», says Moncho's mother, as she denounces the irrational bestiality of those who brought the Republic down.

Stephen Daldry's *«Billy Elliot»* (Great Britain, 2000) is set in a mining village at a time when the government of Margaret Thatcher was battling striking miners. It is a harsh environment, especially for a boy who chooses to dance rather than box. The story is told with sensibility and musical style, and there are some memorable moments, one of which is when Billy dances frantically down the street only to crash into a brick wall. The film speaks of the triumph of perseverance and dedication in a very real way, with genuine characters not archetypes. His family is depicted in a sober light within the atmosphere of social and labour strife in which the story unfolds. The ballet teacher who encourages Billy by suggestion rather than interference ends up breaking down the family's hostility and the boy fulfils his dream.

7. The school's social responsibility

The school has social responsibilities; not only those assigned to it by law but those which anthropologically correspond to it as one of the pillars of culture for the people. The school must take charge of helping to change basic attitudes and improving the life of its community, concerning itself with its pupils' well-being and their families too, welcoming children from different cultures and backgrounds, accepting integration and differences of race and physical and mental ability, bringing down the physical and cultural barriers that affect pupils and parents alike, promoting good environmental practices, helping families to take on educational responsibilities and demanding that the

public authorities fulfil their own social responsibilities (Loscertales, 1999).

«Ça commence aujourd'hui» (France, 1999), directed by Bertrand Tavernier, is social cinema filmed in a documentary style about a small village in the north of France in which 30% of the 7,000 inhabitants are unemployed due to the decline of the mining sector. The schoolmaster of the kindergarten decides to take up the traditional struggle of those mining villages against the authorities and bureaucracy by enlisting the help of the community and the pupils' parents. His work as teacher is questioned. The film highlights the typical problems of a small industrial community: unemployment, alcoholism, family breakdown, abuse... and above all, the absence of all hope for the future that each of these problems reflects. The kindergarten thus becomes a refuge where the youngest can escape the harsh reality that surrounds them.

The director uses a lot of long takes and tracking shots to emphasise the documentary effect of the film, and thus creates a convincing sense of reality. The film criticises the indifference and bureaucratization of a social security system run by authorities that look the other way; the citizens who ask for handouts and pay lip service to Communism but vote for the extreme rightwing parties when they lose those benefits; a system that is passive and unconcerned about reality, and more interested in reports and technicalities than the problems of daily life. On the other hand, it is an optimistic film that calls on all the community to take responsibility, and shows that it is possible to improve the system from within.

8. Conflicts in a multiethnic society

Europe has become a multiethnic society and cinema reflects that fact in many films. Laurent Cantet, convinced that learning democracy is not as easy as it seems, directed «Entre les murs» (France, 2008) to chronicle life in a modern-day European classroom of 25 students of different nationalities who have not

chosen to be together but must study as a class for a year. In the film, just as in Europe, there are students of different ethnic backgrounds, languages and religions who learn to respect differences and display the best of their culture so that a future society can emerge in which respect, equality and tolerance prevail.

The reality of classroom life in a small village in the Auvergne region of northern France is the subject of the documentary «Être et avoir» (France, 2002) by Nicolas Philibert. The film portrays all aspects of life in the classroom: students doing course work, problem solving, learning values, rules, emotional education, fun and play, effort, discipline, coexistence and diversity. It is not a fictional film; it shows real people at work in front of a camera that they seem oblivious to. It is almost a fable capturing the essence of each character.

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Creative Game Literacy. A Study of Interactive Media Based on Film Literacy Experience

Alfabetización creativa en los videojuegos:
comunicación interactiva y alfabetización cinematográfica

ABSTRACT

In this study we have analysed the current state of media literacy focusing on the game and film art forms. We aim to discover if some problems found throughout the history of film literacy were also occurring in game literacy research. It is also our intention to bring both visions together in order to get the attention of people working in the gaming field. To do this we have studied the cultural and creative dimensions in game literacy. The study is defined culturally by educational and critical approaches, and creatively by design and programming. The study also takes into account film literacy perspectives. We found that game literacy has a strong bias towards the cultural rather than the educational approach. The critical component might face the same problems that occur in film literacy studies. In terms of the creative dimension, we found a lack of investment in and support for research in design and programming practices. In conclusion we believe more interest needs to be generated in game literacy and that the literacy perspective based on creative design and programming with an emphasis on communication instead of education should be the model to follow.

RESUMEN

En este estudio hemos analizado el estado actual de la alfabetización mediática prestando especial atención al cine y los videojuegos. Hemos intentado analizar si algunos de los problemas encontrados a lo largo de la historia de la alfabetización cinematográfica han existido también en el proceso de la alfabetización en los videojuegos, intentando unificar ambas visiones para captar la atención de las personas que trabajan en el campo de los videojuegos. Para ello, el estudio abarca la alfabetización en los videojuegos en dos dimensiones, la dimensión cultural y la dimensión creativa. La dimensión cultural se define a partir de los enfoques críticos y educativos y la creativa mediante el diseño y la programación. Estas investigaciones se han llevado a cabo sin dejar de lado la perspectiva de la alfabetización cinematográfica. Hemos descubierto que la alfabetización en los videojuegos tiene una fuerte tendencia hacia el enfoque cultural, sobre todo la vertiente educativa, y que los riesgos que plantea el enfoque crítico presentan problemas similares a los que se registran en los estudios sobre el cine. En cuanto a la dimensión creativa, hemos advertido una falta de inversión para el estudio y la investigación de prácticas de diseño y programación. En conclusión, creemos que la alfabetización en los videojuegos necesita un nivel de motivación. Estimamos urgente la implantación de una perspectiva de alfabetización basada en el diseño creativo y la programación, poniendo especial énfasis en el desarrollo del enfoque comunicativo.

KEYWORDS / PALABRAS CLAVE

Videogames, film, literacy, creativity, media, interactivity, edutainment, entertainment.
Videojuegos, películas, alfabetización, creatividad, medios de comunicación, interactividad,

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1. Introduction

The definition of literacies as common code for creating understanding between sender and receiver makes them an essential element in communication, even more so, for where there are no literacies, there is no communication. Literacies are everywhere and in all kinds of message transmission, even if we do not perceive them, establishing the basic terrain for communication. Non-verbal language was our first system, developed by nature and cognitive evolutionism. Then came the need to understand these non-verbal acts, to analyze and classify them, to codify the message in order to enable our species to raise levels of knowledge awareness. The first codification was done through speech, and after that we invented writing. We have built systems (different alphabets) capable of registering and translating speech effectively, and hence communication.

As Kerchove (1995: 256) puts it: «Writing gives us the ability to archive, expand and explore knowledge as symbolic and practical control over nature». The alphabet code represents basic abstract units which are meaningless alone. This atomization of the language, of the communication process, allowed us to build a system capable of creating and preserving new knowledge. With the preservation of ideas assured by that code, we freed our brains to invest more time in the innovation of ideas and less in having to remember.

Thus the main goal for any new literacy must be the capacity to increase knowledge, a more efficient understanding of the world. And to create this possibility, we first need to be able to present a code that defines the way subjects will communicate, read and write the message.

The main problem we have identified in media literacy is the lack of a code. The proposition adopted by the Charter for Media Literacy, supported by a UK¹ task force and a broader European² group, presents us with a model that overemphasises the understanding and interpretation of content. This charter presents the so-called Three Cs model – Cultural, Critical and Creative, with cultural context and critical awareness too centred on the message content and less on the structuring of the message, leaving too little space for creative activity, which needs a structural form, a code.

In this study we will examine the problems raised by the lack of proposals for understanding content messages within media literacy, specifically game and film literacy, and present a model to re-centre the literacy on the structures of knowledge creation proposed by new media.

2. Material and methods

Acting as consultants for the Second European Congress on Media Literacy in 2009, acting as expert consultants for the field of videogame development opened us to an entire landscape of the principle elements behind media literacy: main theories, actors, research fields involved, concurrent approaches, industry interests, bias and deficiencies in arguments. These elements serve as base material, together with a thorough evaluation of literature, for our research into the new media literacies, primarily of games. Even though it was a media congress, we saw little European research and investment in games studies, most of the emphasis on the digital age being on the Internet and the Web 2.0.

The rationale of this study is based on the current complexities experienced by research into media literacy as it struggles to find the right approach, the right balance in order to take the results onto the next level, their adoption by the education system. Media literacy is debating models and propositions for the use of media in schools, methods to present different media as learning objects. The discussion is about the continued prominence of text, and it defends the introduction of other media channels based on changes that have occurred in society in the past decades.

To support the objectives of the media literacy debate, we will discuss research models of the specificity of game literacy dividing the discussion into two parts: the cultural dimension, which will consist of the educational approach (Prensky, 2001; Gee, 2005; Squire, 2007) and the critical approach (Zagal, 2008; Lacasa, 2009); the creative dimension, which will be developed through design and programming experiences (Buckingham & Burn, 2007).

Our proposal for a game creative literacy will then emerge naturally out of the current state of society, which is immersed in Web 2.0 participation, knowledge-sharing and a creative logic offered by new media.

3. Results

The problem here is that in the past decades there has been too much emphasis on the first two Cs – the cultural and the critical – too much concern with the understanding of media as a message, mostly forgetting the medium, form and structure. Film literacy has championed this for the last 30 years. With the hunger to build a grammar (Metz, 1971) and the frustration of not being able to do so, film studies moved on to discussions about the interpretation of the message in film through theories of feminism, marxism, psychoanalysis, semiotics. And this continued throughout the his-

tory of film studies in the last century (Grønstad, 2002) with the aim of constructing a grand theory of film. Different branches of knowledge such as biology, neurosciences, ecology and evolutionism deployed once again to build new theories with little or no relation at all to the film object.

It was only with Bordwell (1985) that we saw the first glimpse of a change of direction, shifting the interest in building a grand theory and explaining everything about film towards problem-driven research. Bordwell came armed with psychology, but the main point was that the approach now seemed more like a design research process to find solutions to real, specific problems of film artworks. Bordwell (1989) presented his theories on historical poetics against the SLAB (Sausurre, Latour, Althusser and Barthes) film approach, where interpretation and meaning attribution was central. Bordwell was more interested in film as communication and art form and in finding structures, principles, patterns –the stylistics– through an historical analysis of movies.

3.1. Educational approach

In this decade, games and interactive media have been accused of doing bad (NEA, 2004; Rich, 2008; Macintyre, 2009) and good (Gee, 2003; Johnson, 2005) according to two different perspectives on social impacts. Books and reading still possess strong values, unreachable for film or games, just as film and games enable experiences that are inaccessible to books.

In literature, the main goal of the writer is to tell the narrative in the greatest detail in order to develop a strong fabula or mental story in the receptor's mind. In film, the narration gains new media terrain by making it possible to show instead of tell (Mamet, 1992). Film does not need to spend time explaining details because they are shown. The story world comes ready-built to the receptor, proposing direct perception of the visual world that enhances perceptive emotions and so, learning. With games, storytelling activates a complete new set of cognitive activities and learning possibilities. The story is no longer an act of telling, or showing but an integrated set of active participations, of doing. Games media open a new space (virtual) for the mediation of knowledge, for the enhancement of knowledge construction in the receptor, through the well-known mode of learning by doing

(Aldrich, 2005). Games can then use all the force behind storytelling mechanics, making use of a strong combination of tell, show and do. The receptor is no longer just a receptor but also a participator. The story containing learning messages will evolve only through the actions of the participator. Learning becomes a task to be memorized through completed actions, using body perception instead of mental learning situations alone. However, the hierarchy presented here, from literature down to film and games, which seems to evolve in one direction only with its interest in learning, can be seen in reverse when talking about the power of imagination.

One method used to communicate educational content is storytelling. This method involves specific

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processes of inference on the part of the receptor, processes that involve active and associative thinking (Bordwell, 1985). We make sense of the world through patterns that help us in the associative process of finding the right concept in our brain database (Koster, 2005: 25). When we see someone in a film scene entering an elevator, and in the next scene coming out of the elevator, we mentally fill in what happened between the two scenes with our assumptions, we don't ask what happened, or where the character comes from. The same happens for almost all missing information, or information deliberately not given to the receptor to create an active hypothesis testing process (Bordwell, 1985: 31). In this process, we elaborate various hypotheses to supply the missing information and we test them mentally throughout the process of storytelling until each hypothesis is proved or disproved.

So, it is not difficult to understand the involvement required to answer correctly the hypotheses our brain poses when reading a book, seeing a film and playing a game. In each of these media we use the exact same process, the difference is in the amount of information given or not given to the receptor. In a book, if the aut-

hor does not say the sun is shining or if the sky is gray, the reader will have to create a mental image choosing to depict a sunny or gray day through the process of hypothesizing in accordance with other cues picked up in the text. In film and games, the day is sunny or gray and is actually represented in the scene. Also, when it comes to understanding the effect of how to perform some action, such as driving a car in a robbery, the reader will have to call on all his imagination to give life to the scene, bring together all his previous moments of tense driving, with possible scenes of movies and games, to establish hypotheses about streets, signals, obstacles, buildings, etc. On the other hand,

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games' conveyance of the message is almost direct, with almost identical physical sensations through visuals, sounds and touch (with the driving wheel) requiring little imagination from the player to recall those tense driving moments.

Having discovered the potential in games for transmitting knowledge, researchers of game education then followed the serious games route. This conceptual approach to games has no interest in entertaining the player but only to teach specific content and transmit a specific set of learning messages, independently of the structure, form and gameplay used. Serious games «aim at providing an engaging, self-reinforcing context in which to motivate and educate the players» (Kankaanranta & Neittaanmäki, 2009), which explains the serious label. The goal is to reinvent learning in school «more game-like in the sense of using the sorts of learning principles that young people see in good games every day» (Gee, 2005). Or as Shaffer & al. (2005) put it: «We need to leverage these understandings to build games that develop for players the epistemic frames of scientists, engineers, lawyers, and other valued communities of practice».

This research approach looks at games as a kind of magic powder for education. Nine years ago, Microsoft engaged with the Comparative Media Studies group at the MIT to develop the Games-To-Teach project and in the launch statement read: the Games-to-Teach Project hopes to offer students a chance to explore the worlds of math, science, and engineering through new and exciting game models³. The results of this project were summarised in the paper *Design Principles of Next-Generation Digital Gaming for Education* (Squire & al., 2003) presenting superficially seven principles for the creation of games to teach.

This is nothing new. In the 1990s with the appearance of the CD-ROM and more complex games graphics we had another boom in interest in creating games for learning, then labelled interactive edutainment. As argued by Egenfeldt-Nielsen (2006), edutainment goes back to the 1980s, and since then, if we look back at the overall research on the subject, «it has to be said that the current findings on learning outcome are positive and promising. Some skepticism is warranted, however, because the lack of control

groups, researcher bias, weak assessment tests, and short exposure time is not addressed sufficiently». The beginning of this century saw a decline in interest in this segment of games (Prensky, 2004) due to the identification of certain problems: the short duration of lessons to envelop game experiences; physical space; students' game competences and teachers' preparation (Egenfeldt-Nielsen, 2006; Squire, 2007).

The lack of confidence in research results and decline in edutainment user motivation led Egenfeldt-Nielsen to with serious games. However, the question remained unanswered and Prensky (2001a) synthesizes this in the following example: «In geography – which is all but ignored these days– there is no reason that a generation that can memorize over 100 Pokémon characters with all their characteristics, history and evolution can't learn the names, populations, capitals and relationships of all the 101 nations in the world».

In our perspective, the problems related to edutainment stated by (Egenfeldt-Nielsen, 2006; Squire, 2007) are still valid in the serious games approach, when specifically talking about using them in schools.

This is a motivational question more than anything, and Prensky (2002) recognizes this.

Nevertheless, we believe that we can learn with games. Games are very good for training because games are grounded in simulation. Simulation is one of the best ways to train – just ask airplane pilots, fire workers, etc. However, simulation doesn't work if there is no motivation, and even worse, it doesn't work in all domains. Games and simulation are good for training external actions, as acknowledged by Gee in the importance of video games as «action-and-goal directed simulations of embodied experience», and as argued by Prensky (2001b) in relation to the success of learning, «practice –time spent on learning– works». Both views are true and exemplify the problem we have, that not everything can be learned through external practice. The question is how to build a 3-D action game or simulation to reach the depths of interpretation we reach by reading the poetry of Fernando Pessoa, the speech by Socrates on his suicide or even Kubrick's «2001: A Space Odyssey» (1967) or Tarkovsky's «Solyaris» (1972). Interactive devices, such as games and simulations, are bad at portraying drama, melancholy and the depths of the human condition in general (Zagalo, 2007). Games are good at teaching external abstractions like math and physics but bad at representing introspection and philosophy.

3.2. The critical approach

This represents a new approach for game education more in the vein of current media and film literacy trends⁴. Regarding the projects that failed to create specific interactive edutainment, the approach here is not to change or transform in anyway those commercially available games, but instead to use them as is in classrooms, as in the BFI project «Screening Shorts» by Mark Reid (2005). Here Reid creates guidelines on how to use short commercial films in order to «provide engaging and stimulating material through which concepts such as genre, representation, narrative structure and characterization can be explored and understood».

As a hypothetical example, to teach about the impact and effects of controlled societies we could take George Orwell's 1984 (1948), the movie «Dark City» by Alex Proyas (1998) or the videogame «Half-Life 2» by Valve (2004). These are commercial products from three different branches of literacy that can stimulate different receptions in students. However, if conceptually guided by a teacher the intended content message can be transmitted much more richly. The three different accesses to modes –book, movie and

game– enable greater student envelopment with the subject under study.

This approach has been tested in a collaborative project, «Aprendiendo con los Videojuegos» (2006)⁵, between Electronic Arts Spain (EA) and the University of Alcalá (Spain). In the presentation of the project, the students enrolled in the experience refer to playing games in classrooms as a way for them to «learn how to think, how to create and how to imagine». In the workshops developed by the research team there was an emphasis on teamwork among students, teachers and even parents; on decoding images and sounds; and on a more in-depth distinction between fiction and reality. As argued by project director Lacasa et. al. (2009), the goal was «to explore how commercial videogames can help to construct innovative educational opportunities in the classroom».

Since 2006, the John D. and Catherine T. MacArthur Foundation in the United States has provided \$50 million to fund a five-year project on Digital Media and Learning⁶. The results of this project are published by the MIT Press and are available in open access electronic versions⁷. The goal, as stated in the preamble of the MIT book series, is to examine «the effect of digital media tools on how people learn, network, communicate, and play, and how growing up with these tools may affect peoples sense of self, how they express themselves, and their ability to learn, exercise judgment, and think systematically». This project has wider media scope than games, centred on the domain of the digital and interactive media, but the general guidelines of the project are similar to those of the EA-Alcalá University Project, to study and use media as is in order to teach.

The main potential problem we identify when it comes to understanding the goals of this approach, and taking game media into account is the grand theory of film studies previously described. To get round these concerns, and also following the current trend for the development of university courses on videogames, some propositions have been presented in the past two years such as the framework proposed by Zagal (2008) that aims to «contextualize what it means to understand and learn about games». Zagal develops an argumentation around the meaning of games as artworks, presenting guidelines to help students to understand what videogames are.

3.3. Design and programming approaches

The creative variable is grounded in these two game components – design and programming. The design of a game is considered to be the core element.

This is recognized by the industry, as opposed to film where the author is called a director. In games, the author is the designer (ex. Shigeru Miyamoto or Peter Molyneux). The author is the person behind the main idea, the structure of the game and thus needs to think logically. That said, a game designer must be able to draw up a game structure to establish its rules, obstacles and choices, and must be able to put it to work. That is why Leblanc (2008: 85) advises designers to «learn to program»; he says that «designing a game without know how to program is like painting without a brush». For Zimmerman (2008: 24), game design must be at the centre of any game literacy and should be defined as «the ability to understand and create specific kinds of meaning» making use of games.

Research into the creative dimensions is scarce when compared to the cultural dimension, but the same is also true in film studies. To counteract this, we have three projects (Robertson and Good, 2005; Buckingham and Burn, 2007; Peppler & Kafai, 2007) that worked on game literacy from the perspective of designers and programmers, doing experiments with children that required them getting involved in game creation. Robertson and Good (2005) used the game engine, Aurora, from the videogame «Neverwinter Nights» (2002) which allows a very fast and easy transformation of the existing game environment. Buckingham and Burn (2007) worked with a game company to develop a specific game engine, Mission-Maker1, to make game design and programming highly accessible. And Peppler and Kafai (2007) used their own visual programming language Scratch, which is well-known for easy creation of interactive media devices.

In these three experiments, levels of motivation and self-esteem among participants were very high, as demonstrated by the positive descriptions of children's behaviour during practice: «the strong motivational effect this workshop had on the young people (...) they became engrossed in the games design task and it was very difficult to persuade them to stop working and take breaks» (Robertson & Good, 2005); «the pleasure of production» (Buckingham & Burn, 2007) children felt; «a dramatic shift in Jorge's [children designer] participation» (Peppler & Kafai, 2007) in social groups.

As we can see from these three research experiments, motivation and engagement in learning was made possible through the use of the right set of tools, and setting free the kids' imagination. As opposed to playing an educational game, motivation arises from the will to create something and being empowered to invent, something akin to the sensations we get from

self-realization. Also, being a challenging task carried out among peers, motivation ties in with closer social ties. These descriptions are in line with what happens with the teaching of film in workshops when it comes to motivation. Students engage themselves completely in order to realize their visions in moving pictures.

4. Interactivity and creation

One significant problem that game literacy shares with film literacy, which explains the current emphasis on cultural and critical aspects, is that even though it defines a form of communication and has a specific language, it is very difficult to synthesize a structural code for it. As Metz found out when building a grammar for film like the one we have in linguistics, it is impossible to achieve mainly because audiovisual communication does not conform to the same rules as text. Text was invented and represents reality through abstractions, whereas film represents reality through capturing visuals and sounds from reality, even if we can conceptually define this reality as an illusion (Bazin, 1945). For games, reality might stand between text and film when considering worlds that are graphically constructed, but by using interactivity it enhances the realism even more because it is achieved through the simulation of the world of action.

Hence with interactivity as a singularity of games, and with the difficulties in creating a language or code, learners learn by doing, by trying, by experimenting, and by mixing different sets of knowledge. And this is at the heart of creative game literacy, strongly grounded in a transdisciplinary design process. With the power of interactivity translated into situated cognition, and avoiding reductionism to any other media, experience through simulation can imprint somatic sensations onto the learner's body and mind, thus generating a new culture of learning based on the crafting of world simulations as mirrors of the way we understand reality.

Therefore, we propose an approach for game literacy with two focuses: the understanding of games, which we define as the decoding of what games are; and the design of games. Instead of media literacy's Triple C – Cultural, Critical and Creative – which we have demonstrated to be biased toward culture and criticism, we believe the most important factors for game literacy should be defined as a double D – Decode and Design!

Notes

¹ Check the website: www.medialiteracy.org.uk.

² Check the website: www.euromedialiteracy.eu.

³ The letter can be accessed at www.educationarcade.org/gtt/newsfall2001.html.

⁴ The Evens Foundation awarded the Evens Prize for Intercultural Education 2009 prize to the British Film Institute for its work in creating guides on teaching how to use commercial fictional film shorts in schools.

⁵ The official web page provides more information on the specificities of the Project. (www.aprendeyjuegaconea.net/uah).

⁶ The webpage for this project is: <http://digitallearning.macfound.org>.

⁷ The open access to the book series is on the MIT Press website for the series (<http://mitpress.mit.edu/catalog/browse/browse.asp?type=6&serid=178>).

⁸ Check the website www.kar2ouche.com/missionmaker.

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Language and Collective Identity in Buñuel. Propaganda in the Film «España 1936»

Lenguaje e identidad colectiva en Buñuel. Propaganda en el filme «España 1936»

ABSTRACT

The Spanish Civil War occupies an important place in the European collective memory. The film language and depiction of that conflict provide an important platform from which to study certain features of the European cultural matrix. This paper examines propaganda films produced by the Republican government, especially those films produced under the supervision of Luis Buñuel, the Spanish surrealist filmmaker. At the start of the war, the Aragonese filmmaker returned to Paris following a summons by the Spanish Foreign Ministry to collaborate with the Spanish embassy in Paris in counterespionage and propaganda. Buñuel's main task was to gather, organize and edit pro-Republican footage. Unlike films made for viewing in Spain, the Paris-produced propaganda films were aimed at audiences in Europe with the objective of changing the doctrine of non-intervention in the conflict. They are also characterized by Buñuel's theories and conception of documentary film-making, in which reflection and the psychological resources that motivate action or move an individual conscience predominate. This paper describes and analyses the film language and practice of that era, in particular the unique and emblematic film «España 1936» (1937).

RESUMEN

En la memoria colectiva de los europeos, la Guerra Civil española ocupa un lugar destacado. El lenguaje cinematográfico y la representación fílmica de esa contienda forman un ámbito relevante en el que estudiar algunos rasgos de la matriz cultural europea. El presente trabajo selecciona parte de la producción fílmica de propaganda del gobierno republicano, en concreto los filmes de montaje supervisados por Luis Buñuel. Al inicio de la contienda el cineasta aragonés vuelve a París siguiendo las indicaciones del Ministerio español de Asuntos Exteriores para colaborar, en la embajada española en la capital francesa, en diversas labores de contraespionaje y propaganda. Entre ellas y principalmente, Buñuel se ocupa de reunir, organizar y montar diverso material fílmico prorrepblicano. A diferencia de otras producciones proyectadas en España, los filmes parisinos de propaganda republicana se caracterizaron, en términos generales, por estar dirigidas a públicos de distintos países europeos con el objetivo de romper la doctrina de no intervención en el conflicto y se inscriben dentro de las teorías y concepción de Buñuel sobre el documentalismo filmado, donde primaba lo reflexivo y los recursos psicológicos que motivaran a la acción o a la toma de conciencia individual. El presente texto se ocupa, en ese contexto, de la descripción y el análisis del lenguaje y las prácticas fílmicas en esos años. De todas ellas, el filme «España, 1936» (1937), es a la vez un ejemplo emblemático y singular.

KEYWORDS / PALABRAS CLAVE

Documentary film, propaganda, film montage, film language, European history.
Cine documental, propaganda, montaje cinematográfico, lenguaje fílmico, historia de Europa.

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1. Introduction

In the construction of the European identity and the awareness of belonging to a common geographical and cultural space, the wars waged across Europe in the last century helped spread the idea that the countries of the Old Continent could no longer remain isolated from events in neighbouring states. The Spanish civil war is the first significant conflict that entered the consciousness of all Europe. Far from being just a national confrontation, it came to reflect the antagonistic conceptions of the same idea of European civilization: totalitarianism and democracy, idealism and social experimentation, internationalization and non-intervention, which overlapped in all their complexity in the Spanish conflict. The media's representation of the war, especially in photography, radio broadcasts and film, led to a constant impulse and renewal of styles, as well as the use of propaganda techniques that were tried out and transmitted across the world. Film-making developed as a result of innovations in form and language, which all sides used to further their cause during the war by creating myths and social imagery (Zunzunegui-Díez, 2007: 53). We will examine the documentary and propaganda output of the Germans and Italians in support of the military uprising, the prolific output of Soviet cameramen, the independent British perspective and the North American viewpoint as stated by New York intellectuals.

2. Material and methods

The first aim of this paper is to discuss the Republican propaganda films produced by the Spanish embassy in Paris under the supervision of Luis Buñuel. These are unique and differ from the rest of the propaganda broadcast by the Republic. We analyse their form and language, and the values transmitted with regard to their intended audience across Europe, in particular the French, through whom these films on the Spanish civil war entered the European collective memory. Of equal importance is Buñuel's theoretical conception of documentary cinema in these films, and the hybridization with the traditions of Soviet cinematic propaganda and the North American documentary schools of the 1930s. We will refer to authors such as Gubern (1986), Crussells (2003), Kowalsky (2003), Herrera (2006) and Sánchez-Biosca (2007) among others who have studied the propaganda films of the Spanish civil war. We will also examine the principles of film narrative in Gómez-Tarín (2007: 76). The analysis in this paper focuses on two aspects: a selection of films produced by the Spanish embassy in Paris with an emphasis on European audiences; Buñuel's

role in producing these films, and an analysis of film language in «España 1936». This film is important for understanding the innovation of film language and the crossbred style of the structure of propaganda. Other factors also underline its importance: its objective to move French public opinion, the call for help to the Republic and its production as part of Buñuel's work at the Spanish embassy in Paris. This paper analyses the structure, planning and montage of «España 1936» as well as the film's objectives as they emerged during its making. It also describes the process of production and editing as part of Buñuel's film-making in Paris during the war, and the influence of other documentary makers on the film.

3. Results

The Republic's propaganda film output was prolific during the civil war despite an uncertain start: in 1936, propaganda was the responsibility of the Propaganda Section of the Ministry of Public Education and Fine Arts; a year later it was transferred to the new Ministry of Propaganda when the government relocated to Valencia; in May 1937, the government created the Undersecretariat for Propaganda, as part of the Ministry of State, which produced the bulk of the Republic's propaganda films. Amid the administrative chaos of wartime this department attempted to bring all production of propaganda films under its control, while Buñuel's film workshop in Paris remained largely independent. In contrast to the films produced for Spain, the Republican propaganda films coming out of Paris were adapted for export, with the aim of presenting the Republic's claim to legitimacy in a balanced and objective way. These films also reflect Buñuel's theories and ideas on documentary making, which not only showed the tragic consequences of war but also projected the strength of staying alive. As supervisor, he steered clear of fervid revolutionary sloganeering such as socio-economic justifications, and his stamp can be seen in many descriptive shots that are serene but also psychologically charged to move the spectator to action or stir the conscience. The documentary style emerging from Buñuel's workshop in Paris differed from the work produced by the propaganda section of the Ministry of State in Spain. The latter are films of three or four minutes' duration that rely heavily on effects. They are formally creative and aim for maximum impact by using montage and collage. These short film reports were meant for projection at cinemas across the Republican zone, and their structure and content follow the Soviet canon on agitation and propaganda (Gubern, 1995: 172).

Buñuel was in Madrid when civil war broke out in mid-1936, and his attitude towards the resulting popular disturbances was ambivalent. On the one hand, he was carried along by the emotion surrounding the outbreak of war: the propositions for the breakdown of the social order that he had advocated, first in Surrealism and later in Communism, were materializing before his eyes. But he was soon shocked by the excesses. At the end of September 1936, he was summoned by Minister Álvarez del Vayo to Geneva, from where he was to travel to Paris to work at the Spanish embassy under ambassador Luis Araquistain (Pérez and Colina, 1933: 41). He was to take charge of Republican film propaganda aimed at the French, although his other tasks at the embassy have remained a mystery. Buñuel already knew several filmmakers in Paris through the French director Jean Grémillon and Juan Piqueras, who had edited the left-wing film journal *Nuestro Cinema* (París, 1932-35) and procured films for Buñuel to show in Madrid, at the Cine club Proa-Filmófono, a cinema forum for leftist intellectuals and secular liberals. Thanks to Piqueras, films like *Entr'acte* by René Clair, *La chienne* by Renoir and Eisenstein's *October* were first shown in Spain.

For their part, the Soviet cameramen Roman Karmén and Boris Makaseiev arrived in Spain on August 23, 1936 to document the conflict as part of the Soviet Union's strategic interest in the outcome of the war and the Popular Front strategies of the Komintern. They produced considerable material that was put to many different uses: firstly, as news reports, together with scripts written by Koltzov, for *Events in Spain*, which was shown in cinemas across the Soviet Union between September 1936 and July 1937. The work of Karmén and Makaseiev was extensive, varied and paid great attention to detail, going beyond propaganda to examine daily life in wartime and the human emotions aroused by the conflict. Their work was also used to make other propaganda material. Footage appeared in the propaganda documentary *Ispanija* by Esfir Shub, recounting the ardour of battle in epic and heroic terms when it appeared in October 1939. Their material was also put to use, in a more balanced

and objective way, in medium-length films made under Buñuel's supervision and, as Sánchez-Biosca (2007: 77) notes, the Soviet cameramen shot some of the most striking images that exist of the Republican defence of Madrid. Of all the Republican propaganda films coming out of Paris, one of the most interesting is «España al día: España 1936» (Espagne 1937 in France). In Spain, the film was called «España 1936» or «Madrid 36», as most of the film action takes place in the capital. It was also named «España leal en armas», a title used by Ado Kyrrou in one of the first Buñuel biographies in 1962.

Another of Buñuel's tasks during his exile in Paris, besides his propaganda and agitation work (Buñuel, 1982: 158), was the distribution of film propaganda

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and assistance and support for film production inside Spain. He went several times to the border to deliver equipment to the team led by Sobrevila, who was filming «La división perdida», or to hand over films by Malraux (*Sierra de Teruel*) or Joris Ivens (*The Spanish Earth*). The Republican government provided Buñuel with considerable film-making resources, and had recruited directors and intellectuals to the Republican cause, such as Ivens, Ernest Hemingway and Norman McLaren among others.

The importance of the films made at Buñuel's workshop in Paris also lies in how the montage, archive or compilation films were created. Although difficult to catalogue (Reisz, 1960: 174), the films are a type of non-fiction that mixes and orders archive footage or film made especially for a past or present event

in order to construct new meaning. For some authors, this intellectual task of film-making must entail a metamorphosis, adding quality to the final artistic product (Koningsberg, 1987: 60), while others see it as a historical documentary style (Bordwell and Thompson, 1979: 17) used in certain eras, such as in the wartime or ideological propaganda of the Spanish civil war or World War II, or the most Existentialist and politicized cinema of the 1960s and 1970s. Of course there are similarities between these films and techniques of propagandist collage and photomontage, one of whose most active practitioners during the civil war was

Quintín» el amargao. This is a Buñuel who is regulatory, pedagogical but simultaneously heretical (Reia-Baptista, 1995: 108).

Many of these films were shown at venues run by the then powerful French Communist party, as well as being presented at the Spanish pavilion of the International Exposition in Paris in 1937 in a film cycle produced by Buñuel. But «España 1936» is without doubt a work that is unique for its collective collaboration: Buñuel's ideas on documentary making merge with techniques of Soviet agitprop, and acknowledge US documentary makers and intellectuals, contribu-

tions from a nucleus of New York intellectuals such as John Dos Passos, Ernest Hemingway, Leo Hurwitz, Paul Strand, among others, within the context of the New Deal; ideals that are more often romantic than a reflection of effective social commitment. All of these factors are assembled within the context of the civil war in which ideologies and utopias clash at international level. Significant exceptions were the traditionally active documentary makers of Great Britain (celebrated directors like Paul Rotha or John Grierson), who showed little interest in the Spanish civil war, as Román Gubern noted (1986: 60). The films made by North American directors and the propaganda films from the

These are montage films made with archive footage, material from various sources some of which are often far removed from the propaganda films of the time. In the audience's eyes, this strengthens the supposed objectivity and credibility of the theses proposed by the discourse, which are the legitimacy and social justice that the Republican government represents, the dignity of its supporters and the need to come to its aid in the conflict. The photography has great variety in style, with close-ups of objects and faces that enhance the symbolism and identification of the spectator with the protagonists, together with emotive micro-fictional tales and a formalist propaganda and strong dialectic montage.

Josep Renau, who had already used images of the film *Las Hurdes, tierra sin pan* (1933) in the magazine «Nueva Cultura» (1935: 14). Here any material, original or borrowed, justifies the ends of sensitizing international public opinion to the illegitimacy of the military uprising, the just cause of the Republican government and fomenting a change in the non-intervention policy that was penalizing the Republican government.

This policy is not in opposition to Buñuel's artistic impulse: in his creative phase just prior to working in Paris as a member of the Filmófono production company, when he propositioned Urgoiti to produce several commercial films, becoming a Hollywood-style executive producer in 1935-36, surrounded by a team of collaborators, controlling the financial as well as creative aspects of films like «Centinela alerta» or «Don

Spanish embassy in Paris differ in their treatment but share a similar strategy of raising awareness among North American and French public opinion to lift the arms embargo against the Republic. A typical example is «The Spanish Earth» (1937) which originated in the Contemporary Historians group and was directed by Joris Ivens with cameraman John Ferno. It deals not only with the need to redistribute land but also with the defence of Madrid, with a narrative, dramatic and fictional documentary technique that lacks balance but is very passionate. «España 1936» is a more balanced work.

Produced by Cine-Liberté, the production company linked to the French Communist party, it is a medium-length film whose images are taken, as mentioned before, from many and various sources: part of

the material had already been filmed by Karmén, and other images came from Manuel Villegas and other anonymous Spanish cameramen. The film was edited by Le Chanois, and the commentary read by Gaston Modot, the lead actor in Buñuel's surrealist film *«L'âge d'or»* (1930). The text narrated by Modot was written by Buñuel and Pierre Unik, whom Buñuel had worked with on *«Las Hurdes, tierra sin pan»*. Buñuel also chose the film score, which has a substantial symbolic effect on the work, including excerpts from Beethoven's 7th and 8th symphonies. Buñuel provided the production company with audiovisual material and funding to make the film; he also supervised the final product (Aranda, 1969: 181). At this point the film structure was a selection of documentaries from which he chose a set of images in line with the film's didactic tone, explicative and apparently neutral and objective with the aim of gaining international support for the Republic. There are five clearly visible strands running through the film, of varying importance and duration. A synthetic description of them would be the fall of the monarchy and the first reforms, the military uprising and the war, the battle of Irún, action inside and outside the Republic and the Madrid front. Each differs in length and structure in accordance with the contrasting film material and documentary sources used. The final section is the longest, hence the film was also called *«Madrid 1936»*, and includes a preamble that establishes analogies between the Madrid front and Verdún to motivate French intervention in Spain. It also contains a general epilogue as a final reflection on the entire film, with highly symbolic images relating to the idiocy of war and the solitude of the human condition. The conclusion is quite shocking and contradictory in that there are several spoken messages during its exposition that deviate from the film's objectives of Soviet-style propaganda, the call to the French to intervene, the Republic's reforms and social achievements, in order to draw the audience onto a more humanistic and reflective terrain.

The first part of the film uses techniques more closely related to reportage or film newsreels than to the documentary structure of the great North American or British documentary makers. In effect, the first part feels like a collage that starts off in a very neutral tone acquiring a more propagandistic cast as it develops. It mixes the image of a monarchical statue which, as the camera turns appears upside down, with others depicting Republic reforms, such as reform of the Army and agrarian reform after the French model, and election posters, maps, etc. These printed documents have a demonstrative value that establishes the credibility in

the eyes of the audience of what is about to unfold. Throughout the film the tone is calm, restrained, with the occasional exception, and highly didactic when relating the events of the war, in particular in the initial images that describe the causes of the war starting with the downfall of the monarchical regime. The formal resources of Soviet avant-garde cinema and the advances in montage from Eisenstein are also visible in the film. Shots charged with symbolism emerge now and then to break the somewhat monotonous tone. An equestrian statue representing monarchy is turned on its head to symbolize the successes of the Second Republic: education, reform of the Army, the Statute of Catalonia, elections and the increasing participation of women in public life. The film avoids fervid revolutionary causes or slogans and visually emphasises the illegality of the military uprising, using the outbreak of war and the figure of Franco and other military mutineers as counterpoint. Headlines (July 17, 1936) and maps recur, and their function is both informative and reinforces the credibility of the narrative.

In terms of its documentary style, the film makes a successful counterpoint between the more obvious Soviet agitprop, together with the symbolism and avant-garde montage of directors like Eisenstein, and a particular psychological description and poetic reading that appears to come from Buñuel's own documentary conceptions. The film's link to *«Battleship Potemkin»* (1925) is clear from Buñuel's own admission that the Republican government charged him in August 1936 with the making of a propaganda film in the style of Eisenstein's masterpiece, but the assignment was unrealistic: financial and technical difficulties meant it was impossible to shoot or even stage the film in the timescale required. Buñuel also believed Spanish films on the war should simply record events in all their harsh reality, and distance themselves from the epic and myth-making (Obermann, 1937). He settled on documentary realism, which by no means excluded raising individual awareness, poetry and expressive symbolism. In addition, he had a method and production routines that had to adapt to the context and immediacy of the serious events unfolding in the war, to overcome technical problems and lack of funds, to use and reuse materials from many different sources, making the most of all the resources of Realist films but which were not short of formal expressive qualities: symbolic or poetic shots, short narrations to intensify the commentary, the individualization of feelings against those of the masses and the collective, camera angles or movements to elicit a certain effect, etc.

The second section of the film narrates the deve-

lopment of the military uprising and its consequences. It indicates the zones controlled by the two sides and shows civilian life in both. Then there are images showing Franco's forces, the Falange, the regular Army and the Moroccan troops alongside the mobilization of the population in defence of the Republic. The first effects of the war are now apparent, and the images convey not some distant conflict but general views of buildings in ruins followed by still images and close-ups of windows and homes: this is a war that is close and familiar. Ideological extremes are accentuated in the polarization of the visual representation of the combatants of both sides: Franco's Spain is always shown as a rigid military organization that also characterises civil life; there is a contrast between shots of large bustling Republican crowds and the martial rigidity of Franco's civil society; images of the Republican side show the warm, human, spontaneous enthusiasm of the multitudes who support the Republic, the organization of the people's army with eager fighters joining up, passion for the fight for a just cause, and a sense of responsibility and common effort which is reinforced by the film score. Many of the images and their sequencing are influenced by Soviet agitprop techniques.

The next section contains one of the first battles fought, which was significant for the techniques in warfare used by Franco. It shows the siege and taking of Irún by Franco's troops and the aftermath. The battle of Irún informs international public opinion that the conflict is one-sided in terms of troop numbers and material. It depicts the Nazi war machine at work in the Basque Country and the terrible consequences of the fall of Irún. Without directly stating the fact, this imbalance in forces is a metaphoric call for military aid for the Republic to allow it a fighting chance. The visual strength of the image of the city in flames at night, people filing into exile or the French trains that have to return to Hendaye dramatically portray these consequences. As the film progresses highly symbolic elements appear in greater number, reinforced by the film's construction: the destruction of the city and subsequent repression, and the first exiles. The dramatic resources are numerous: civilians fleeing bombardment, explosions, people looking skywards warning of an aerial bombing, destruction of buildings and fires. The commentary ceases and all that is heard is an ambient diegetic sound, of flames, explosions or the silence of people tramping into exile. The symbolism makes the viewer stop and think, alternating with an anti-fiction and non-formal realism that Buñuel was advocating at the time as a guarantee of truth in the

documentary. The elements of agitation and motivation for French intervention are apparent in the reconstruction of executions by firing squads and political repression. The death of two French journalists is a key resource in the film's objective of breaking the Western democracies' non-intervention policy.

A fourth section of the film focuses on legitimacy and the just actions, which are balanced and not fervently revolutionary, taken to safeguard the people and the government of the Spanish Republic. The film again resorts to a graph, the didactic intent is always present, that shows the political parties that backed the Republic and the government of the Socialist Largo Caballero. It was important for international public opinion to see that civilian life under the Republic was normal, with no hint of revolutionary disturbance or unrest. The daily life we see is thus peaceful, orderly and quite pleasant: farmers at work, uninterrupted public transport and communications, children at school, the training of the people's army. It is a life of progress and freedom that the war threatens to destroy. The formal and dramatic treatment is similar to that in documentaries like «The Spanish Earth» which depicts both the redistribution of land through agrarian reform and the defence of Madrid, embellishing the film with small fictional dramatizations. While the previous section showed how the victory of the insurrectionists was due to organization and military equipment supplied from abroad, this section sees the Republic getting organized, alone but dignified. It portrays daily life in the shops and bustling street markets alongside the organization of industry, law enforcement and the army, which comes together out of sheer enthusiasm to defend freedom.

From the cinematographic perspective, «España 1936» is very interesting as a compendium, an amalgam of techniques and documentary resources that leftist French and North Americans film directors were experimenting with at the time, together with the formal montage of Eisenstein and the more obvious and banal techniques of Soviet agitprop. Furthermore, «The Spanish Earth» is a kind of trial run for the documentary cinema of Paul Strand and Leo Hurwitz in their film «Native Land» (1942). The film was also used to collect funds in support of the Republic (Sánchez-Biosca, 2007: 79). «España 1936» is also indebted to a French Communist propaganda film called «La vie est à nous» (1936), with its shots of Hitler and Mussolini, and its images of German and Italian military hardware and manoeuvres.

The fifth and final section of «España 1936» describes the frontline defence of Madrid. It starts with a

map depicting a pincer movement closing in on Madrid. Then we see a placard with the words «No Pasarán», and images of civilians and Republican politicians. The French audience is warned that Madrid is about to become another Verdún: the capital will resist, with self-sacrifice and faith in victory but there is no hint of the epic. The film score enhances the monstrous reality of the daily lives of the citizens and their defencelessness by using the sounds of sirens, ambulances and explosions. As a counterpoint, silence is also deployed to dramatic effect in the bombing sequences; buildings in flames, bomb craters and buildings collapsing, the bodies of women and children abandoned in rooms full of coffins.

The long description of the Madrid front and its struggle is where «España 1936» or «España leal en armas» reveals its greatest expressive and discursive potency. It is also where Buñuel's visual references to his previous films are most abundant. As in «Las Hurdes», tierra sin pan, the highly contrasted black and white photography transmits a strong sense of drama with close-ups that enhance the familiarity and identification of the spectator with human suffering. Several formalist techniques are also used to add considerable expressive value, such as panning shots and cross fading to encourage the spectator to think, along with the dynamics of contrast and shot composition, and skewed and extreme camera angles.

This section of the film centred on Madrid is pervaded with a certain poetic realism and, quite often, with extreme pessimism which naturally sits awkwardly with the Soviet agitprop reportage. There are yet more resources at work to convey authenticity, such as milestones, placards in Madrid and the frontline at the Casa del Campo, the park on Madrid's outskirts. Another element that injects dynamism and reality are the short fictional tales that heighten the film's dramatic feel, for example when some parents visit their son who is fighting on the same front. The organization of life in Republican Madrid and the defence of the capital are seen in terms of full civilian cooperation, a collective effort. Even children play their part. Childhood is a recurrent theme in the film, amply reflected in images of children at school and as active defenders of the Republic. Nothing seems to be left to chance: artistic treasures are removed for safekeeping;

underground stations are used as air-raid shelters. This barrage of positive activity is tinged with tragic melancholy, and death is always nearby. There are no traces of heroism in the struggle: suffering and death are close at hand; on film and in reality they gradually become the touchstone and main theme of this section of the film, to the point where dead bodies start to appear on screen alone and abandoned. Here Buñuel constructs a kind of poetry of suffering, as he had done in *Las Hurdes*, tierra sin pan. These images break from the context (the battle for Madrid) to stand alone as reasons for reflection on the human condition. The film ends by addressing the audience in more agitprop terms. The person filmed in close-up standing alone in contemplation, or the absurdness of barbed wired wrapped around wasteland make for a poetic statement on the human condition and the horrors of war. The commentary closes with the question: «When

The production of propaganda films during the Spanish civil war, their cinematographic language and slogans are important parts of the European identity. Not only for the enormity and consequences of the conflict but for the essentially didactic tone of the films we have analysed.

will this monstrous war end?» There are no heroic rallying calls or enthusiasm on the part of combatants. As Kowalsky (2003: 184) rightly points out, many of the images shot by the Soviet cameramen contradict the sense and ideological orientation of the prevailing Soviet propaganda of the time, due to their attention to detail, representation of daily life and the absolute tragedy of individual men and women.

4. Discussion

The production of propaganda films during the Spanish civil war, their cinematographic language and slogans are important parts of the European identity. Not only for the enormity and consequences of the conflict but for the essentially didactic tone of the films we have analysed: the films produced at the Spanish embassy in Paris aimed at influencing European public opinion.

These are montage films made with archive footage, material from various sources some of which are often far removed from the propaganda films of the

time. In the audience's eyes, this strengthens the supposed objectivity and credibility of the theses proposed by the discourse, which are the legitimacy and social justice that the Republican government represents, the dignity of its supporters and the need to come to its aid in the conflict. The photography has great variety in style, with close-ups of objects and faces that enhance the symbolism and identification of the spectator with the protagonists, together with emotive micro-fictional tales and a formalist propaganda and strong dialectic montage.

In these works, the traditional concept of the authorship of a film made for a cause and with a persuasive intentionality is diminished. «España 1936» is a collective work but which bears the stamp of Luis Buñuel, as well as that of Soviet cameramen who provided footage, and even the cinematographic resources of French documentary makers and North American intellectuals. Although the film is inconsistent, it is important for the crossbreeding of and experimentation with film techniques at a time when documentary cinema practice and strategy were still in their infancy. Buñuel's mark on the film is its realism, in the defence of Madrid, although it was the sum of varied materials put together for the cause. Buñuel's business-like attitude towards the film comes from his experience immediately prior to his work in Paris, when he worked for the Filmófono production company (1935-36). He had to adapt to production guidelines in which time and money were tight. But the aesthetic, language and structure of «Las Hurdes, tierra sin pan» with its pessimism and contemplation, and where death becomes an independent theme in its own right, is also present.

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Intercultural Journalism: Peruvian and Bolivian Representation in the Chilean Daily Press News

Periodismo intercultural: Representación peruana y boliviana en la prensa chilena

ABSTRACT

This article examines the processes through which the nationwide press generates and represents the cultural discourses of two of the most controversial migrant groups coexisting nowadays in Chile: Peruvians and Bolivians. The representation that the news media carry out regarding the studied cultures strongly influences the imaginaries of the Chilean audiences. That calls for special concern so as to propose the necessary spaces for intercultural exchange as much in the media as in the social institutions. These spaces will be the ones in which communication studies and intercultural journalism can merge, in order to offer meeting and communication alternatives between culturally different groups. The principal goal of this research study is to understand how, in the processes of social construction of reality through the news media, the Peruvian and Bolivian «discourses of difference» are represented in Chile. The methodology employed to validate such a proposal is the Critical Discourse Analysis (CDA) applied to the news in «La Cuarta» and «Las Últimas Noticias» newspapers, belonging to the press groups with the greatest circulation in the country: the consortia Copesa y El Mercurio. The results of the research allow us to conclude that these press media represent realities which tend to marginalise the «migrant other», through the reinforcement of identity imaginaries constructed upon the frontier relationships among the three nation-states.

RESUMEN

El presente trabajo estudia los mecanismos por los cuales la prensa masiva genera y representa discursos culturales provenientes de dos de los grupos más polémicos que en la actualidad conviven con los chilenos: peruanos y bolivianos. La representación que hacen los medios de comunicación sobre las culturas estudiadas incide fuertemente en los imaginarios que crean sus audiencias, lo que demanda una preocupación por proponer espacios de interacción intercultural tanto en los medios como en otras instituciones sociales, donde los estudios de comunicación y periodismo intercultural se cohesionen para ofrecer alternativas de encuentro y comunicación entre grupos culturalmente distintos. El objetivo central de esta investigación es comprender cómo, en los procesos de construcción social de la realidad a través de los medios de comunicación masivos, son representados los «discursos de la diferencia» de lo peruano y boliviano en Chile. La metodología empleada para validar dicha propuesta es la del análisis crítico del discurso (ACD) aplicado en las noticias de los diarios «La Cuarta» y «Las Últimas Noticias», pertenecientes a los grupos periodísticos con mayor tirada en el país: consorcios «Copesa» y «El Mercurio». Los resultados de la investigación permiten concluir que estos medios de prensa representan realidades que tienden a marginar al «otro migrante», a través del reforzamiento de imaginarios de identidad contruidos desde las relaciones fronterizas entre los tres estados-nacionales.

KEYWORDS / PALABRAS CLAVE

Social construction of reality, culture, identity and discourse of difference.
Construcción social, cultura, identidad, discurso, diferencia.

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1. Introduction

Conflict situations and cultural clashes caused by migratory phenomena, social discrimination or border problems, for instance, appear in the media on a daily basis and are the target of the spectacularization they make of reality. This reality is revealed from a defined and established identity, in contrast to an otherness, which appears to be different, exotic, and supposedly weak. In relation to the aforementioned, and following Campoy and Pantoja (2003: 37), «the current situation has been given by non-homogeneous societies where the migratory phenomenon hasn't been given enough time for the shaping of a defined public opinion about the issue of migration as well as creating a social consciousness about it»; for this reason, it is urgent that the fields of communication theories and their applications to journalism question themselves regarding the way the media carry out certain news construction processes and the way those processes can be analysed and studied. This is especially important if we are talking about the reinforcement and installation of discourses regarding minority groups and cultures, as in the case of Peruvian and Bolivian migrants in Chile and their exposure to the formal and traditional sensationalist press in Chile.

That is the reason why this article partially exposes some of the results from the research study «Intercultural Communication and Journalism: Critical Analysis of the Social Construction of Reality through the Mapuche, Peruvian and Bolivian Representation in the Nationwide Daily Press News (Copesa and El Mercurio) (2008)», conducted during 2008. Its general aim is to understand the processes of the construction of news and the representation they do regarding the discourses on the Mapuche, Peruvian and Bolivian peoples in the nationwide circulation daily press, taking into consideration the intercultural studies developed in the field of communication and their applications to journalism.

After analysing the news published during 2008 in «La Cuarta» and «Las Últimas Noticias» –sensationalistic newspapers that belong to the most powerful journalistic groups in Chile and that also have the greatest circulation– it can be asserted that, at least in relation to the discrimination against Peruvians and Bolivians through the media, there is an important amount of social representations already established and contextualised in the collective memory developed through almost two hundred years of construction of the nation-state. From a historic standpoint, these classifications can be found in the geographic distributions of what was known as the War of the Pacific, a battle

that culminated in both annexation of southern areas of Peru to Chile and in the impossibility of Bolivians to access the sea.

The specific analysis of news related to Peruvians and Bolivians in the Chilean press tries to establish and consolidate the representation models that take a distance from intercultural interaction. In the area of communication media, these representation models have been theorised by Israel Garzón (2000, 2002, 2004, 2006) and Rodrigo Alsina (1997, 1999). In the field of education, mediation and communication studies, they have been developed by Martín Barbero (2003), Aguaded (2001), Vilches (2001), García Galindo (1994, 2005), and Sierra (2006), among others: «Our utopia of an understanding community is more than ever contradictory, since together with its capacity to eradicate those discriminations that tear us apart on a worldwide scale, what it does today is project more violence... » (Martín Barbero, 2003: 17).

As a result, it can be seen that the media create generalizations that are manifested and reduced to representations that «tend to approximate to a hegemonic interpretation or, at least, to an easily reached consensus» (Rodrigo Alsina, 2006: 39). The media are backed by the imaginary which in turn becomes an official voice that focuses on the interests of its respective nations acting according to that truth to protect a supposed common well-being. The problem is that these representations can easily mutate into stereotypes and prejudices against others. In Chile, there is a powerful stereotype marking the discriminatory treatment of Peruvians and Bolivians in the studied press regarding the increasing migratory phenomena from the countries in the Altiplano due to the latest global economic crisis.

2. Cultural communication and identity

According to Flusser (2008), the first meeting point among different cultures is intrinsic to human beings, as the current social science theories do not conceive of societies engrossed in and of themselves or in isolation. Quite the contrary, societies are understood according to other communities' perceptions. This creates a relationship where communities can form their identities through «discourses of difference» (Silva, 2003: 52). The latter together with the idea that globalization has made cultural exchange easier, as posed by Laplantine and Nouss (1997), exist in a complicated context of new ethnic and national groupings, where communities open themselves to the problem of identity. «In this sense, despite being a challenge for the cultural identity, the process of globalization, facili-

tated by the rapid evolution of the new communication and information technologies sets the conditions for a renewed dialogue among cultures and civilizations» (García Galindo, 2005: 77-78).

Reflecting on the multiple and active nature of the notion of culture, Grimson (2001) concludes that the main element of culture is the human being and the activities men and women carry out to develop and preserve their culture's identity. Based, over all, on the heterogeneous character of some cultures, Grimson holds that the definition of communication allows for validation of a proposal of inter-cultural encounter, where interactions prevail against a homogenizing and equalling generalization. Therefore, at the intersection of communication and culture it is important to resort to the notion of interaction spaces, highlighting what is intercultural as a viable demonstration of nonsymbolic exchanges as well as physical and material interaction.

Consequently, it is appropriate to criticise the misunderstanding of concepts derived from the encounter between culture and identity, since –if we consider a community as a human group with its own homogeneous culture and identity– there would not be space for interaction among cultures through communicative phenomena. This would mean that national societies would end up homogenizing themselves; aboriginal peoples, becoming westernized; and migrants, integrating themselves. In other words, the Black migrant should become as White as the host receiving that coloured visitor. Nevertheless, it is easy to deduce that this does not happen, as culture is in constant turmoil, interrelation and exchange.

Rodrigo Alsina (1999) has a unique view of identity; he understands the concept as a cultural construction generated by social relations and interactions. This implies that identity is not inherent to man, but rather that it is built by comparison and differentiation from others. This author presents two planes of identity: paradigmatic and pragmatic. Paradigmatic identity implies that people have a series of historically established and socially connoted models which are constantly renewed. The pragmatic plane of identity means that construction originates through interaction with others, acquiring its form from inter-subjective relations. In Rodrigo's words (2001), to broaden and

better understand this peculiarity it is vital to approach the problem from a constructivist standpoint.

3. The media's construction as reality

Following Rodrigo's ideas and the objectives of this research study, it is necessary to ponder the notions Berger and Luckmann expose in their book, «The Social Construction of Reality» (1972), primarily the applications and implications in the media of these notions and their influence on the mediated spread of certain realities. The media build specific tools and instruments to say more in the smallest space possible. One of journalism's favourite ways to accomplish this is through the use of stereotypes. «Stereotyping is an easy way to come to an agreement with the audience since, in most of the cases, stereotypes are perceptions great-

Conflict situations and cultural clashes caused by migratory phenomena, social discriminations or border problems, for instance, appear in the media on a daily basis and are the target of the spectacularization they make of reality. This reality is revealed from a defined and established identity, in contrast to an otherness, which appears to be different, exotic, and supposedly weak.

tly shared» (Rodrigo Alsina, 1989: 122). A pejorative stereotype such as the Peruvian and Bolivian «difference» in Chile is difficult to omit because it offers easy explanations to issues that are hard to assimilate, above all when it is about socio-cultural phenomena. It is because of this, Israel Garzón (2002) argues, that it is urgent to create mechanisms to guarantee a new kind of journalism from the globalised understanding of what is intercultural, assuming that the written press generally carries out several processes to generate a mediated, segmented and modified reality, depending on their interests.

In order to understand the way individuals build their realities, it is pertinent to begin with what Potter (1998) poses when saying that it is natural to create factual confirmations not just by chance, but because real life situations, and even fiction, are better perceived when they are believable and coherent. In social sciences, even in the sociology of scientific knowledge, the term constructionism is used with different and sometimes contradictory nuances. In the case of Ber-

ger and Luckmann, constructionism is reflected in the way experience adopts the shape of entities and solid and lasting structures in a social context.

The reality of daily life appears as reality par excellence –«supreme reality» as Berger and Luckmann call it– because it is natural to envelop oneself fully within it. It is a reality within reach of individuals, which allows itself to be manipulated and activities to be performed in it. In this supreme reality, one's conscience is dominated by a pragmatic cause, i.e. «attention to my world is defined by what I do and think about it» (Berger & Luckmann, 1972: 40). It is important to analyse this point as

arranged beforehand through imposed guidelines which are independent from each person's interpretation. This order makes reality seem objective, mainly because of the language used which, on the one hand, names the objects, situations and phenomena to regulate all that is meaningful to the individuals and, on the other, allows for the formation of contact networks in which everybody moves.

The reality of daily life responds to an organisation that is based on the chronotope (Bajtin, 1989, 1993). Daily life focuses on the time-space relationship that consists of the present here and now, which is perceived

as a reality of consciousness Vázquez Medel (1999, 2003), applying this time/space relationship presents the Teoría del Emplazamiento [Theory of Summons]: «To be summoned is to be called at a specific time and place to admit something as right. In Spanish, this chronotopical category (Bajtin) is created through the convergence of emplazar¹ (from en- and plazo [in-; period]), 'give someone a period of time to execute something'; and emplazar² (from en- and plaza [in-place]), 'to place something in a specific place'» (Vázquez Medel, 2003: 26).

In this coexistence among several «emplazamientos», understood as real worlds, it could be

The media create a news system of tendencies. Therefore, the social constructions related to Bolivians and Peruvians, in this particular case, are submitted to a filter of private intentions, as it will be seen in the methodological proposal. If there exist political and economic interests that are hierarchically more important than the creation of intercultural spaces, it is not surprising that the treatment of these pieces of news establishes an enormous difference between the Same Ones and the Others, giving life to intercultural discriminations and conflicts and diminishing the dialogue and interaction spaces among cultures through the press.

these authors propose that the interest an individual has in a particular subject is determined by his or her physical closeness to it. What is interesting here is that the strategies used by the media when trying to directly influence individuals' representations of reality through the subjects they are most interested in can be justified. Although the media herein studied are characterised by their mass effect because their target is more global than local, the way to reach the topics that are closer to the individuals' daily lives is developed in the different standardised sections of the newspaper, so today is not surprising to find politics, current events, sports, editorials, etc. when one opens the newspaper. This example allows one to understand how the media build and guide reality, categorising it into topics that can better reach the individuals' priorities according to the individuals' interests and urgency.

Furthermore, daily life is presented as an orderly reality in the sense that the phenomena involved are

said that the media act as a world separate from the world of daily life because they have and require their own codes to be decoded. That is, when we open the newspaper, we enter into a different world and when we close it, we go back to the reality of daily life. Berger and Luckmann explain this phenomenon through theatre. When the curtains are opened to the audience, they see themselves «taken into another world with its own meaning and into an order with or without much to do with the order in daily life» (Berger and Luckmann, 1972: 43). Thus, it can be said that the media are endemic producers of limited areas of meaning, known for drawing attention away from a focus on daily life, which causes a break in the tension of consciousness.

4. Chile: a centralist country in terms of news construction

Having said that, the news related to the Peruvian

and Bolivian conflicts in the analysed newspapers generally place these conflicts in geographic situations far from most of the Chilean people. This is mainly due to the news centralization that characterises the mass media and/or the media with greater circulation in the country, which causes most of the news to come from the capital city.

Chile's commercial centralization leads the Peruvian and Bolivian population to concentrate almost entirely in Santiago, which makes it difficult for the citizens in the regions to identify with the problems inherited by intercultural coexistence and its interrelations. Further, in certain cities and places in Chile there are no Peruvian or Bolivian people, and thus there is no cultural exchange of this kind at all. Finally, the political centralization in Chile turns Santiago into the news headquarters, even when the news develop in other regions or abroad, since the official voices –loyal and constant friends of news treatment in the media– are in the capital of Chile.

In general terms, the news, commercial and political centralization in Chile causes the news regarding Peruvians and Bolivians to be detached from the direct perception of many people who read the studied newspapers. They in turn make their interpretations and assimilations about their ever-changing realities. What is interesting here is that, although social constructions about reality are subjective, they can be activated by the media which, beyond their implicit intention of creating social imaginaries, become the victims of centralization. This situation reinforces even more strongly the direct influence on the individuals who access them.

Rodrigo Alsina (1999), who understands the concept of reality as an inter-subjective social process of discourse analysis, identifies two contrasting models to study the media. Firstly, the media can be analysed according to their tendency to build an apparent or illusory reality where, as said by some theoreticians, the media manipulate and distort an objective reality or, as said by others, the media impose a social reality. The second model proposes a hyper-realization of social reality following the reference of the sociology applied to semiotics, sociosemiotics and ethnomethodology, where reality is created and spread by the media. The author concludes that the process of construction of reality depends completely on the productive practice of a journalism that is legitimised to build these social realities. This is thanks to the process of institutionalization of the practices and roles in an inter-subjective game. According to Berger and Luckmann (1972), by participating in this game individuals recog-

nise their daily lives. As a result, it is important to clarify that the history of these newspapers shows that they obey a duopoly of information, since only two big journalistic consortia share the whole population that consumes written news in Chile. Additionally, they are known for the centralization of their information, prioritising the events that occur in Santiago and leaving the rest of the region practically uncovered. Apart from that, both newspapers are influenced by economic groups, a situation which has a clear impact on their political tendencies, presenting rigid news guidelines in agreement with the interests of editorial lines committed to the neoliberal right wing.

Based on this, it can be shown that the media create a news system of tendencies. Therefore, the social constructions related to Bolivians and Peruvians, in this particular case, are submitted to a filter of private intentions, as will be seen in the methodological proposal. If there exist political and economic interests that are hierarchically more important than the creation of intercultural spaces, it is not surprising that the treatment of these pieces of news establishes an enormous difference between the Same Ones and the Others, giving life to intercultural discriminations and conflicts and diminishing the dialogue and interaction spaces among cultures through the press, as Casero Ripollés (2004) holds.

5. CDA: A methodological proposal

Teun van Dijk (1990; 1997; 1999; 2003), one of the main exponents of Critical Discourse Analysis (CDA), states that the media are the most important tools of expression used by the groups that control the greatest proportions of powers in Western society. For that reason, the discourses of the media, especially of the news, have discourse elements that strengthen and reproduce the supremacy of the elites in front of the less favoured social groups. That is, the media are the main producers of discourses about social inequality. Consequently, van Dijk has developed a line of work through CDA to analyse the way the press presents ethnic minorities and immigrants, particularly in and from Holland and Spain.

Regarding the above, and since this research study attempts to understand the way the media affect society by building social imaginaries that reinforce intercultural difference related to Peruvians and Bolivians, it is interesting to work according to the guidelines –although with some adaptations to the local reality– proposed by van Dijk about CDA and their consequences concerning the aims of the present study.

This article specifically presents the news referring

to Peruvians and Bolivians in the sensationalistic newspapers «Las Últimas Noticias» and «La Cuarta», using as a starting point the analysis made during 2008. The news was studied from general to specific and from global to local issues, regarding formal and meaningful aspects, and were divided into four planes, presented on two planes (table 1):

Meaning/text plane	Thematic plane: global meanings
	Local meanings plane: - Implicit or indirect nature - Explicit or direct nature
Formal/text-context plane	Subtle formal structures
	Contextual plane

Table 1: Planes and levels in the Critical Discourse Analysis (CDA) used in this research.

5.1. Meaning/ text plane

5.1.1. Thematic plane: global meanings

This plane refers to the topics treated by the journalistic-informative discourse being analysed, indicating the interactions, social structure and orientations of the way the piece of news is issued. In practice, these global meanings cannot generally be easily recognised; they must be inferred from discourse itself or, as a last resort, they must be assigned to it. This provides a first approximation to the analysed piece of news and allows for the control of other general aspects. In the field of journalism, this abstraction plane consists of a set of conventional textual categories such as the cover, callings, the text of the piece of news, opinions, and comments. Journalists give this plane, the heading, the relevance of the text, i.e. they try to outline what is essential between the strapline and the heading. In consequence, this present study tries to look for the answers to several questions: what the text is about, which semantic macrostructures (topics) can be deduced from the text, how they are linked, which are the assumptions regarding the other-migrant's discourse.

5.1.2. Local meanings plane

This plane refers to a study of the local meanings, for example and according to the first interests of this study, the literal meaning of words. Local meanings, unlike global meanings, are the result of the mental relationships developed by the people who issue the piece of news.

These will depend on specific mental models and, therefore, will influence the resulting opinions, attitudes and social constructions of the people who receive this information. Local meanings can be divided into two categories: implicit and explicit in nature.

- Meanings of an implicit or indirect nature consist of information that can be inferred from the words in the text, like implications, assumptions, allusions, ambiguities, hyperboles, etc. The text does not express them explicitly. This kind of local meaning is part of the audience's mental model and it is not evident in the analysed text.

- Meanings of an explicit or direct nature consist of obvious information that is clearly found in the words of the text. In this case in particular, it is interesting to scan the lexical strategies used by journalists in the information given in the press or the news about the topics uncovered in the previous plane.

5.2. Formal/text-context plane

5.2.1. Subtle formal structures

They refer to the global and local forms or formats that can be characterised by their lower influence on the recipients' conscious control of the news. The objective, in principle, is to observe the way formal ideological apparatuses of discourse that can issue crucial information operate, which build biased models depending on the dominating discourses and their sources, based on what Potter (1998) defends as economy of truth.

Cholito quedó al descubierto cuando cabros de aduana con olfato canino lo sometieron a Rayos X Minusválido fondeaba 84 ovoides en su silla de ruedas

Una original modalidad para ocultar droga fue descubierta en el paso fronterizo de Chacalluta, cuando un minusválido peruano intentó ingresar al país 2,6 kilos de clorhidrato de cocaína en los neumáticos de su enchulada silla de ruedas.

La merca fue descubierta cuando los desconfiados cabros del Servicio Nacional de aduanas, decidieron exponer al cojo, con

silla y todo, a la acción de los Rayos X. Apenas pasaron el bulto, la pantalla mostró cinco caries, dos fracturas en la canilla izquierda, una prótesis de PVC tamaño asnal amarrada a las criadillas, y varias envoltorios misteriosos en la cámara de una de las ruedas del cholomóvil.

Al observar la escena los funcionarios desmontaron la cámara lo que permitió descubrir

varios cilindros rellenos de clorhidrato "prime" de exportación. El detenido, Robin Weider Mendoza Del Águila (45) viajó desde la zona de Tingo María, en la selva peruana, con 84 ovoides escondidos en las ruedas. Tras ser detenido se negó a declarar ante los carabineros de la Subcomisaría de Chacalluta. El tribunal de Garantía de Arica, ordenó la prisión preventiva del "burrero".



5.2.2. Contextual plane

They are mental representations in the long-term memory, where knowledge and opinions about experience are stored. It refers to their importance in relation to the local and global model contexts.

6. Results

«La Cuarta» and «Las Últimas Noticias» analysis

The first step in analysing the journalistic material that we wanted to study was the selection of all the pieces of news referring to Bolivians and Peruvians in «La Cuarta» and «Las Últimas Noticias» during 2008. In this publication we will present only two cases as examples of the methodological application of the matrix of CDA already presented. The selected pieces of news and their respective analyses are the following.

The most relevant conflicts between Bolivians and Chileans have their origin in the War of the Pacific, where Bolivia lost its sea territories to Chile. Although they have tried to recover them, they have not been successful. For that reason, the sea is an element of disagreement between the two countries.

7. General conclusion

Although the methodological application only allowed for the exposition of two examples of the news of the selected Chilean press, the results revealed that during June 2008, for instance, the total number of publications referring to the topic were 33: 19 in «La Cuarta», and 14 in «Las Últimas Noticias». These articles were primarily located in the sports and crime sections. The most recurring explicit local meanings were «cholitos» applied to the Peruvians;

and «Paitocos» and «Bolis» [pejorative names], to the Bolivians. The implicit local meanings had to do with drugs, border conflicts, migration, soccer, pisco, suspiro limeño [a dessert], and ceviche [a dish made of raw fish in lemon marinade], among others.

In the case of soccer, the field is turned into a battle field where different intercultural conflicts are brought up. For example, there is a constant association between Peruvians and Chileans regarding culinary conflicts related to the claim of origin and the countries soccer capacities. This can be interpreted as the need to question the identity of the opponent or, at least, as the need to threaten to do so during the same sports event.

The crime section presents a different scenario. The difference lies in that the intercultural police-rela-

A cholito [person of mixed race] was discovered when customs guys with a canine sense of smell exposed him to X-rays. The handicapped person was hiding 48 cocaine ovoids in his wheelchair.		Newspaper: «La Cuarta» Date: 11-06-2008 Page: 8
Meaning / text plane	<p>Thematic plane: global meanings</p> <p>In correspondence between the heading and the rest of the macrostructures of the piece of news, they are trying to picture the offender as a person whose social plane is low because he is Peruvian, needs a wheelchair, and is taking advantage of his condition to bring drugs into Chile. The heading shows two sides: the one who tries to be clever and the one who unmasks the latter; the Peruvian is the bad one and the Chileans are the good ones. Also, customs officers are given canine features to show their superiority in front of the Peruvian's dirty maneuver.</p> <p>This superiority is shown as something relevant in a context that directly coincides with intercultural spaces, because here the highlighted identity features are part of an experience where «daily life appears as a reality interpreted by men, which for them has the subjective meaning of a coherent world» (Berger and Luckmann, 1972: 36). However, for those people who are not used to facing crime or customs processes and who take this piece of news solely as an anecdote, this superiority does not necessarily signify a weapon against crime or drug dealing.</p>	
	<p>Local meanings plane</p> <p>The meaningful association of being Peruvian, a handicapped person and a drug dealer altogether, make up the description of a very low-status person in society. Explicit: Peruvians are pejoratively called cholitos. Implicit: Talking about handicapped people means classifying the individual within a minority: disabled people. Implicit: A burrero [from burro, donkey] is a person who transports drugs in his or her own body, so this piece of news implies that the wheelchair is part of the individual's body.</p>	
Formal plane / text-context	<p>Subtle formal structures</p> <p>They are trying to make a connection between being a handicapped person and a drug dealer, and saying, at the same time, that it is not a very elegant way of trafficking drugs. The description of the scene where the Peruvian individual goes through the X-rays is used to strengthen this connection. The example is particularly mocking: «Immediately after they put the bulk through, the screen showed five cavities, two fractures in his left shinbone, a huge PVC prosthesis tied to his testicles, and several mysterious bundles in the inner tubes of the cholo-mobile». This description refers to the supposed typical characteristics of a person who, because of his condition, should have a leg fracture; because he is poor, should have teeth decay; and because he is trying to fool the Chilean police, should have a prosthesis in his sexual organ (alluding to sexual intercourse involving cheating).</p>	
	<p>Contextual plane</p> <p>It is established in the Chilean (and global) imaginary that Peru is a producer and exporter of drugs.</p>	

Table 2: Analysis of the first example, using the piece of news from «La Cuarta» newspaper, dated 11-06-08.

Hinchas nortinos viajaron a alentar a la Selección

La marea roja inundó La Paz

Entre 1.500 y dos mil hinchas chilenos se dieron cita desde temprano en el estadio Hernando Siles, quienes convivieron pacíficamente y sin ningún tipo de inconvenientes con sus pares bolivianos antes del partido.

Aparte de los chilenos residentes en La Paz, hubo muchos estudiantes, que están en intercambio en Cochabamba, que viajaron a apoyar a la Roja.

Otro grupo numeroso de fanáticos estaba compuesto por personas provenientes de Arica, Iquique, Tocop-

lla, Calama y Antofagasta, quienes viajaron a la capital boliviana por tierra el mismo día del partido.

Los fanáticos chilenos estuvieron divididos en dos grupos: uno en la tribuna principal y otro en una galería lateral, justo donde Gary Medel fue a celebrar el primer gol.

No fue necesario un operativo especial ni custodia de parte de la policía para los hinchas, quienes hicieron notar su presencia durante todo el encuentro.

C.R.P.
La Paz



CRISTIAN SOTO

Los chilenos se hicieron notar en el Hernando Siles.

ted events can promote State policies against intercultural interaction. These policies could end up in stronger control of Peruvian and Bolivian immigrants in order to avoid drug trafficking and illegal border crossing. The problem is that laws, the same as the way the studied news constructions work, tend to generalise, which, in practice, creates and reinforces stereotypes: burrero Peruvians, indigenous Bolis, or vice versa.

Finally, as Rodrigo Alsina (2001) and van Dijk (2003b, 2008) assert –and although the two examples previously exposed are the most paradigmatic of the sample– every methodological application to the news involved in this project revealed, to different degrees, the reinforcement and/or creation of new stere-

otypes regarding the discourses of the difference, no matter if they are Peruvian or Bolivian people, which corroborates with the hypothesis of our investigation.

Northern fans travelled to encourage the national team. The red tide flooded La Paz.		Newspaper: «LUN» Date: 06-16-08 Page: 23
Meaning / text plane	Thematic plane: global meanings It appears that this piece of news positively states that the supporters of the Chilean team will not face coexistence difficulties with the Bolivian people on their journey to La Paz. However, it gives a glimpse that there is always conflict between Chileans and Bolivians. In other words, it seems strange not to have problems.	
	Local meanings plane Implicit: By saying that the Chilean group of fans «flooded» La Paz, they are making fun of the fact that the Bolivians do not have access to the sea; to flood is associated with water, and water with the sea. This heading makes reference to the bordering conflicts between Chile and Bolivia. Implicit: Because of the colour of the Chilean soccer team's t-shirt and of the Chilean flag, the supporters or fans are called the «red tide». It is also a mocking term for Bolivians since it makes further reference to their border problems related to not having access to the sea.	
Formal text / context plane	Subtle formal structures Bolivia's lack of access to the sea is embedded in our memory, a problem that is aggravated when trying to connect it to soccer in an association that implies that cultural differences are worsened in sports competitions. Another connection they are trying to make is that Chileans will always have problems when going to Bolivia, creating the need for special operations and police protection to defend ourselves from them. In other words, the Bolivians would want to harm the Chileans and, therefore, they are the bad ones and the Chileans, the victims.	
	Contextual plane The red tide is an infection, something negative that kills molluscs. It is present in those areas where the tide falls, exposing the molluscs to the sun. This analogy between the red tide and the Chilean fans, which also refers to our cultural identity, seeks to provoke the Bolivians. The most relevant conflicts between Bolivians and Chileans have their origin in the War of the Pacific, where Bolivia lost its sea territories to Chile. Although they have tried to recover them, they have not been successful. For that reason, the sea is an element of disagreement between the two countries.	

Table 3: Analysis of the second example, using the piece of news from «Las Últimas Noticias» newspaper, dated 16-06-08.

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Intimacy in Television Programs: Adolescents' Perception

La privacidad en programas televisivos: percepción de los adolescentes

ABSTRACT

Despite the negative criticism leveled at them, certain television genres which treat intimate problems and issues as a kind of spectacle may also help adolescents learn how to cope with interpersonal situations and gain awareness of key social problems. This study focuses on examining the arguments that adolescents use to explain their possible participation (or lack of participation), either as guests or members of the audience, in Celebrity Gossip Shows (Salsa Rosa) and Talk Shows (Diario de Patricia), within the interpretative framework of Turiel's theory (2002). To this end, interviews were conducted with adolescents from the Basque Autonomous Region and the answers given were grouped into three domains: conventional, moral or private. The results found show that the vast majority would not consider attending these programs for private reasons, and when asked to think in what hypothetical case they would consider participating, any change of opinion was always «Diario de Patricia» or almost always «Salsa Rosa» prompted by moral motives. All of those who said they would participate in the two programs justified their answer using conventional arguments. We can conclude that the adolescents participating in the study continue to value personal privacy, even in association with certain television programs in which the limits between private and public are transgressed.

RESUMEN

Determinados géneros televisivos que mediatizan la intimidad en forma de espectáculo, a pesar de las críticas negativas que reciben, también pueden servir a los adolescentes para aprender cómo afrontar situaciones interpersonales y tomar conciencia de problemas sociales relevantes. El presente trabajo tiene por objetivo conocer los argumentos que los adolescentes exponen para explicar su posible presencia o no como público o protagonista en los programas de crónica rosa (Salsa Rosa) y «talk show» (Diario de Patricia), en el marco interpretativo de la teoría de Turiel (2002). Para ello, se han llevado a cabo entrevistas con adolescentes de la Comunidad Autónoma Vasca cuyas respuestas se han categorizado en los dominios convencional, moral o privado y, posteriormente, han sido analizadas mediante el programa Nudist. Los resultados hallados muestran que la gran mayoría no acudirían a estos programas por argumentos privados y, cuando se les pide que piensen en qué caso hipotético acudirían, el cambio de opinión, siempre «Diario de Patricia» (DP) o casi siempre «Salsa Rosa» (SR), va acompañado de motivos morales. Por otra parte, la totalidad de los que acudirían a ambos programas lo justifican con argumentos convencionales. Se concluye que los adolescentes participantes en este estudio continúan concediendo valor a la privacidad, aun cuando se asocia a determinados programas televisivos en los que se transgreden los límites entre lo privado y lo público.

KEYWORDS / PALABRAS CLAVE

Television viewing, talk show, celebrity gossip show, privacy, adolescents.
Hábitos televisivos, talk show, crónica rosa, privacidad, adolescentes.

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1. Introduction

Television and the context in which it is viewed may, among other factors, constitute a source of social and moral learning and development during adolescence, as well as being a source of symbolic resources with which adolescents interact during the construction of their identity (Harwood, 1999; Montero, 2006; Pindado, 2006).

The theoretical framework of reference upon which we based our research was the Theory of Reception (Orozco, 2002), the interest of which lies not so much in analyzing the influence of the media on different audiences, but rather in examining what subjects do with the media, how they perceive the different contents and values transmitted through «their own individual lenses». From this perspective, this study aims to analyze and examine adolescents' perception of the way in which certain television programs make private matters the subject of public debate. The study takes as its reference the interpretational framework of Turiel's theory (2002), according to which these perceptions can be grouped into the following domains: a) Moral. This alludes to the moral sense adopted by an individual as a behavioral criterion, which prompts them to be guided by universal moral principles over and above conventional norms or individual interests. b) Conventional. This is related to expected behavioral guidelines which facilitate and ease peaceful coexistence between human groups. c) Private or personal. This refers to those behaviors, matters or decisions which are free from both a moral and a conventional sense of obligation, and are based on each person's individual preferences or tastes (e.g. in the Western world, the choice of friends or aspects related to one's own body).

Today, the limits between the public and the private are easily blurred, since we live in a constantly changing world characterized by a lack of fixed ideologies and an ongoing revaluation of daily culture. The public exhibition of the private world, generally in the form of television shows (Bauer, Dotro, Mojana & Paez, 2000; Kehl, 2002), contributes a great deal to this blurring, especially as regards talk shows and celebrity gossip shows, genres characterized by their constant transgression of the delicate limits which exist between the private, conventional and moral spheres. It has even been said that the religion of today's society is the conversion of privacy into a media product (Cocimano, 2007). In fact, privacy has become so much a marketable good, that certain celebrities have earned their fame merely by selling the intimate details of their lives.

But what is the reason for the current vulnerability of the value of privacy? Among other factors, this vulnerability is due to the fact that we live in an audiovisual environment which can easily penetrate our lives. Also, we often tend to have recourse to our right to information in order to keep abreast of absolutely everything, frequently at the expense of invading other people's privacy. In the opinion of Camps (2005; 2007), violations of privacy generally tend to be aesthetic in nature, or in bad taste, such as, for example, when someone sells the intimate details of their life for either money or fame. However, above all, and from an ethical point of view, privacy is frequently threatened when it is assailed by a poorly understood form of «public interest», a concept which actually refers to what should interest the public, but which is often erroneously used to define what audiences actually see. In the author's opinion, what should really concern us is the loss of a value which has only recently been conquered, after much effort and hard work.

Television cannot be blamed for all the evils of youth, but it does seem worthwhile to analyze and explore adolescents' perceptions of the way in which people's privacy is exploited and made public in some television shows. Specifically, within the context of public television in Spain, our research has focused on the reality show macro-genre, which includes the talk show entitled «Diario de Patricia». In this show, the dominant trait is the development of a conversation-spectacle between guest participants (generally from the popular classes) and the presenter, regarding everyday issues (Ardila, 2006; Cáceres, 2000; Mercado, 1999; Vilches, 1995). Similarly, we also focused on celebrity gossip shows, analyzing specifically a program entitled «Salsa Rosa». Unlike in talk shows, in this type of programs the guests generally tend to be celebrities or figures from the media world who are paid to reveal the details of their lives, whether they be real or made up (Cocimano, 2007). They are sensationalist programs which are extremely aggressive in their treatment of the private life of the individuals involved (OCTA Report, 2005).

Criticism leveled at talk shows and celebrity gossip shows has mainly focused on the topics or themes dealt with, and the sensationalist way in which they are treated. Some examples include themes related to sexual identity, conflicts between partners and family members (infidelity, family violence, filial identity, etc.) and social problems (job-related problems, relationships between friends, teenage motherhood, drug abuse, etc.) (Bauer, & al., 2000; Greenberg & Smith, 1995). However, although some criticism refers to the

fact that these programs have a negative effect on viewers (rendering them less sensitive to human pain, distorting reality, magnifying insignificance and failing to discern between what is trivial and what is important), especially adolescents (Cáceres, 2002; Kiesewetter, 1995), hardly any empirical evidence exists of these effects and no explanations have been offered as to how they are generated. Furthermore, not all effects are adverse or go beyond the boundaries of entertainment, since these programs can also help viewers learn how to cope with certain aspects of life in society and to gain a greater awareness of certain key social problems (Bauer & al., 2000; Baumeister, Zhang & Vohs, 2004; Davis & Mares, 1999; Gamboa, 2001; Greenberg & Smith, 1995; Trepte, 2005).

In a sample of 282 students aged between 13 and 18, Davis & Mares (1998) analyzed the effect of viewing talk shows on adolescents' attitudes and beliefs regarding the society in which they lived. The authors found that watching talk shows made viewers overestimate the frequency of deviant behavior, although it did not make them less sensitive to other people's suffering. Similarly, watching talk shows is positively related, in some age groups, with an awareness of the importance bestowed on social issues. In conclusion, the general opinion regarding these programs is overly pessimistic and simplistic.

Baumesiter & al. (2004) carried out a study with 58 first-year psychology undergraduate students, who were asked to tell a piece of gossip and then describe what they had learned from it. Contradicting the traditional stereotype regarding the adverse effects of gossip, the authors found that for participants, gossip constitutes an important means of social communication which serves to convey, in a narrative manner, roles, rules and other guidelines for living in a specific culture.

For his part, Trepte (2005) interviewed 66 daily talk show viewers with a mean age of 26, in order to determine whether or not they would consider appearing on this type of program and what they would hope to gain from the experience. The conclusion the author drew was that those who would consider participating in this type of television program tend to

make a concerted effort in the field of self-realization.

As regards celebrity gossip programs, in a sample of 191 adolescents aged between 11 and 16, Giles & Maltby (2004) analyzed the relationship between adolescents' emotional autonomy and their relationships with celebrities. The results revealed that media personalities provide adolescents with a secondary group of pseudo-friends, at the same time as increasing their emotional autonomy in relation to their parents, although an excessive attraction to one celebrity in particular may interfere with this transition.

Having reviewed the existing studies in this field, we can conclude that the data are inconclusive. It is important to bear in mind that certain complex and conflictive social issues (such as homosexuality, pornography and abortion, for example) involve (frequently ambiguous) assumptions or beliefs which subjects de-

Today, the limits between the public and the private are easily blurred, since we live in a constantly changing world characterized by a lack of fixed ideologies and an ongoing revaluation of daily culture. The public exhibition of the private world, generally in the form of television shows, contributes a great deal to this blurring, especially as regards talk shows and celebrity gossip shows, genres characterized by their constant transgression of the delicate limits which exist between the private, conventional and moral spheres.

velop gradually in relation to specific situations (Vainryb & Turiel, 1993), and which influence their moral assessment of the event in question. For example, in the case of homosexuality (private sphere), the beliefs associated with the biological or psychological determining factors of sexuality emerge as a key theme in moral assessments of this issue. Since these issues are often the focus of talk shows and celebrity gossip shows, it is important to bear this in mind when assessing the opinions held by adolescents regarding these programs. It is also worth highlighting that the perceived realism should mediate the effects of viewing talk shows, more so indeed than in other genres such as news programs or fiction (Davis & Mares, 1998).

In previous studies carried out by our group in the Basque Autonomous Region, the results found were not particularly alarming (Aierbe & Medrano, 2008;

Aierbe, Medrano & Orejudo, 2008; Medrano, Palacios & Aierbe, 2007), since so-called «junk TV» (talk shows, celebrity gossip shows, etc.) were not found to be particular favorites among adolescents, who said they spent little time viewing them. Nevertheless, it is important to dedicate some attention to this theme, due to the possible influence which this type of content may have on younger generations.

In this study, which forms part of a broader research project on television viewing and perceived values, the objective was to analyze how some television shows intervene in adolescents' perception of intimacy, within the interpretative framework proposed by Turiel's theory. In specific terms, we were interested in analyzing the conventional, moral or private arguments used by adolescents to explain their possible presence (or absence) as either members of the audience or guests on celebrity gossip (Salsa Rosa) and talk shows (Diario de Patricia). The specific objectives were: 1) To determine the (moral, conventional, private) arguments put forward by those adolescents who said they would attend the shows as either members of the audience or guests. 2) To determine the (moral, conventional, private) arguments put forward by those adolescents who said they would not attend the shows as either members of the audience or guests. 3) To determine whether those subjects who initially used private arguments to explain why they would not attend the shows would change their mind (i.e. would attend) in certain cases, and what arguments (moral, conventional or private) they would use to justify this. 4) To determine whether interviewee responses were concentrated especially in one or more of the profiles upon which their selection as participants in the study was based.

2. Material and methods

2.1. Participants

Based on the data gathered from a sample of 594 adolescents from the Basque Autonomous Region (BAR, Spain) regarding television viewing habits and the values perceived in their favorite programs, a sub-sample of 31 subjects was selected for this study. All were adolescents aged between 13 and 15, from three schools in the province of Guipúzcoa.

The sub-sample of adolescents who participated in this study was selected on the basis of a combination of the television viewing habit and perceived value indexes obtained previously by means of the Television Viewing Habits Questionnaire (CH-TV 0.1.) and the Values and Television Questionnaire (Val-TV 0.1.). After a long and arduous process, the following varia-

bles were chosen for the selection process: 1) specific preference for «Salsa Rosa» and appearance as either a member of the audience or guest (high and low); 2) appearance on either «Salsa Rosa» or «Diario de Patricia» as either a member of the audience or guest and appearance in general on a television show as either a member of the audience or guest (high and low); 3) co-viewing (high and low) and 4) power value (high and low). Based on the combination of these four variables, 12 profiles were obtained, on the basis of which the 31 adolescents interviewed were selected.

2.2. Measurement instruments

A semi-structured interview, created ad hoc for this study, was used. Interviews lasted on average approximately 45 minutes. The interview is divided into two parts. The first part includes 17 questions designed to elicit the interviewee's opinion of the talk show and celebrity gossip show genres. The second part consists of four questions aimed at determining interviewees' opinion regarding the establishment of a rule for television viewing based on age, time of day and content, and regarding who should be responsible for establishing such a rule (the government, parents, producers of television programs?). In this paper, we present the results corresponding to the first part of the interview, specifically that part referring to a total of 8 general items, namely: Would you go on «Salsa Rosa»? Explain why.; Would you go on «Diario de Patricia»? Explain why.; Under what circumstances would you go on «Salsa Rosa»? Under what circumstances would you go on «Diario de Patricia»? If you were to go on «Salsa Rosa», what would you hope to achieve? If you were to go on «Diario de Patricia», what would you hope to achieve?

2.3. Procedure

This research project was divided into the following phases:

1) Planning. This phase included: establishment of objectives, drafting of the interview, selection of the variables and profiles for the sub-sample, decision about who would do the interviewing, establishment of contact with the schools and timetable for holding the interviews.

2) The interviews. The semi-structured interview was administered by three interviewers trained in the technique of clinical interviewing and with experience in qualitative research.

3) Selection and categorization of contents. The interviews were transcribed, the contents and themes categorized in relation to the hypothesis and the proto-

cols were read and analyzed collectively. The contents were categorized by three judges based on the interpretative framework of Turiel's theory (moral, conventional and private domains), which is explained in the introduction to this paper.

4) Presentation of the categories using the Nudist program. The data are presented in an orderly manner, in a subject-based node matrix. This matrix enables us to observe and carry out an exploratory comparison between the different text units corresponding to each individual, which are coded in accordance with each assigned category. The system also helps provide a global overview of the data, in order to enable conclusions to be drawn more easily. The steps followed were: a) To enter the whole texts of the interviews with the 31 adolescents in the Nudist program; b) To define the categories and sub-categories. The three main categories, defined in accordance with Turiel's theory, were: Moral, Conventional, Private. Each of these categories are further sub-divided into different sub-categories; c) To construct an initial Tree Nodes; d) To code the nodes on the basis of the texts; e) To obtain the final report from the Nudist program which indicates the degree of global response given by the subjects in each

NODES	Definitions	% paragraphs x node	Num. paragraphs	% paragraphs
6	Go on TV			
6.1.	Go on TV / Salsa Rosa			
6.1.1.	Go on TV / Salsa Rosa/Yes	0.02%	2	6.45%
6.1.2.	Go on TV / Salsa Rosa/No	0.33%	29	93.55%
20.6.1.	Moral/Go on/Reasons	0.00%	0	0.00%
20.6.2.	Moral/Go on/In what case	0.10%	9	29%
30.6.1.	Conventional/Go on/Reasons	0.02%	2	100%
30.6.1.	Conventional/Not go on/Reasons	0.12%	9	31.03%
30.6.2.	Conventional/Go on/In what case	0.02%	2	6.5%
40.6.1.	Private/Go on/Reasons	0.11%	10	32%
40.6.1.	Private/Not go on/Reasons	0.11%	10	34.48%
40.6.2.	Private/Go on/In what case	0.00%	0	0.00%
6.1.2.1/2.	Go on TV / Salsa Rosa/No/Others (boredom-embarrassment)	0.04%	4	13.79%

Table 1. «Salsa Rosa»: percentages according to node and text unit.

summarized in accordance with the objectives which explain the categories extracted and the theoretical framework upon which the whole study is based.

3. Results

As regards «Salsa Rosa» (SR), of all the adolescents interviewed, 93.55% said they would not attend, while only 6.45% said that they would. None of the adolescents used moral arguments to justify either their possible appearance or their possible non-appearance on SR, and none of them defended their willingness to go on the show using private arguments. The students who said they would go on SR (6.45%) all gave conventional reasons. Of the adolescents who said they would not go on SR (93.55%), 34.48% gave personal or private reasons for their decision, 31.03% conventional reasons and 13.79% other reasons (for example, boredom or embarrassment). In other words, the most common arguments used to justify their unwillingness to appear on the program were private and conventional ones, in a similar proportion, followed quite a way behind by arguments related to certain feelings generated.

However, of those who initially said they would not go on SR, 35.48% would change their mind in certain circumstances. Of these, 81.81% said they would go on the program for moral reasons, for example, in order to help or achieve something good for someone. 9.09%, on the other hand, used conventional arguments to justify this change of mind, citing, for

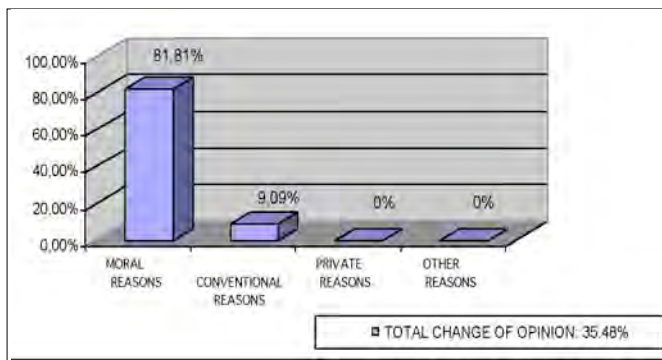


Figure 1: Percentage of those who would change their mind about going on «Salsa Rosa».

category; f) To construct a matrix from each subject's report.

5) Data reduction. Finally, the information was

example, entertainment or money as reasons for going on the show.

In short, moral arguments were not used initially to justify the decision not to go on this show. However, a high percentage of those who initially said they would not go on the show and then changed their minds, used moral arguments to justify this decision. For example, one adolescent (code num. 5049) who initially said, for private reasons, «I would not go because I would never talk about my private life», later used moral arguments to justify a change of opinion, stating «Yes, I would if it was for a good cause, like helping

someone». Only a minority said they would change their mind and go on the show for conventional reasons and the same percentage said they would not change their initial arguments. For example, one adolescent (code num. 225) who initially said they would not go on the show for private reasons, such as «no, it is my life and I would never accept money for talking about it», later said they would change their mind and go on the show for conventional arguments such as «Yes, if the program was entertaining and fun, without being insulting». Similarly, we wanted to determine how many of those who initially said they would not go on SR for personal or private reasons (34.48%)

would change their mind (and go on the show), and what arguments they use to justify this change of opinion. Thus, we found that: 50% said they would change their mind in order to help someone or to deny or clarify something (moral domain); 10% said they

NODES	Definitions	% paragraphs x node	Num. paragraphs	% paragraphs
6	Go on TV			
6.1.	Go on TV/Diario de Patricia			
6.1.1.	Go on TV/Diario de Patricia/Yes	0.06%	5	16%
6.1.2.	Go on TV/Diario de Patricia/No	0.30%	26	84%
20.6.1.	Moral/Go on/Reasons	0.00%	0	0%
20.6.1.	Moral/Not go on/Reasons	0.03%	3	11.54%
20.6.2.	Moral/Go on/In what case	0.14%	10	32%
30.6.1.	Conventional/Go on/Reasons	0.05%	3	60%
30.6.1.	Conventional/Not go on/Reasons	0.03%	2	7.69%
30.6.2.	Conventional/Go on/In what case	0.05%	3	9.7%
40.6.1.	Private/Go on/Reasons	0.00%	0	0%
40.6.1.	Private/Not go on/Reasons	0.07%	6	23.07%
40.6.2.	Private/Go on/In what case	0.00%	0	0%

Table 2. «Diario de Patricia»: percentages according to node and text unit.

would go on the show in order to have fun (conventional domain); and finally, 40% said they would not change their mind.

As regards the celebrity gossip show «Diario de Patricia» (DP), of all the adolescents interviewed, 84% said they would not go on the program, while 16% said they would. All those who said they would go on the show (16.45%) justified this decision using conventional arguments. However, of those who said they would not go on DP (84%), 23.07% gave private reasons, 11.54% moral reasons and 7.69% conventional reasons. The rest of those who said they would not go on the show (57.69%) offered no justification.

Nevertheless, of those who said they would not go on DP, 35.71% said they would change their minds; and of these, all (100%) said that if they did, it would be for moral reasons.

Next, we analyzed whether or not those who initially said they would not go on DP for personal or private reasons (34.48%) would change their minds, and what arguments they would use to justify this. 33.33% said they would change their mind and go on the show if it were to help someone (moral domain). None of the interviewees said they would change their

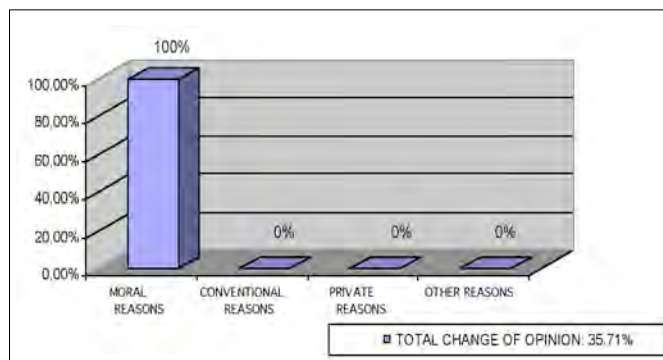


Figure 2: Percentage of those who would change their mind about going on «Diario de Patricia».

minds and go on the show for conventional reasons and 50% said they would not change their minds, reiterating their decision not to go on DP. 16.67% said they would go on the show if it meant they would be reunited with a friend or relation. In this case, then, a new category was added in relation to the reasons stated for interviewees changing their mind. This category, which we called «meeting», was not observed in relation to SR. Similarly, it was also found that all those subjects who said they would change their mind in relation to DP had also done so previously in relation to SR.

When they were asked what they would hope to gain if they were to go on the shows, in the case of SR they said they would be looking, above all, for fame and/or money (other reasons included: just to have a good time, to see the show live, to have people in favor or against, forgiveness and understanding). In the case of DP, in general they said they would be looking for personal help, someone to listen to them or to be reunited with a friend or relation. Only on one occasion did an interviewee mention fame or money.

Finally, we analyzed whether interviewees' responses were concentrated specifically on any of the basic profiles used for their selection as participants in the study. The results failed to reveal any clearly differentiated profile for those who said they would go on the shows. However, it was found that the responses

power) do not seem to discriminate any response trend.

4. Discussion

A general overview of the data indicates that the vast majority of adolescents would not be willing to go on the shows «Salsa Rosa» (SR, celebrity gossip show) and «Diario de Patricia» (DP, talk show), mainly for private reasons. Also, they are less likely to go on SR. The only case in which one of the interviewees initially gave a moral argument for not going on the show was in relation to DP. Moreover, all of those who said they would be willing to go on both shows justified their decision using conventional arguments and, when the interviewer prompted them to think about in what case they would change their mind, almost always (SR) or always (DP) their response was accompanied by moral reasoning.

In accordance with the data obtained, related to objectives 1 and 2 of this study, the adolescents who participated in this piece of research were found to distinguish very clearly between the two selected shows, being more disposed to go on DP than on SR. One key aspect to highlight is that, upon analyzing interviewees' assumptions or beliefs regarding what they might obtain or achieve by going on the shows, in the case of SR, the main incentives were fame and money (materialistic vision), while in the case of DP,

the reasons were more altruistic and included helping someone, listening or being reunited with family members or important people in their lives. This may be because talk shows are more similar to adolescents' everyday lives, and the people and stories they focus on are more

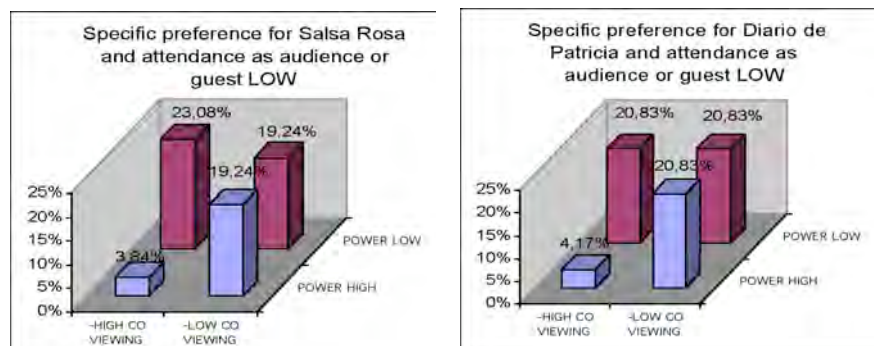


Figure 3: Specific preference for «Salsa Rosa» and «Diario de Patricia» and attendance as a member of the audience or a guest LOW.

of those who said they would not go on SR were concentrated (65.40%) in general on the «Specific preference for SR and DP and attendance as audience/guest low» profile, particularly in relation to co-viewing high and power low (23.08% of those who said they would not go on the shows). Similarly, the responses of those who said they would not go on DP are concentrated (66.66%) on the same profile, although in this case, the other two variables (co-viewing and

familiar to them. It may also be due to the greater realism perceived in this type of show (Davis & Mares, 1998). Both these aspects need to be researched in greater depth in the future.

One particularly striking result was the high percentage (57.69%) of interviewees who offered no arguments whatsoever for not being willing to go on DP. It may be that the beliefs underlying the issues dealt with are ambiguous, as Wainryb & Turiel 1993 point

out, thus making it difficult for adolescents to state their reasons for not going on the shows. It is possible that the roots of this difficulty in saying why they would not go lie in the fact that they are unsure as to whether the stories recounted are real or «fabricated», whether the guests are paid to talk about the intimate details of their lives and to what extent the right to be informed should take precedence over the right to privacy. However, despite the negative criticism leveled at these genres, the turning of everyday life into media entertainment, with the focus on situations similar to those which adolescents might experience, may serve to help them learn how to cope with social interactions and raise their awareness of important social problems (Greenberg & Smith, 1995; Davis & Mares, 1998; Bauer & al., 2000).

It is also true, though, that the minority of adolescents who said they would go on these shows (16.45% for DP and 6.45% for SR) gave exclusively conventional reasons for their decision. Thus, for example, they said they would go on the shows to find out more about the lives of celebrities, because they thought it would be fun or for money. Fortunately, this coincide with the results we found in previous studies in which adolescents said they preferred other types of programs. The data are not alarming but, in our opinion, it is important to pay attention to the underlying beliefs since they may be related to either more or less prosocial values.

In relation to objective 3, in both cases (SR and DP) a similar percentage (almost one third) of those who initially said they would not go on the shows later changed their minds. The difference is that all of those who changed their mind in relation DP did so for moral reasons, i.e. to help someone, to be listened to or to be reunited, etc. However, while the majority of those who changed their minds in relation to SR did so for moral reasons, some said they would go on the show for conventional reasons, and an equal percentage said they would not change their mind under any circumstances. One interesting result is that the initial private arguments used to support interviewees' decision not to go on these shows are all (in the case of DP) or almost all (in the case of SR) replaced by moral arguments when the interviewees change their mind, probably because the moral reasons which emerge over the private ones are more solid and have a greater influence over the decisions to be made, as Wainryb & Turiel (1993) point out. Also, in the case of talk shows, the moral aspects perhaps emerge more clearly, since even some of the initial responses given in the case of DP contained moral arguments. It was also

observed that all interviewees who initially said they would not go on the shows for private reasons and then changed their mind in relation to DP for moral reasons had already changed their mind previously in relation to SR. One might wonder here whether the order of the items may have influenced the responses obtained. Whatever the case, the data obtained indicate the relevance of reception contexts and the role of mediators when exploring responses and linking them to their underlying values and beliefs.

In accordance with objective 4, we found that the previous selection of the profiles of the adolescents to be interviewed bore no relation to interviewees' positive response regarding their willingness to go on the shows, although it was related to their negative response. It is necessary to explore this aspect in more detail with a larger sample group, in order to determine the relevance of contextual factors such as parental mediation and the values perceived when selecting these programs.

In short, our data reveal that the adolescents participating in the study continue to place a value on personal privacy, even in association with certain television programs in which the limits between private and public are transgressed. This does not mean, however, that they are against people going on these shows and revealing the details of their private affairs. In other words, although they believe it is correct and appropriate for private, intimate matters to remain private, during the course of the interviews they qualify this somewhat by stating that «everyone is free to decide what to do with their privacy».

As regards the limitations of our study, first of all the sample group was very small. Consequently, any future research should strive to include a greater number of participants. Secondly, although we have explored the underlying beliefs at a general level, we believe that it is necessary to analyze them in greater depth, based on assumptions regarding the benefits and harm to be obtained by going on these shows, such as, for example, the fact of lying about your private life in front of the cameras (moral domain), conventions related to the family (conventional domain) or homosexuality (private domain). Also, we believe that the degree of reality perceived in the stories told on these shows, as well as the instability of the values which characterize the adolescent stage, might both have influenced the results and should be studied using other complementary methodologies.

It is worth remembering the wide range of possibilities offered by television for educating young people in values, the social norms and conventions that

govern peaceful coexistence and those aspects which depend more on person choices, and which are located within the private sphere. In order to take advantage of these possibilities, it is necessary to examine current television contents in order to ensure minimum levels of educational and cultural content which take into account the experience of the «TV generations» (Pindado, 2005). In this sense, it is important for there to be a greater number of initiatives which focus, in both formal and informal contexts, on the television skills of adolescents, or in other words, on their ability to interact with the medium in a balanced way from a perspective of both rationality and entertainment (Aguaded, 2008).

Based on the acknowledgement of the educational potential of television, we defend the idea that the decoding of the messages conveyed through perhaps less «constructive» television contents, such as those that turn intimacy into media entertainment, may also contribute to achieving this goal (Ardila, 2006; Bauer & al., 2000), providing we accompany adolescents in this process.

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Violence on TV: Analysis of Children's Programming

Violencia en televisión: análisis de la programación en horario infantil

ABSTRACT

The concept of Public Service has recently undergone a big transformation. After losing its educational and positive connotations, what remains now is its negative dimension: child protection. The present article shows the first results of exhaustive and longitudinal research of the television content broadcast during the special protection hours. Attention has been paid to violence infractions. With the classic methodology for this type of content research, we analysed over 8,100 hours of visual work and codification. The results offer data from a comparative description of infractions on every network: programmes, people involved in violent acts, period of time and so on. It also shed some light on the evolution of television content over the last four years from a comparative perspective. The article concludes with the resulting data showing how during the last two years, with a stricter self selection of content by networks, the level of infractions has not diminished, and violence is still used by networks to increase their audience share. The final remark is that it seems as if TV channels are victims of their own behaviour when making a choice of content selection. The highest number of infractions are found, in all networks, either public or private, in the programming with which they identify.

RESUMEN

Aceptando que el concepto de servicio público ha sufrido una gran transformación en estos últimos años, que ha perdido su contenido positivo-educativo y que sólo resiste su dimensión «negativa» de protección a la infancia, el presente trabajo presenta los primeros resultados de un estudio exhaustivo y longitudinal de los contenidos televisivos en horarios de protección infantil. La metodología utilizada ha sido la propia de los estudios sobre el contenido: visionado (más de 8.100 horas) codificación y encuadre en las categorías formalizadas para su posterior tratamiento. Los resultados obtenidos, al margen de una descripción comparativa de infracciones por cadenas, franjas horarias, programas, sujetos participantes y sujetos involucrados desde el plano de la violencia, muestran una radiografía del marco televisivo dentro del horario especialmente protegido, a partir de un seguimiento de los incumplimientos de Código de Autorregulación pactado entre las cadenas. Se presta una especial atención a los volúmenes y modalidades de violencia a la que son expuestos los niños. Esta investigación pone de relieve que, desgraciadamente, a pesar de que se detecta una cierta mejora en los dos últimos años, la protección a la infancia es aún muy deficiente. Nuestra conclusión es que las cadenas son víctimas de la estructura programática por la que optan, toda vez que el mayor nivel de incumplimientos se concentra en las apuestas específicas de su programación diferencial.

KEYWORDS / PALABRAS CLAVE

Childhood, television, violence, self-regulation, infractions, special schedule protection.
Infancia, televisión, violencia, vulneraciones, autorregulación, horario especialmente protegido.

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1. Introduction: Public service and content analysis methodology

Although the principles of public service often characterize public broadcasters, specially in Europe, we should not forget that even commercial television, early established in U.S. and Latin America, was not completely alien to them (Aufderheide, 1999). In fact, the philosophy of public service was the implicit basis of an important current in broadcast television content analysis, creating a framework, vague but effective, that made it possible to study the extent to which the different broadcasters met certain obligations of political fairness, or if they were promoting values that could be considered universal.

Lasswell had formulated his famous paradigm (who says what, on which channel, to whom and with what effect), which served as a guide for the establishment of different research areas for the analysis of control (who), content analysis (what), provider analysis (which channel), audience analysis (to whom), and analysis of the effect (with what effect). No wonder this happened in the 70s, just when the idea of public service began to crumble (television had already disappointed the global elites), when it seemed that content, as a research technique, was in its heyday.

The methodologies of Lasswell for the analysis of «what» were applied to all types of television contents to determine precisely the extent to which they served to social integration, and it was believed that the researchers would be able to correct the course the medium seemed to have taken. At that time content analysis was expanded to all types of text information, moving from its usual informative territory, to entertainment and, in particular, to the series. While it was in 1972 that Katzman published his famous article «Television Soap Operas: What's Been Going on Anyway» in the «Public Opinion Quarterly» where he noted that, despite the magnitude of this phenomenon, there was no published research on television series (1972: 200-212), ten years later Allen cited a bibliography (1985:30) in which he documented up to 76 separate investigations on the subject, most of them conventional content analyses.

It seemed at the time that content analysis would make it possible to validate public service and measure social integration (or ideological control) in an unbiased, reproducible way.

However, content analysis was very soon discredited. The reason was that the every concept of «content» presupposed (implicitly) the existence of a clearly established «what» that could be «injected» into the

audience. In opposition to a hypothetical «Hypodermic Theory» that, as is recognized today, did never exist, as it was never defined theoretically nor supported by empirical research (Wolf, 1994: 33), a new paradigm of limited impact had already been legitimized. It had been first formulated in 1948, in the «two step flow» theories in *The People's Choice* (Lazarsfeld and the Bureau of Applied Social Research) and in the principles of exposure, perception and selective retention.

Given the primacy of the paradigm of the Bureau, we can say that, despite the rhetoric of Lasswell and the volume of research, content analysis was always considered a subordinate technique. Although not everyone agreed (especially the theorists of the 'Cultivation Theory'), the Bureau stated that content is modified on its way from sender to receiver (from a selective exposure to the relentless filter of an opinion leader) and, therefore, becoming irrelevant. This forced everyone (theorists of the 'Powerful Effects theory' included) to a gradual move of the research on public service towards the Theory of Effects.

However, this shift in research interests was not the last. Some results seemed convincing, especially in areas where boundaries were relatively easy to define, as for example, the relationship between violence and children's behaviour. In 1960 Lovaas studied several cohorts of children exposed to violent and non-violent audiovisual situations and concluded that children who had watched the violent material showed afterwards a slightly more violent attitude than the rest.

The ambitious 1960-1982 «Long term effects of media» of Eron and Rowell seemed to provide more conclusive results. However, studies can be found like «Use of Enchantment: The Meaning and The Importance of Fairy Tales» by Bruno Bettelheim 1970 that concluded that children have a natural attraction to violence, while for others «the television could become an anxiety-generating element» (Gordo 1999: 203).

Research continued without conclusive results (Buckingham, 2006: 468-486), and that «correlation between viewed violence and immoral behaviour... has never been scientifically proven» (Jacquinot-Dalunay, 2002: 29) was already noted in the Kefauver report of 1956. (Perez Ornia, 2006: 166).

The difficulties met by scholars studying effects did not help to restore the status of content analysis. The other line of attack, much more dangerous than the study of effects, came from semiology.

Let us remember the well known warning by Eco (1979: 218): «That which we call message is, in fact,

text where messages converge that are based on different codes. Therefore, different messages coexist in the same text». The challenge posed by Eco, by making a reference to the multiple meanings of texts, cast some doubts on the study of content but opened a vast research field for the study of the audience.

From its inception the Bureau of Applied Social Research in New York had been studying in depth the reasons for media appeal taking into account the motives given by the viewers. But it will only be after some time that the paradigm of the uses and gratifications be formalized. To McQuail and Windahl, the critical moment occurred when the article of Blumm and Katz, «The uses of mass communication», was published. In the seventies, the American sociology of the audience was focused on the preferences and responses of media consumers: the audience as an active agent that makes motivated decisions (Windahl McQuail, 1997), known to our authors as the «theory of the unavoidable» (Quintana, 2005: 245).

Semiotics had already highlighted the critical importance of the dynamics of meaning. This was the change of paradigm that gave an impulse to phenomenological sociology, paving the way to the recognition that the media did provide cognitive frameworks and that media culture was an important symbolic universe on its own. The ground was prepared, as Wolf (97: 255) says, for the problem of the effects to evolve into that of the meanings and interpretations. It was then that Stuart Hall, who in the late seventies was the director of the Centre of Contemporary Cultural Studies, became the key person in the transition from generic cultural analyses to empirical studies of specific audiences. This paradigm shift implied that Eco's semiotic reflection transcended the purely semiotic redefining text as a procedural phenomenon (Silverstone, 1997: 237). This was the beginning of the now almost undisputed domination of Cultural Studies in media research and the virtual disappearance of content analysis as a valuable technique.

When cultural practices are being studied, the desire to demonstrate, in the strict scientific sense of the term (i.e., isolating the object, identifying and controlling the units involved and to get results, reproducible cause and effect relationships, etc.), encounters

difficulties that are practically insurmountable despite the necessary discipline imposed by the method (Menor, 2009: 89-109). If this is the case, any extrapolation is always suspected and the possibility that the investigation of cultural practices may contribute to any reflection about the media in today's society is, to say the least, problematic.

Jensen and Rosengren believe that a serious methodological problem in these studies is that their results are not easily reproducible thus limiting the possibility of generalizing their results (1998: 353). Wolf emphasized the inherent difficulties in the investigation of users of the media: its limited possibilities of extending and generalizing the results and the bias derived from the mere presence of the researcher (1994: 173-7). He suggested that for it to be useful in the study of the

One of the most surprising and conclusive results of this research is that, regardless of channel, daytime and type of program, when in-house productions are broadcast in children's protection hours, low levels of violence and a high degree of respect for the right values are found. This is proof of the existing sensitivity in the audiovisual sector and that hypothetical generic protection measures of protection to in-house production could have a positive outcome.

processes of construction of social representations, studies of communication practices should be limited (except for a merely descriptive quantitativism) to the analysis of cases.

The problem with is that, even with the required precautions, lowering the level of the analysis makes the results of many studies not only irrelevant but also unrepeatable: most of the micro-observations on every interaction of the public with the media may be of a high pragmatic value (and therefore usually carried out within a market research scope) but of a small theoretical importance, providing little help for a true understanding of macro-social processes.

It is at this point that we want to confirm the validity of content analysis. It is true that the meaning of a text cannot be taken for granted without considering the codes, the audiences decoding these codes and their possible effects. However, when dealing with objects lying within well defined boundaries and of small polysemy, the power of content analysis to inves-

tigate trends (and not only to studies of independent, isolated cases) is still enormous. Moreover, when considering the difficulties experienced by other methods, it leads to results that are easily reproducible and, therefore, admitting generalization.

When, as is the case at present, the research of effects remain stalled by the difficulties in isolating the variables involved and cultural analyses seem to be doomed to a certain degree of irreproducibility (if not of irrelevance), many of the old criticisms now seem somewhat unfair. Although it is true that content is polysemic, its rigorous analysis using formalized categories makes possible something that is very important: obtaining quantitative data (be they time series, types of content, channels, etc.) that are comparable and repeatable.

It is precisely by partitioning the too broad concept of public service and by «narrowing» and formalising its scope, with the analysis of content harmful to children in mind, that the use of content analysis becomes an accurate technique for the assessment of the social and audiovisual reality in Spain.

2. Research. Materials and methods: Protection of children in television

The regulation of television content and child protection in the U.S. is in a phase of extreme confusion. The Telecommunications Act of 1996 and its de-regulatory national policy framework, by liberalizing the audiovisual policy, has made of the protection of children the only true redoubt for commercial public service. If there is anything of the old philosophy of public service that survives it is precisely the protection of children, if not in a positive sense, by actively promoting those values that children should hold, doing it at least in a negative sense, trying to prevent content deemed harmful for them.

The U.S. Federal Communication Commission has set a very clear rule: television must, at least, avoid harmful and disruptive influences. Although a negative approach, it enjoys very strong support. Thus, in April 2009, the U.S. Supreme Court issued a landmark decision: with five votes in favour and four against, the agency determined that television broadcasting of a single insult was subject to punishment. It did not matter whether it was Bono, U2, overcome with emotion when presented an award: «This is really fucking brilliant!» If the FCC decides that a word does affect the development of the children who may be watching, no excuses will be accepted. The broadcaster must accept the decision and pay the fine it is imposed.

As Pérez-Ugena notes (2008:58), in Spain fear of censorship is the reason why the principle of freedom

of expression almost always prevails over any simple, negative purpose to avoid harmful content. We are in a «tricky position» (Sopena, 2008: 120) because an independent body does not exist that can attest insults as such or even violent action. The Television Without Frontiers Directive (Directive 25/1994) does not explicitly contemplate as an infraction the use of indecent or offensive language in television programmes, but it does include in his famous article 17 a specific chapter devoted to the protection of minors.

In all European countries some kind of audiovisual Regulatory Board exists to oversee the protection of children. In Spain, however, television networks have successfully managed to resist external controls. Instead, and after the social scandal that resulted from the hundreds of hours of violent content in children's prime time that, usually in the form of talk shows, were broadcast after the death of Carmina Ordoñez, television networks, under pressure from the Government, felt obliged to comply with a Code of Self-regulation they had imposed upon themselves and of which they would officially declare «it is not easy to apply» (Reig, 2005: 68).

2.1. Working material: analysis, monitoring and evaluation of the Agreement

The research project presented in this article is a consequence of the Code of Self-regulation which is a testimony of social responsibility (Ruiz 2008:116). Its objective was to monitor the progress of the self-regulation from an external, objective and disinterested body. The Ministry of Communication signed an agreement with the Universidad Rey Juan Carlos, then under the direction of the late Richard Pérez-Amat, the true architect of the project. The investigation was launched in early 2006 and ended in the first quarter of 2009.

All the content broadcast in daytime deemed of enhanced protection by the networks that had signed the Code of Self-regulation (Spanish television TVE 1, Antena 3, Cuatro, Tele 5 and La Sexta) was considered for this study. A selection was made of content unsuitable for children where the subject had to do with violence. Coded dayparts included, Monday through Friday, mornings from 08:00 to 09:00 and afternoons from 17:00 to 20:00 hours.

A model was designed of classification criteria for violations in accordance with their severity level defined as: A (very serious), B (severe) or C (mild). The areas in which violations were detected are: news-casts, cartoons, series and soap operas, magazines, society news, contests, films and advertisements.

The parameters established in the Code of Self-regulation were monitored to identify violations and to prepare audit reports with the following 'inputs': content of the infringement with an exhaustive description of it, when it occurred: exact minute and second, environmental typology surrounding the infraction, television programme and channel where it was broadcast and its severity level classification.

A rigorous protocol designed so as to have a uniform data collection system was essential to the consistency and objectivity of this work. A system of rotations was also established in the viewing process. A percentage of viewing (10%) was subjected to verification by all members of the group prior to the start. The research teams monitored four months of national programming and were replaced after a small overlap period to ensure the homogeneity of criteria.

The main objective of this project was to identify possible breaches of the Code of Self-Regulation, so as to have a separate source, independent of the reports issued by the Joint Monitoring Commission that «must publish an annual report on the compliance with the code» (Walzer 2008: 18). An academic research with objectives that went beyond the requirements associated to the compliance of the Code was also launched.

Thus, a classification was established according to the type of program (newscasts, national series, international fiction, soap opera, humour, cartoons and children's, etc.). The actions that were considered violent were subjected to further coding. In every violent action attackers and victims were identified. Both the attacker and the victim were analysed and assigned a type (adult, young, minor, policeman, fantasy character, etc...). The definitions of activity and passivity in the course of action, following Greimas, had already been applied to the analysis of contents in television newscasts by García, Menor and Perales (1982), but in the course of the investigation they were reformulated for their application in the area of entertainment.

3. Global results of the analysis of violent content

The results presented below correspond to a survey of the television channels TV1, Antena 3, Cuatro, Tele 5 and La Sexta carried out in 2006, 2007, 2008 and 2009.

In the last three years daily infractions in private channels outnumbered those in Television Española (TVE1) where, in 2007 and 2009, a significant reduction took place. A comparison of private channels

shows a clear difference between the traditional ones (Tele 5 and Antena 3) and those created in recent years to target a young urban audience and which, by far, are the ones having the worst data in terms of number of infractions.

Noteworthy in this regard is the downward trend of Antena 3. Although this trend is present in all the channels considered, it is in Antena 3 where the descent is more pronounced and steady. Violations have been classified into three levels (A, B and C) depending on their severity, type C being the ones considered «mild» and type A being those considered severe. In the classification procedure different variables have been considered, such as: context, tone, degree of realism with which the action is shown, presentation of the violent act as positive or negative, etc.

The Code of Self-regulation distinguishes between an early morning daypart (8:00am to 9:00am) and one in the evening (from 17:00 to 20:00). Next table shows the number of infractions recorded within those dayparts per hour of broadcasting over the period of analysis. Improvements are observed in both morning and afternoon time slots. Note (Table 4) that Cuatro concentrates almost all its infractions in the morning

	Viewing Days	Viewing time (hrs) /Network	Total Beijing time (hrs)
2006	159	636	3.180
2007	144	576	2.880
2008	44	176	880
2009	62	248	1.240
TOTAL	409	1.636	8.180

Table 1. Viewed material. Days and hours 2006-09.

	2006	2007	2008	2009
Registered infractions (absolute data)	2026	1909	455	535

Table 2. Total number of registered infractions.
Exclusive subject: Violence.

	2006	2007	2008	2009
TVE1	2,22	1,08	1,43	0,52
Antena 3	3,69	2,92	1,48	1,21
Cuatro	3,87	3,35	3,02	3,03
Tele 5	1,02	1,79	1,14	1,61
La Sexta	1,92	4,12	3,27	2,25

Table 3. Breakdown of daily infractions per broadcaster.
Exclusive subject: Violence.

(because of its violent cartoons), while in La Sexta they occur in the afternoon (due to its violent American series)

3.1. Comparison of broadcasters by programme type

Program type is by far the most enlightening variable considered in the study. In fact it is the programming schedules what explains the different levels of compliance with the code and their evolution over time.

Self-promotions are a type of content on which channels have a high degree of operational control and great flexibility in their schedule. This program type allowed all networks to experience clear improvements soon after the Code of Self-regulation came into force, particularly since 2008.

Given the number of films in the catalogues of the different networks, plenty of films are available that are appropriate for dayparts requiring child protection. In them the number of violations is very low. Unfortunately few films are programmed in these dayparts.

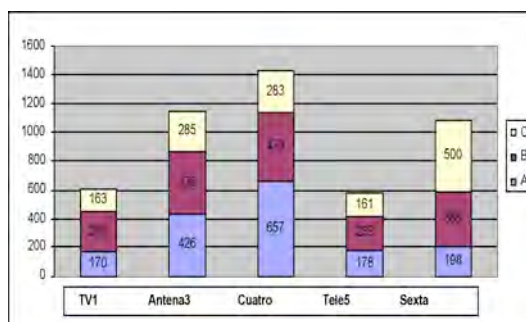


Figure 1. Distribution of infractions by channel and severity level.

Cartoons are the type of content with greater variability. Unfortunately there is a trend toward content progressively vulgar, violent and somewhat oriented to adults. The programming of series such as *Sin Chan* produces a very strong impact on results. Cuatro is the most affected channel in the period analysed.

Foreign fiction (other than soap opera) is also very

	2006		2007		2008		2009		Total	
	M	E	M	E	M	E	M	E	M	E
Infractions/hour	1,17	0,45	1,05	0,53	0,91	0,39	0,94	0,26	1,07	0,44

Table 3. Total number of infractions per hour in morning (M) and evening (E) time slots.

variable, but it tends to have a negative impact. The kind of violent American series programmed by La Sexta, especially since 2007, largely explains their poor performance.

News programmes received special treatment because of the importance that contextual factors and

	TVE 1		Antena 3		Cuatro		Tele 5		La Sexta	
	M	E	M	E	M	E	M	E	M	E
2006	0,48	1,74	1,74	1,96	2,81	1,06	0,56	0,47	0,27	1,59
2007	0,19	0,88	1,88	1,04	2,42	0,92	0,36	1,44	0,40	3,72
2008	0,16	1,27	0,59	0,89	2,20	0,82	0,45	0,68	1,14	2,14
2009	0,19	0,32	0,60	0,61	2,31	0,73	1,16	0,45	0,45	1,81

Table 4. Number of infractions per hour in morning (M) and evening (E) dayparts.

the right to information have in their case. Although less strict criteria were applied, it was impossible to ignore the highly violent content in news updates in Tele 5 and Antena 3.

It is a curious fact that most complaints about television content in dayparts under children protection point to magazines. We have already commented that it was precisely the controversy that arose about their monographs on the death of Carmina Ordóñez by a drug overdose that led to the Code of Self-regulation being launched. New controversies come up periodically on celebrities or on reality show participants. At the time of writing this article, heated debates on the lack of protection from the media experienced by the daughter of Belen Esteban are broadcast. However and contrary to appearances, magazines have made, almost from the start, an enormous effort to adapt to the rules, most noticeably in 2008. Tele 5 is the network with by far the lowest level of compliance.

But it is in the national series scheduled for the afternoons where the lowest levels of infringement are found. It is interesting to note that during the period under study many national series were broadcast of types ranging from the historical fiction soap operas in TVE-1 to the comedies of La Sexta. In all cases, producers and networks show remarkably high standards of care and sensitivity towards children considering that the plots are extremely varied.

In the end networks are the victims of the programming structure they choose. Worst case non-compliances in TVE-1 are due to South American soap operas, in Cuatro to its cartoons, in Tele 5 to its newscasts and magazines and in La Sexta to its foreign series.

4. Conclusions and discussion

Although the investigation has not finished yet, it is possible to present here some conclusions as subjects for a further discussion. The most important is that the high levels of infractions found are unacceptable. And also that special attention should be paid to programmes that, as in the case of cartoons, although with children as their intended audience, have

		PROGRAM TYPES									
		SP	F	C	FF	N	M	DS	SO	T	O
2006	TVE1	0,16	0,01	0	0	0,48	0,24	0,33	0,94	0,06	0
	Antena 3	0,06	0,16	1,43	0,12	0,23	0,06	0	1,55	0,16	0
	Cuatro	0,43	0,14	2,64	0,42	0,01	0,22	0	0	0,07	0
	Tele 5	0,15	0	0	0,09	0,43	0,27	0,05	0	0,02	0,02
	La Sexta	0,72	0	0,01	1,09	0	0,01	0,02	0	0,07	0
2007	TVE1	0,06	0	0	0	0,20	0,29	0,13	0,31	0,08	0
	Antena 3	0,24	0	1,56	0,10	0,083	0,24	0,06	0,51	0,13	0
	Cuatro	0,30	0,03	2,08	0,51	0	0,25	0	0	0,17	0
	Tele 5	0,27	0,14	0	0,19	0,30	0,33	0,29	0	0,21	0,06
	La Sexta	0,78	0,41	0,12	2,56	0	0,10	0,03	0	0,06	0,05
2008	TVE1	0,04	0	0	0	0,16	0,25	0,11	0,82	0,04	0
	Antena 3	0,02	0,25	0	0	0,59	0	0	0,64	0	0
	Cuatro	0,04	0	1,93	0,89	0	0	0	0	0,02	0,14
	Tele 5	0	0	0	0	0,45	0,61	0,07	0	0	0
	La Sexta	0	0	1,16	2,07	0	0,04	0	0	0	0,02
2009	TVE1	0	0	0	0	0,19	0,21	0,08	0,02	0,02	0
	Antena 3	0	0,31	0	0	0,58	0,27	0	0	0,03	0
	Cuatro	0,08	0,08	2,24	0,5	0	0	0,08	0	0	0,05
	Tele 5	0	0	0	0	0,72	0,58	0,22	0	0	0,06
	La Sexta	0	0	0	1,97	0	0,02	0,02	0	0	0,26

Table 5. Daily number of violations by type of program: SP=Self Promotion, F=Film, C=Cartoon, FF=Foreign Fiction, N=Newscasts, M=Magazines, DS=Domestic Series, SO=Soap Opera, T=Trailer, O=Other.

an alarming number of violations of the code.

Even though magazines in talk-show format are considered as potentially harmful for children when in daytimes under children's protection, available data prove that they are not the main problem. The violence in the American series and the positive tone of the national series in the afternoon are also little known facts but clear and relevant. Although there have been improvements, private broadcasters (and especially new emerging channels) have the lowest levels of compliance.

Ongoing research provides some clues about the types of actors/roles especially associated with violence as well as powerful indications about 'politically

correct' contents that seem to serve as excuses for the introduction of unacceptable behaviour. This is what we call «positivation of conflict», a line of work that is proving very fruitful. However, given the complexity of this kind of analysis, its practical application is still pending.

It is clear that the concept of public service has undergone a major transformation in recent years. Having lost its positive educational content, only its «negative» child protection dimension remains. This research shows that, unfortunately, not even this limited dimension is fulfilled.

To bring back a positive approach, a correct audiovisual literacy of children should be encouraged, as Sánchez-Carrero (2008a) points out, that included media related subjects as part of the curriculum (2008b: 154), ditto for the use of parental guides as proposed by Marta Lazo (2006: 211) and, finally,

avoid concepts such as telephilia and telephobia (2007). And all this should happen while domestic production gets full support.

One of the most surprising and conclusive results of this research is that, regardless of channel, daytime and type of program, when in-house productions are broadcast in children's protection hours, low levels of violence and a high degree of respect for the right values are found. This is proof of the existing sensitivity in the audiovisual sector and that hypothetical generic protection measures of protection to in-house production could have a positive outcome.

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	TVE 1	Antena 3	Cuatro	Tele 5	La Sexta
Ap	5,97	3,92	8,39	11,01	19,10
C	0,17	3,66	1,48	3,67	4,99
D	0	39,46	66,45	0	5,92
FE	0	2,96	15,01	7,34	63,90
I	20,73	9,58	0,14	30,77	0
M	17,41	5,23	5,00	26,75	1,61
SN	13,43	0,78	0,35	11,89	0,84
Tn	38,31	30,31	0	0	0
T	3,98	4,01	2,61	5,94	1,69

Table 6. Contribution of each program type to the number of infractions in a channel (as a percent of channel totals):

SP=Self Promotion, F=Film, C=Cartoon, FF=Foreign Fiction, N=Newscasts, M= Magazines, DS=Domestic Series, SO=Soap Opera, T= Trailer.

TVE 1							
2006		2007		2008		2009	
morning	evening	morning	evening	morning	evening	morning	evening
N	DS	N	DS	N	DS	N	DS
	SO		SO		SO		SO
	M		M		M		M
ANTENA 3							
2006		2007		2008		2009	
morning	evening	morning	evening	morning	evening	morning	evening
N	M	N	SO	N	SO	N	M
C	SO	C	M		F		F
	F	FF	DS				
	FF		F				
CUATRO							
2006		2007		2008		2009	
morning	evening	morning	evening	morning	evening	morning	evening
C	M	C	M	C	FF	C	FF
FF	FF	FF	FF	FF	DS	FF	DS
	F				F		F
LA SEXTA							
2006		2007		2008		2009	
morning	evening	morning	evening	morning	evening	morning	evening
N	M	N	M	N	M	N	M
FF	I		DS	M	DS	M	DS
	DS		FF				
			F				

Table 7. Program Types: infringements per year and daytime:

SP=Self Promotion, F=Film, C=Cartoon, FF=Foreign Fiction, N=Newscasts, M=Magazines, DS=Domestic Series, SO=Soap Opera, T=Trailer.

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The Social and Cultural Impact of Advertising among Chilean Youths

El impacto social y cultural de la publicidad entre los jóvenes chilenos

ABSTRACT

This paper analyzes the impact of advertising among Chilean youngsters of different socioeconomic background. We aim to identify the relationship that this group establishes with advertising and, in particular, the way they incorporate it in their socialization strategies. We do not address what advertising does to youngsters, but instead what youngsters do with advertising in their practices of appropriation and reception of it. The research design included focus groups of male and female youngsters living in Santiago de Chile between 15 and 24 coming from both high and low-income background. The conclusion of our research is that advertising is assumed by youngsters as a constitutive part of the media offering, which is used both as commercial information and as a cultural referent of new aesthetic values. Furthermore, advertising represents a socializing agent for this group because they incorporate the content of advertising in their exchange with their peers. Finally, this work concludes that advertising represents a leading sociocultural fact for the Chilean youth, because it is a central actor of their daily life.

RESUMEN

El presente trabajo analiza el impacto de la publicidad entre jóvenes chilenos de distintos estratos socioeconómicos, con el objetivo de identificar la relación que establecen con la publicidad y la particular incorporación que hacen de ésta en sus estrategias de socialización. Por lo tanto, no se pretende dar cuenta de lo que la publicidad hace con los jóvenes, sino de lo que los jóvenes hacen con la publicidad a través de sus prácticas de recepción y apropiación. Para esto, se realizó un estudio sobre la base de grupos de discusión a jóvenes de ambos sexos, de edades entre 15 y 24 años provenientes de los niveles socioeconómicos altos y bajos residentes en Santiago de Chile. Los resultados que arrojó el estudio dan cuenta de que la publicidad es asumida como parte constitutiva de la oferta medial, la que es utilizada como información comercial y referente cultural de nuevos valores estéticos. Junto con esto, la publicidad adquiere el carácter de agente de socialización, al incorporar los contenidos de los mensajes publicitarios en las conversaciones con sus pares. Finalmente, este trabajo concluye que la publicidad entre los jóvenes chilenos estudiados, se presenta como una realidad sociocultural de primer orden, en cuanto actor central de su vida cotidiana.

KEYWORDS / PALABRAS CLAVE

Advertising, youth, media, daily life impact, Cultural Studies, product consumption.
Publicidad, jóvenes, medios de comunicación, vida cotidiana, estudios culturales, consumo.

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1. Introduction

This paper presents the findings of a study, led by researchers at the Universidad Diego Portales (Diego Portales University)¹, aimed at uncovering the significance of advertising in the lives of young people of high and low socioeconomic status on the basis of their own experience as consumers of advertising.

From a conceptual standpoint, the assumption is that consumption today, and by extension advertising, plays a central role in the cultural life of Chileans, and is directly linked to the new social imaginary, affecting what and how Chileans represent themselves in their daily life (UNDP, 2002). Moreover, advertising is understood as a substantial part of the social construct of reality, in the sense of projecting a certain image of society. As in the case of mass media (the media), the role of advertising in this construct is conditioned by how it is applied. In short, the impact of advertising on the perception of social reality is a process where cultural formation shapes reality in order to guide, understand and participate in daily interactions (Wolf, 1996; Belmonte & Guillon, 2005).

2. Theoretical foundation

Maffesoli (2000) points out that individuals of all societies need to represent themselves through an aesthetic image, leading to his proposal that the individual is ultimately their lifestyle and projected image. The value of the image, then, defines consumer culture fundamentally as an aesthetic experience. Advertising has a similar direct relationship with the construction of the social imaginary through media-disseminated images, where it takes on a central role in two ways: by financing the media and by evoking the emotions of everyday life. As a result of this relationship, the very self-image, along with that of others, is strongly influenced by an advertising imaginary which seeks the identification of the consumer with a particular brand (UNDP, 2002). It is through the agency of advertising in consumer society that market forces become the central axis not only of the economic sector, but also of the social and cultural, implanting and generating a new set of meanings, values, ways of thinking and interpreting reality, new world-views and behavior models (Catalan, 1982 & Lomas-Garcia, 2001). As Fontaine (2001) argues, the cultural relevance of advertising resides in its ability to transcend trade and dictate patterns of behavior, modes of relationships, value scales and social aspirations.

2.1. Youth, advertising and Cultural Studies

Chile has experienced cultural changes in recent

years that have had a profound effect on youth. From transformation of the family to economic and cultural globalization, the weakening of traditional forms of authority, changes in the working world, expansion of consumer society and the centrality of mass media to contemporary culture, these changes have significantly altered the fabric of the world of young people (Sepúlveda, 2005).

Young people have, in consequence, developed new cultural skills, resulting in personal forms of appropriation and signification of the varied media content they access.

A significant number of academic studies in media and advertisement, with corresponding theoretical referents, have assumed from the outset that audiences tend to be passive when confronted with messages. Busquet (2008) provides a critical view of this notion, which he identifies with the theory of mass society, referred to as 'massmediological temptation' by Bourdieu, and which seeks to replace traditional methods of sociology with a pseudo-scientific, hyper-ideological discourse.

That a worrying number of intellectuals subscribe to this perspective is due to the false notion that anyone can interpret the signs of modernity and thus produce a pessimistic narrative of modern civilization. For Busquet it is a pseudo-sociology coupled with the spontaneous sociology of the common man, who still believes that social phenomena can be taken at face value and be immediately understood.

This notion of a supposed passivity of the audience is likewise challenged by a number of stances that conceive the receiver as an active subject with respect to the media and advertising. For Corrales (2005) this is true of the approaches developed by the Uses and Gratifications theory, and by the Cultural Studies field.

In both cases, the idea is to discover what receivers do with messages, leaving aside the 'Frankfurtian pessimism' of critical theory. Corrales argues, further, that each advertisement contains within it a 'preferred reading' that coincides with the intended meaning, but mediated by the experience of the receiver. Thus, through creative re-appropriation of content, unique codes of interpretation develop, including readings opposed to the interests of the sender.

Thompson (1998) points out that the meaning of a message conveyed by the media is not static, stable and transparent to all recipients in equal measure. Meaning is a complex, changing phenomenon, transformed by the process of reception, interpretation and reinterpretation. Hence, the meaning of a message depends on the decoding structure, allowing the receiver

ver to change its proposed effect (Vergara, 2008: 333; Kotilainen, 2009). In addition, Cultural Studies is centered on the various forms of signification and incorporation of media-disseminated messages in the everyday lives of youth. From the outset the main objective of Cultural Studies is the study of contemporary culture and society.

This view is characterized by a more positive approach than that of the Frankfurt School with respect to the products of mass culture, and centers on comprehension, meaning and the place of culture in the experience of particular social groups (McQuail, 1996: 97-98).

2.2. International experience in the study of advertising among youths

Of the studies consulted on the meanings and uses of advertising among youths, those by Ritson and R. Elliott (1999) and Mitchell, Maklin and Paxman (2007) are worth citing. The former study claims that advertising functions more as a socializing agent than as an information tool for product consumption. The study of the uses of advertising in adolescents is relevant given that this group is highly active in the social use of mass media, and, in the case of advertising, because there is a marked inclusion of this content in their social interaction.

The study, conducted in six schools in the north-west of England, is notable for underlining the cultural role of advertising as a source of news in the conversations; a discussion of 'jingles', counting and memorization of advertisements, among other findings. Another finding is that the discussion of advertisements facilitates and strengthens interpersonal and inter-group relationships within the reference group, and that lack of knowledge of advertisements isolates semantically from the group.

By accepting advertising as a basic form of social interaction, young people use their content independently of the advertised product or service. The absence of references to the consumed product is an important finding in that it confirms empirically that advertising is consumed beyond the product itself. This gives the concept of advertising a more complex status: that of a cultural product that confers personal

and group meanings through experience, interpretation, metaphor and ritual.

The latter study set out to identify the social uses of advertising on 20- to 25-year-old youths who have lived immersed in a media culture. Its central aim was to identify the meanings attached to advertising beyond the consumption of the product, especially important if we consider that advertising is one of the most pervasive features of contemporary culture. In brief, advertising plays a role in social cohesion by providing consumers with shared themes, with topics that facilitate conversation between young people in their own contexts in which, in order to participate, knowledge of different advertising themes is essential.

This explains why a major social use of advertising is the inclusion of television campaign slogans in every-

Chile has experienced cultural changes in recent years that have had a profound effect on youth. From transformation of the family to economic and cultural globalization, the weakening of traditional forms of authority, changes in the working world, expansion of consumer society and the centrality of mass media to contemporary culture, these changes have significantly altered the fabric of the world of young people.

day speech. The hypothesis that the study tested to explain this fact was that in previous decades the presence of advertising in media was significantly less than it is today, and thus the impact and recall may have been greater than at present.

3. Methodology

The test sample consisted of 15- to 24-year-old youths living in Santiago who belonged to high (ABC1) and low (D) socioeconomic groups according to the social stratification map of Chile². These two groups were chosen for their coherence with the objectives of the study in terms of making ensuring the sociocultural heterogeneity of the youth sample. The use of both groups helps to discern and identify two distinct poles, thus aiding the identification of significant differences between the two realities³.

Group members were separated according to sex, age and socioeconomic status in order to facilitate the composition and functioning of the groups. The age

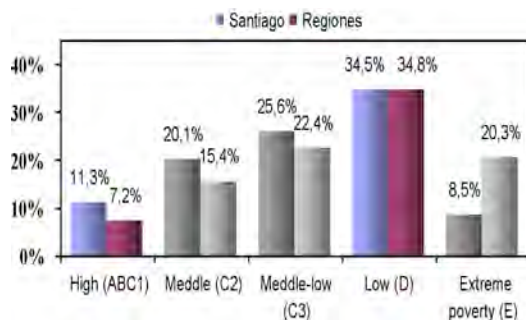


Figure 1: Percentage of households according to socioeconomic status. Source: Adimark, Socioeconomic map of Chile, 2004.

variable was divided into two age subgroups (16- to 18-year-olds and 20- to 23-year-olds). The final group composition, according to the criteria described above.

Group moderators were supplied with an archive of commercials selected according to media visibility criteria expressed in GRPs (Gross Rating Point) so as to stimulate group discussion and ensure awareness and familiarity with messages.

4. Findings

4.1. Use of time and mass media outlets

In this aspect of the analysis we find that time is mainly spent on sports, computer use, Internet use and in television viewing. Internet time is spent in Fotolog, Facebook, chat and Youtube. A breakdown of the uses of leisure time along socioeconomic lines shows consumption of free-to-air television primarily in the lower-income group, both in the 16- to 18-year-old range as in the 20- to 23-year-old range. Use of leisure time in higher-income under-18-year-olds is dedicated for the most part to school sports activities and computer use at home.

The latter consists primarily of access to chat and social networks such as Facebook and Fotolog. Leisure time in over-18-year-olds is allocated to sports, interpersonal relationships and computer use, with primary access to Facebook and Youtube.

Television consumption is more diverse when compared to competing media, and, along with the Internet, is one of the highest consumption mediums on offer. In higher-income under-18-year-olds the

focus is on free-to-air television series, with newscasts highly valued. In the case of pay-tv the focus is on consumption of feature films and reportage. With respect to the Internet, we perceive its high value as a communications platform. Its use is focused on Messenger, Facebook and as an aid for school assignments. In the case of radio the primary use is in music consumption, which causes advertising to be perceived in this medium as a disruptive element in the midst of the expected programming.

In the case of higher-income over-20-year-olds there is a more segmented appropriation with respect to media consumption and its contents. Television consumption is divided between series offered by pay-tv, and soap operas on free-to-view television. It is worth noting that consumption takes on a multimedia character when there is television and Internet use in parallel. Internet media consumption centers on music downloading and radio listening, allowing the consumer to bypass advertising slots.

Regarding other media, consumption of newspapers in higher-income under-18-year-olds centers on sports and cultural supplements. In those over the age of 20, newspaper consumption is primarily for news as a complement to the use of Internet information hubs. It is important to note that newspaper reading in this group is mainly in printed format due to the distribution of this medium to the home through daily subscriptions.

Free-to-air television consumption in the lower-income group centers on national fiction programs, which are largely taken at face value. The evidence is clear in the case of under-18-year-olds who assign historical value to certain fictional programs that re-enact past eras of the history of Chile. Internet usage centers on social networks such as Facebook and Fotolog and communication hubs such as Terra for news and sports. Lastly, radio consumption is varied and consists of music and talk shows.

In lower-income youths over the age of 20, television takes up the greater part of leisure time, with consumption centered on variety programs. Internet use is dedicated to Fotolog, Messenger and music downloading. Newspaper consumption is significantly lower than that of the upper-income group; free newspapers such as those distributed in the Santiago Metro are mentioned.

None of the lower-income homes participating in the study buy newspapers on a daily basis. Thus, when a newspaper is read, it is due to having gained access to it through a third party, and centers mainly on headlines and specific supplements such as sports.

Group	Age	Socioeconomic status
Group 1	16-18	High
Group 2	16-18	Low
Group 3	20-23	High
Group 4	20-23	Low

Table 1: Composition of focus groups.

4.2. Consumption and assessment of advertising

We note, first, a deep knowledge about the various forms of advertising, associated primarily to the knowledge of particular products, incorporated into the topics of conversation with peers. In the case of the lower-income socioeconomic group, women use advertising for the most part as a means to obtaining information about offers and end-of-season sales, which speaks to the high credibility of advertising content from the point of view of its commercial information. Nevertheless, the informative and commercial aspects of advertising do not detract from its persuasive power.

This commercial rationale is also present in lower-income under-18-year-old minors, where one of the main benefits associated with advertising is its ability to inform of discounts and offers. The former contrasts starkly with the situation in the higher-income groups, where, although there is no identification with given advertisements, its value is aesthetic, associated mainly to television ads and graphic pieces displayed in magazines and on public roads.

Another interesting aspect to highlight in the lower-income group, which contrasts with the higher income group, is the strong preference for television advertising. This owes to its higher ability to attract attention through its engaging of more senses in the reception of associated messages, both with respect to quantity of information as to the aesthetic aspects involved in an audiovisual storytelling format. Thus, television advertising offers greater possibilities, through its messages, to engage and connect with the emotions of youths.

In the case of higher-income groups there is a search for, and appreciation of, targeted advertising according to their own interests. This explains why specific information relating to the product is searched for directly on its web page, restricting traditional media advertising to its connection with reality, events that can effectively take place, with its emotions and values. The connection of advertising with daily life is evident in how they incorporate certain advertisements in daily conversation. It is mainly through its humorous aspect that quotes are appropriated while interacting with their peers, and in certain modes of behavior proposed by advertising. This incorporation is also observed in the validation of advertising in the selection of clothes and incorporation of new fashions in the wardrobe. The appropriation of advertising elements, however, is realized through a re-signification and application of a particular point of view, which implies a valorization of their own originality.

In short, the uses of advertising are associated, on the one hand, with aspects tied to marketing per se, dominated by a critical stance towards the message; and on the other hand, to scenes of daily life, where its approach is affective in nature, incorporating its contents in the socialization process. Finally, advertising presents itself as a cultural and commercial standard, fully validated as an information medium, and this implies an important strength as a platform for the exchange of symbolic goods.

5. Discussion

We note, first, the perception among young people of advertising as an integral part of the media landscape, both in its commercial and cultural aspects.

The implication here is that there is a validation of publicity in contemporary culture, and of its use as a tool for socialization. This aspect is of particular relevance to advertising studies conducted in Chile, as they have tended to focus on the consumer as an individual, decontextualized from their social interaction.

The relationship to advertising observed among youths shows a high degree of awareness regarding the content of commercials, and of the market alternatives on offer with respect to consumer goods. This implies that publicity, although not recognized explicitly, is an item of interest among young people. It's interesting to note, in this case, that although the act of buying is said to have no relation to what is communicated by publicity, it does indeed play an informative role in the case of prices for the lower-income group, and as tool of aesthetic-cultural information in the higher-income group.

This view is reinforced by the fact that youth discourse makes use of advertising as a tool of commercial information and socializing of new fashions. Thus, advertising is presented as an aesthetic experience within higher-income groups, its primary values being its use of creativity, persuasive value and 'insight'. In the lower-income group the value of advertising is inverted, its role that of information of prices and offers. These differences account for the divergent buying motives of young people, with peculiar combinations of aesthetic, emotional and economy-driven motives within a given discourse.

It's also worth pointing out how both groups make use of advertising contents in conversation, and the repertoire of phrases used amongst themselves. This appropriation can be considered an important aspect of socialization, allowing them to participate in the conversations and codes of their own reference group, thus avoiding possible marginalization from the group.

As Ritson & Elliott (1999) point out, advertising provides a repertoire of experiences to the youth of this study, aiding in representation and self-discovery with respect to the outer world.

Lastly, advertising in Chile is normally targeted at very general character stereotypes, thus failing to produce appropriation and direct identification with youths. It is revealing how little attention these mechanisms of appropriation and social uses of advertising have received from advertising investigation, ignoring that these very mechanisms, through the incorporation of everyday youth language, may significantly lengthen the life of a campaign. This calls for a re-evaluation of advertising as an object of study of social psychology, from which it has been relegated traditionally due to its commercial aspect, if its central role in contemporary culture is to be assessed.

Notes

¹ From the study «Significaciones y valoraciones de la publicidad en los jóvenes de estrato socioeconómico alto y bajo del Gran Santiago (Signification and value of advertising in youth of high and low socioeconomic status of metropolitan Santiago), conducted between 2008 and 2009.

² The current socio-economic map of Santiago is structured in the following terms: upper-income(ABC1): 11.3%, middle-income (C2): 20.1%, lower-middle-income (C3): 25.6%, lower-income (D): 34.5% and extreme poverty (E): 8.5%

³ In general, advertising market analyses exclude group E (extreme poverty, representing 8.5% of households in Greater Santiago), as in the case of audience surveys conducted by market research firm Time Ibope with the audience-measurement instrument People Meter, which does not consider this group in its results. This results in very little information on the cultural consumer habits of this group, making it difficult to include in this study. For this reason we have chosen group D.

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The Radio Dramatization of Educational Contents: A Higher Education Experience

La dramatización radiofónica de contenidos educativos:
Una experiencia universitaria

ABSTRACT

This research presents the results of the first pilot test of a new teaching method called journalism-based learning, from the Public Relations Theory and Techniques course of the Advertising and Public Relations degree at the Universitat Oberta de Catalunya (UOC). Journalism-based learning consists of applying journalistic methodology to university learning contents. Journalism-based learning reveals a new media pathway that focuses on its teaching and entertaining function rather than its duty to inform. The UOC has initiated these journalism-based learning projects to provide students with new learning contents through radio drama. The application of this method to life-long learning transforms radio into a key element, since it enables the required flexibility (in space, time and of the appliance) to be maintained. In other words: mobility and portability. This article explains the foundations of journalism-based learning, and shows the results and conclusions of the first application to online university teaching. The method was positively received by students, thanks in particular to its entertainment function, and its contribution to easing the study of the educational content.

RESUMEN

Esta investigación expone los resultados de la primera experiencia piloto en la asignatura «Teoría y técnicas de las relaciones públicas», de la licenciatura en Publicidad y Relaciones Públicas de la Universitat Oberta de Catalunya (UOC), un método docente que hemos denominado periodismo para el aprendizaje (journalism based learning), a través del cual se han dramatizado los contenidos docentes universitarios con una metodología periodística. De este modo, el periodismo para el aprendizaje muestra una nueva vía de acción de los medios de comunicación en su función formativa y de entretenimiento, más que en su labor informativa. Los primeros proyectos de periodismo para el aprendizaje los ha puesto en marcha la UOC a través de la dramatización radiofónica para proveer nuevos contenidos formativos a sus estudiantes. La aplicación de este método a la formación a lo largo de la vida sitúa a la radio como un elemento fundamental, dado que permite mantener el requisito de flexibilidad (espacial, temporal, de dispositivo), es decir, movilidad y portabilidad. Este artículo explica los fundamentos del periodismo para el aprendizaje y revela los primeros resultados y conclusiones de su aplicación a la formación universitaria virtual, entre las que destacan la recepción positiva por parte de los estudiantes gracias, especialmente, a su función de entretener, así como su contribución a facilitar el estudio de los contenidos formativos.

KEYWORDS / PALABRAS CLAVE

Journalism based learning, radio communication, higher education, entertainment, dramatization.
Periodismo para el aprendizaje, comunicación radiofónica, educación universitaria, entretenimiento, dramatización.

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1. Introduction

Entertainment and high attraction have become key elements in the new paradigm of the communicator in the age of the information society. In fact, though on a different scale, this has ever been the case, and from the sophists to the present day (Pastor, 2006) it has always been the most attractive and entertaining stories that have imposed themselves. Today, however, it would seem that entertainment has become the basic foundation for the new paradigm of communication.

If we believe that the media not only inform the adult population, but also educate them (Ricoy, 2004), the impact of the new entertainment paradigm may extend much further than originally thought. If the media educate, perhaps they may also be able to help change the concept, processes and content of the education schools and universities provide for students. This is the aim of our article: to highlight the basic principles of journalism-based learning or, put in another way, the new concept of lifelong learning through the entertainment paradigm, using mass media techniques and journalistic methods.

On this point, it is considered that journalistic methods of dealing with information play a fundamental role. Adults recover most of the information from their environment via the media, which have developed a method of treating the currentness of high attraction for the audience they are aimed at. Although the radio resource used in this experiment is not interactive, and despite it being developed and applied in a university environment that is (the UOC), it is worth referring here to observations made by Cebrián Herreros (2002) regarding the fact that radio, and digital radio in particular, tends to be a form of multimedia that integrates sound, written text and image.

On the basis of the premises mentioned above and those deriving from other studies conducted on the role of the media in educating adults (Viso, 1993; Ricoy, 2002; 2006), this research analyzes a means of developing content for educational purposes through the creation of radio programs that respond to the educational aims of the teaching content and which may be accessed by means of different mechanisms and devices for storage and listening. This new content is as interesting and entertaining as a radio talkshow and, furthermore, allows issues to be addressed from the teaching curriculum, as well as being accessible on any device used for listening to the radio.

In order to produce this content it was important to understand that the media now play a new role in the society in which they operate, in line with that proposed by what is known as «civic journalism» (Perry,

2003). To this end, we have created a new working method, which we call journalism-based learning. Multidisciplinary teams of university professors, radio professionals and experts in learning content have worked together to produce this content.

The UOC, one of Europe's largest virtual universities, was the first institution to use this new resource to allow students to improve their performance and therefore progress within a new paradigm of educational content. Indeed, the Universitat Oberta de Catalunya (Open University of Catalonia) represents a new concept of university, aimed at offering distance learning with the highest quality teaching by means of innovative pedagogical systems and the use of multimedia and interactive technologies (Universitat Oberta de Catalunya, 1998). The general profile of a UOC student is that of an adult (78% are aged between 25 and 45), who is professionally active (92%) and also tends to have personal circumstances (family, work, etc.) that makes him or her award above average value to flexibility when it comes to university study (Sangrà, 2008). It is within these educational and demographic contexts that we carried out the experience whose results are presented here.

1.1. Radio in the classroom

Even if today it is the least-used medium for social communication in education (López Noguero, 2001), a relationship can be traced back between radio and education almost to when the medium was first created. The radio has great potential for use in education, a potential which has been scarcely explored in comparison with that of other mass media.

The use of the media in classrooms tends to take two forms. On the one hand, university professors frequently tend to bring media-made products into the classroom. The extensive use of the media in this way has led to a rise in the number of experiences and guides on how to use journalistic content in the classroom, in the sense that, in the hands of a university professor, a piece of journalism illustrates and explains the world to the students in a new light.

It is clear in this first use of media in the classroom that the aim is to employ teaching methodology to exploit journalistic content. The content published by a newspaper, emitted by a radio station or television channel, or taken from the Internet, becomes a resource that the university professor uses within the framework of his or her teaching discourse.

There is, however, another use of the media that we would like to mention here. That is, the use of journalistic channels but excluding journalistic metho-

dology. This is the case with educational radio stations, such as those run by UNED (Perona, 2009), which do not contribute anything new to how classes are actually conducted. Only the channel changes. Where before there was a classroom with a university professor and his or her content and students, now there is a university professor with his or her content, a microphone and the airwaves delivering his or her voice and examples to the students, who are located in different places around the country.

In addition to the above, Perona (2009) notes three further types of educational radio found in the digital age. The first constitutes radio stations belonging to educational centers, that is, Internet radio stations created by an educational center, regardless of the type of teaching offered by the center. In the university domain these are characterized by the diversity of the programming on offer, comprising numerous programs of the most diverse genres and subject matter. The second type are the educational programs that are offered by different radio stations. And finally, the third category are radio edu-webs. Under this name, Perona (2009) includes companies that work with radio on the Internet as one of the main educational supports in the field of audiovisual communications. Our model is not intended as an addition to the

mentioned classification, however, as, among other things, it does not fit into any of the above categories. This is due to the fact that, rather than a radio program model, it is a journalistic model which affects how discourse is constructed rather than the actual technological medium itself.

1.2. The next step: civic journalism

The Eighties witnessed the emergence of the idea of creating a different type of journalism in the United States, although there is no agreement on a common name: for some, «civic journalism» (Perry, 2003), for others «public journalism» (Hoyt, 1995). We shall opt for the latter term to describe this type of journalism, which is based on the citizen's role in the media.

Born out of the press crisis, the aim of civic journalism is to provide an alternative to traditional media, win back readers and interest them in public issues

(Public Journalism Network, 2003). In other words, civic journalism proposes a fundamental change in the new relationship journalism establishes with its readers, listening to them, making them talk, believing that their interests are also the interests of those whose job it is to inform them. In fact, civic journalism aims to reach out further when it treats readers not only as readers, listeners, viewers... but also as citizens (Monaghan & Tunney, 2009).

Civic journalism also facilitates interaction between editors and readers; between journalists and citizens (Schaffer, 2001a; 2001c). Helping citizens to act more effectively in their social environment generates new ties of interest between citizens and the media (Williams, 2007). The spirit of civic journalism is therefore the will to improve the community (Schaffer,

Civic journalism also facilitates interaction between editors and readers; between journalists and citizens. Helping citizens to act more effectively in their social environment generates new ties of interest between citizens and the media. The spirit of civic journalism is therefore the will to improve the community, something which permeates throughout our proposal for journalism-based learning and opens new channels of development for journalistic practices in the information society.

2001b), something which permeates throughout our proposal for journalism-based learning and opens new channels of development for journalistic practices in the information society.

1.3. The journalism-based learning matrix

If we combine teaching content, the work of the journalist and the will to activate and support the community of citizens, a new result is obtained: journalism-based learning. The matrix for this type of journalism combines two concepts: the type of methodology to use in order to construct the content to make available to students, and the type of content to use.

The experiment undertaken at the UOC is aimed at significantly modifying the relationship between content type and the methodology used to teach it, until now dominated by the models presented by Perona (2009) referred to earlier. Change consists in

using teaching content (the syllabus, resources for the content the university professor has decided to teach) and applying journalistic methodology to it. In other words, converting a teaching resource into a journalistic product. Converting the relating of the teaching content by dramatizing it through journalistic storytelling and more particularly the discursive genre of the radio talkshow.

This conversion translates into content prepared by a university professor to be taught over ten teaching hours being transformed into a 38-minute radio show, which has the same capacity to attract attention as commercial radio shows, but deals with syllabus content rather than current affairs. Or, put another way, a radio show which in terms of fiction makes the timeless content of the school or university subject current. Hence the idea of the content being dramatized. It is this methodological process that we have called journalism-based learning.

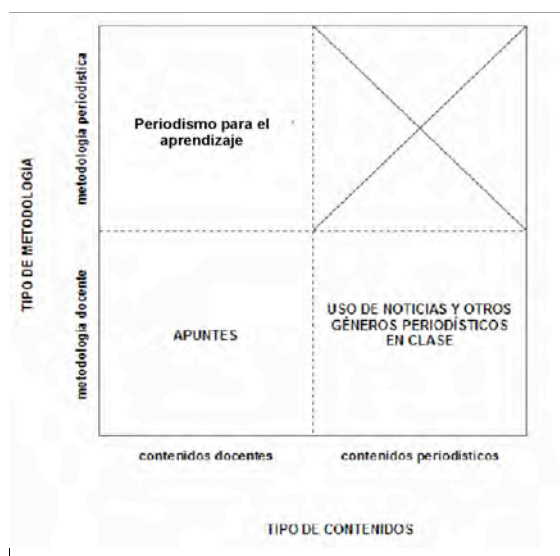


Figure 1. Journalism-based learning matrix.

2. Methodology

The content selected for researching the model was taken from the university degree subject Theory and techniques in Public Relations I, specifically, content dedicated to the strategic planning of Public Relations projects¹. As content that explained how professionals plan a Public Relations or corporate communications campaign, it was ideal for adaptation to the radio and radio show format, allowing the use of a timeless register, although not disconnected from current affairs, due to the fact that it is possible to use any case of business or political crisis or any public

information campaign as a current newsworthy event on which to base a radio program. The practice-focused nature of university studies in Advertising and Public Relations² facilitates adaption of the content to journalistic formats and registers.

The radio show was the result of one of the founding principles of journalism-based learning: the relationship between the university professor and the team of journalists. The role of the professor must consist in guiding and validating the script produced by the journalists and evaluating the final program. The journalists, or mass media, must provide the human and technical resources for producing the show (direction, script, production, presentation). Thus, together with the journalists, we designed the parts of the show and the working methodology –how to convert teaching content into content appropriate for a radio show– and evaluated the pace and tone of the program.

Consequently, in addition to the materials prepared by the teacher for the module on strategic planning, the student also had the radio talkshow as a resource. Professional journalists drafted the script for the talkshow on the basis of the content of the course module and the show was presented by a popular female radio presenter who, for the 38 minutes of the show, interviewed Public Relations professionals collaborating on the project and the university professor responsible for the degree subject.

The degree students were asked to listen to the module voluntarily –as they could not be formally required to do this– and respond to a questionnaire that combined open and closed questions. Nevertheless, in order to verify whether students used the radio program differently if the material was subject to assessment or not, it was suggested that they first do the test associated with the content for the module Strategic Planning in Public Relations³ using only knowledge gleaned from the radio show, and not that from the written material prepared by the professor.

The questionnaire the professor sent to students by e-mail via the virtual classroom consisted of 19 questions, 14 of them closed (questions referring to time consumed and effects on learning) and five open (referring to the relationship between the method and the idiosyncratic nature of Public Relations content).

The first block of questions in the questionnaire referred to the type of use students had made of the radio program (device listened to, number of times listened and type of listening: whole or in parts).

The second block was aimed at analyzing the time consumed by the radio program and compared the time employed to listen to it and the time employed

reading the course materials. These were also questions aimed at ascertaining the level of comprehension of the radio programs in comparison with the course materials provided for students.

The third block referred to three elements: the use of radio as a resource for preparing a test, the level of knowledge it provided and its level of interest and attraction.

The questions in the fourth block of the questionnaire were aimed at ascertaining students' opinion on whether the resource aided study and whether it allowed them to combine study and work, or study and other activities undertaken by students.

Finally, questions in the fifth and final block referred to students' level of satisfaction, the suitability of the medium for content relating to strategic planning in Public Relations and the possibility of extending the initiative to other subjects not confined to the field of Public Relations but forming part of the degree course Advertising and Public Relations.

3. Results and discussion

The university professor responsible for the subject Theory and techniques in Public Relations I sent the questionnaire to his students during the second semester of the 2008-09 academic year⁴. Of the 79 students in the class, 67 answered the questionnaire (84.8%), with only two stating that they had not heard the radio module in full, leading to their exclusion from the sample. In total, then, the radio module on strategic planning in Public Relations projects was listened to by 65 students, that is 82.3% of the class, a more than significant percentage, suggesting a high level of interest in this new methodology. The fact that this was not a compulsory activity for students further confirms this, as do responses obtained to the question regarding whether they considered it a good idea to extend this initiative to other study materials. 93.8% of students said they did, while only four students (6.2%) did not.

In reference to the use of the radio program, students were asked how they had listened to it, whether in front of the PC (that is, statically), on an MP3 device (or similar) whilst on the move, inside a vehicle (car CD player), or other. Although most students (58.6%) opted not to modify the habit of their relationship/connection with the classroom and therefore listened to it in front of the PC, 32.8% listened to it on an MP3 player or similar whilst on the move and 8.6% listened to the module in their car CD player.

Since the beginnings of e-learning, scholars have highlighted the fact that interaction between people

and PCs is of special relevance, due to the fact that the PC is currently the medium for accessing the virtual campus and is one of the resources most used in distributing courses and educational content (Preece, 1994). Equally, PCs are suitable not only for presenting rich environments in which students may work collaboratively, but also because they provide multimedia resources that make it possible to distribute and present educational material in a manner that is difficult to imagine some years ago. These aspects represent a great challenge for both teachers and interface designers (Sharp et al., 2007).

The results of our research not only demonstrate that stated above, but also reinforce one of the founding principles of journalism-based learning: mobile learning (m-learning), the potential uses of which have been demonstrated in recent studies (Marcos, Tamez & Lozano, 2009). New content can substitute current content or, better still, may complement the teaching uses for content that has been used until now. How can we take advantage of the time students spend on the move (public transport, private car, etc.) to provide them with an entertaining experience involving educational content? The extended use of new digital players adds to the high impact of this content, and, as we have said, this is confirmed by the results presented here, 41.4% of students having listened to the module while on the move.

This factor also influences another aspect relating to how students listened to the radio model, as 47.8% listened to the whole program, without any interruptions, whilst 52.2% listened to it in fragments.

Implementing journalism-based learning also means a change of language, register and format for the new content. The new paradigm is that of entertainment, but also that of attractiveness without abandoning key educational concepts. If the content obtained through journalism-based learning is not entertaining, it will not have advanced from the educational content based on the school paradigm (Navarro, 2001).

It was therefore necessary to conduct research not only into whether students found the new method entertaining and attractive, but also how many times they listened to it and how much time they invested in it. As well as highlighting the idea of «discovery-based infotainment», the results show that the radio module was not only a complementary study tool, but also entertaining and attractive. This is observed in the data, which tell us that 40.6% listened twice, 12.5% three times, and 43.7% only once. Bearing in mind the fact that ease of use of the method was one of the

most commonly mentioned characteristics in the open questions, the fact that more than half of the sample listened to the radio show more than once suggests the idea of entertainment.

Means of listening also had an effect on the amount of time invested in listening to the radio module. The data with regard to this is coherent with those mentioned in the above paragraph, 42.9% of students investing less than an hour (that is, they did not listen to the whole show more than once, it being 38 minutes in length), and the same percentage investing between one and two hours listening to the talkshow. Furthermore, comprehension of the content provided similar results in terms of time: 48.2% declared that they had understood the content of the radio program on first listening, while 42.8% needed to hear it more than once, even if the second time was only partial and/or intermittent.

The fact that we did not check whether the students in our sample had listened to the module without having read the written material on strategic planning in Public Relations⁵ leads us to think that these data must be considered on the basis of the radio module being a complementary tool. At least in terms of this research, the radio format was not intended to substitute written material. In fact, it complemented it. As one student pointed out in an answer to the open question of whether the subject was more entertaining with this type of resource: «I think it is good complementary material, but I find it more useful as an introduction before reading the written material than as a substitute for it».

Or, as another responded: «I find it useful as a first approach to the subject matter». In short, also from one of the interviews: «It's more entertaining, but only complementary».

It is for this reason that the interviewees were also asked a series of questions relating to this idea of it serving as complementary material for comprehension of the content of the written model. Thus, 83.1% responded affirmatively to the question of whether the radio module had helped them to better understand the content of the written module.

These results are of more interest when compared with those obtained for the questions that followed them. Students were asked successively whether the module had helped to prepare them for the continuous assessment test (CAT) associated with it, and whether they thought that enough knowledge of the subject matter was transmitted compared to the content of the written module.

The subject «Public Relations Theory and Techni-

ques I» comprises three teaching modules, and the content of the second module was used to implement journalism-based learning. At the end of the period set by the professor for studying each of the modules in succession, students who had opted for continuous assessment had to hand in a CAT which, in the case we are interested in here, consisted of a practical case for which students had to design a Public Relations strategy according to knowledge acquired on the subject matter. When these students were asked about the usefulness of the radio module in completing the CAT, results showed that 75% considered it useful, whilst a quarter of students did not.

A first reading of these results reinforces the idea of the radio module being complementary to the written module. The data suggest that the radio module aided comprehension and was complemented with written content. Having said that, it is objectively irrefutable that the radio module script was not sufficient for completing the CAT. This was also corroborated by the results for the question regarding whether the knowledge transmitted by the content of the radio show was sufficient: only – in comparison with the previous data – 55.4% thought that the radio module provided them with sufficient knowledge regarding aspects related to strategic planning in Public Relations, whereas 44.6% did not.

For the correct interpretation of these data we must not overlook the idea that strategic planning is taught in a very practitioner-oriented way, which allows the strategic process to be simplified into four elementary phases: research, establishing objectives, execution and evaluation. This process, explained by means of practical examples, illustrated with real cases and dramatized through the experiences of professionals⁶, is objectively easy to understand. If, in addition, students have also listened to a 38-minute radio show on the subject, we find justification for the high percentage of students considering the content of the radio module to be sufficient.

Results for the question regarding whether the radio resource had aided studying and learning corroborate this. 81.5% stated that this methodology aided studying and learning, with the remaining 18.5% in disagreement. This is coherent with the high level of acceptance of the radio module among the students in the sample. This is demonstrated by the results referring to level of satisfaction, application of the method to other subjects of study and its compatibility with other forms of learning. 92.3% believed that the radio resource improved their satisfaction with regard to other teaching materials (written modules and reference materials).

The percentage was even higher for students who considered it a good idea to extend the initiative from journalism to other subjects and areas of study. However, compatibility is not always desirable, as evidenced by the fact that 70.3% felt the initiative was compatible. The personal circumstances of each interviewee influence the result which, despite not having as high a majority as the others, does reinforce the idea of this methodology being a flexible one.

Finally, of the five open questions, four referred to the applicability of the method to other subjects on the Advertising and Public Relations degree course, and one referred to whether the subject was more entertaining with this type of methodology. The responses to this last question are of most interest to this research, although it is worth pointing out that in our analysis of the content of the other four open questions, not only do we find opinions to be in favour of extending the radio show format to other content, but also the desire for this to actually happen. The only doubt in the mind of the students is how to produce the theoretical content without using formats typical of educational radio programs.

If we now return, however, to the data for the question on whether the subject is more entertaining, only 10.7% of students – that is, seven – did not think it was. Nevertheless, of these seven, six stated that this was due merely to a subjective issue: preferring to read a text to other narrative alternatives. These results suggest that the method of journalism-based learning constitutes a good example of «edutainment», the fusion of entertainment and education.

4. Conclusions and limitations

The journalism-based learning project implemented by the UOC aims to apply journalists' working methods to teaching content in order to make it more attractive to its audience (the students). For the project to be validated, it will require further pilot programs, but in this first research it provides us with a goal for improving learning methods, as students who have used the radio programs on this project responded affirmatively in relation to their understanding and

knowledge of the content, the usefulness of the method, interest, satisfaction and compatibility between study and other activities.

Furthermore, it has been demonstrated that the radio is an ideal medium for this model. As a practical resource, it may constitute a new microgenre of radio program. Martí (1996) distinguishes between radio macrogenre, genre and microgenre. According to this author, these three categories can be used to precisely determine the nature of a radio program.

These variables are capable of reflecting, in addition to content, aspects such as the formal structure of a segment and the program's target audience. Within the entertainment macrogenre, Martí (1996) establishes the genre of talkshow, which incorporates microgenres such as leisure, culture or youth issues. The

Changes introduced by the Internet and what is known as Web 2.0 have not helped media managers to relocate their new role in society. Initiatives like journalism-based learning show that, far from provoking doubt and inaction, the media can position themselves at the center of social changes above and beyond changes relating strictly to how information is provided. From this perspective, Brown's role for «infotainment» evolves towards that of «edutainment» with the incorporation of methodologies that help to transmit knowledge by dramatizing educational content with language, register and journalistic genres.

educational microgenre of the talkshow genre was the tool used in our journalism-based learning experience, which makes it extendable to any level of training, above and beyond university studies.

In addition to this, the results obtained not only reinforce the paradigm of entertainment and journalism's fundamental attractiveness for learning, but also lead us to understand two further principles on which this new methodology of educommunication is based. Firstly, we are referring to the new role of the media. Changes introduced by the Internet and what is known as Web 2.0 have not helped media managers to relocate their new role in society. Initiatives like journalism-based learning show that, far from provoking doubt and inaction, the media can position them-

selves at the center of social changes above and beyond changes relating strictly to how information is provided. From this perspective, Brown's role for «infotainment» (2002) evolves towards that of «edutainment» (Fossard, 2008) with the incorporation of methodologies that help to transmit knowledge by dramatizing educational content with language, register and journalistic genres.

The second principle we are referring to is that of synergy between the media and agents in the field of education. Journalism-based learning demonstrates the need for coordination and co-operation between schools and universities and the media that provide each community with information services. For this reason, the method of journalism-based learning shows how the media in a given community (whether a small village or a large city) have strategic roles to fulfil.

In summary, this experience represents an advance and an improvement in services and the optimization of communication technologies, two factors which, as noted by Cebreiro and Fernández (2003), are necessary if universities are to contribute effectively to lifelong learning.

Finally, it is worth highlighting the fact that these results cannot be understood without taking one fundamental element into consideration: the experiment was not conducted with students who had no knowledge of the written content of the module. This is one limitation of our study, but it also constitutes the content of a future study which we will carry out with our students at universities where we teach face-to-face, as opposed to distance courses.

Notes

¹ The model was applied to other subjects on the Advertising and Public Relations degree course, but research was restricted to the subject cited here.

² Four-year degree course or licenciatura in Spanish (currently being converted to the new name Grado, which corresponds to a university degree) of which the subject forms a part.

³ Which consists in applying the principles of this planning to a fictitious case.

⁴ Specifically, the questionnaire was sent on 11 March and a response deadline was given of March 28.

⁵ The name of the module is Project management in Public Relations. It contains approximately 20,600 words and constitutes a third of the content of the subject.

⁶ During the talkshow, the presenter handed over to a well-known journalist in a fictitious Public Relations firm, who interviewed a fictitious strategic planner, a role filled by a journalist. The latter explained some of the basic requirements of project planning in Public Relations from the point of view of a professional. This section and this character were the only fictitious parts of the talkshow.

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Asynchronous Discourse Analysis in the Quality of Expected Learning

Análisis del discurso asíncrono en la calidad de los aprendizajes esperados

ABSTRACT

Universities are gradually implementing virtual learning processes. However, research still remains limited in examining the internal processes that occur in learning in virtual environments. This article presents an investigation that seeks to describe the relationship between the quality of interaction in asynchronous discussion forums in training experiences in e-learning, and the quality of learning offered and achieved. The main objective was to determine how interactions in online environments add quality to the learning of students. For this, a descriptive investigation was done that combines qualitative and quantitative phases, analyzing more than 10,000 messages of 171 participants from four postgraduate courses developed in the form of e-learning. Asynchronous communication was analyzed through a category system that analyzes the social, cognitive and didactic discourse online. Among the research findings, there highlights a positive relationship between quality and quantity of speech of the participants and the quality of learning achieved and reflected in the different levels of assessment. We can conclude that there exists the need to make an analysis, that goes beyond the written discourse in asynchronous communication to establish relations with both cognitive and social learning of students. Moreover, we conclude the necessity to train teachers to deal with the processes of online communication.

RESUMEN

Las Universidades están implementando de forma progresiva procesos de formación virtual. Sin embargo, todavía resulta escasa la investigación que analiza los procesos internos en lo que se produce el aprendizaje en ambientes virtuales. En este artículo se presenta una investigación que busca describir la relación entre la calidad de la interacción, en los foros de discusión asíncrona en experiencias de formación en e-learning, y la calidad de los aprendizajes propuestos y logrados. El principal objetivo consistió en conocer, de qué forma las interacciones en los espacios virtuales, aportan calidad a los aprendizajes de los alumnos. Para ello se realizó un estudio descriptivo que combina una fase cualitativa y una cuantitativa, analizando más de 10.000 mensajes en 171 participantes de cuatro cursos de postgrado desarrollados en la modalidad de e-learning. Se analizó la comunicación asíncrona, a través de un sistema de categorías que contenía dimensiones sociales, cognitivas y didácticas del discurso on-line. Entre los resultados de la investigación se destaca una relación positiva entre la calidad y cantidad del discurso de los participantes y la calidad de los aprendizajes obtenidos y reflejados en las diferentes instancias de evaluación. Podemos concluir la necesidad de hacer un análisis, más allá del discurso escrito, para establecer relaciones con los aprendizajes tanto cognitivos como sociales de los alumnos. Por otra parte concluimos la necesidad de formar a los docentes para abordar los procesos de comunicación on-line.

KEYWORDS / PALABRAS CLAVE

E-learning, quality learning, interaction, asynchronous communication, on-line education, knowledge building.

E-learning, calidad del aprendizaje, interacción, comunicación asíncrona, formación on-line, construcción de conocimiento.

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1. Introduction

This research adds to the line of work, which since the late 90's, began to analyze and assess the relevance of computer-mediated education. From Mason (1990) there has been offered a framework for understanding computer-mediated communication. It has been a distinction between synchronous and asynchronous communication. Research proposals like those of Van Dijk (2000) and Shotsberger (2001) have explored discourse analysis from different points of view. This helped to understand that it is not the amount of interaction but the quality of them, which allows us to investigate and try to understand how the learning process occurs through the interaction and exchange of ideas in computer-mediated communication (Cebrián, 2009).

Gunawardena and his colleagues (1997) undertook the task of defining a model that through the instrument could be used to examine the construction of knowledge. They are based on a grounded theory and use their stages of discussion to determine the weight of knowledge built. This analytical model offers important elements to understand the construction process, both for teaching and learning in collaborative environments, since it is centered on the interaction as a vehicle for building knowledge, it detects the knowledge building that arises in a conference; it is very appropriate to consider the context of learning and has a relative strength in its framework. In 1999, Rourke and others identified three elements for the community of inquiry. The other two were the cognitive presence and the teaching presence. They stressed the importance of social presence to motivate students in their learning process. This social dimension is configured in three categories: emotional responses, interactive responses and responses of cohesion.

Later on, Garrison, Anderson and Archer (2001) identified the cognitive presence in the community of the inquiry model. Their presence reflects higher-order knowledge and an application that is usually acquired based on the literature and research related to critical thinking. They worked out four phases: initiation, exploration, integration and resolution. They felt that the complete message would be the unit of analysis of their work. It was tested in two separate studies and their reliability bases were measured by the rate of Holsti and of Kappa, obtaining good level results at both.

At the same time, Anderson and others (2001) developed a proposal to analyze the presence of teaching under the framework of communities of inquiry. They considered these major roles: experience design,

the facilitation and co-creation for the conduct of an active social environment, the mastery of subject that would allow students to have a direct instruction. Its reliability was tested by the bases of Kappa obtaining a high level of consistency. The work of Duffy and Jonassen (1992), Hillman (1994), Bonk and King (1998), Paloff, (1999), the OECD (2001) as well as the undeniable contributions of Garrison and Anderson (2004) have developed a complete line of research focusing on the process of teaching and learning in this modality. All of them provide the background underlying this work.

This study follows the line of production of knowledge covered by researchers such as Marcelo (2002), Marcelo and Perera (2002) and Perera (2007). In this specific case, the paper boards its analysis, linking three relevant elements that interact in a virtual learning experience. These are: quantity and quality of interactions, results of the learning units and quality of final work that should account for the implementation of these learning outcomes.

Main Question: is there a relationship between quantity and quality of participation and interactions that occur in asynchronous discussion forums and the expected quality of learning in e-learning experiences selected? In what way is it happening? The centrality of this work concerns the search for evidence intending that it can relate the two vectors, quantity and quality of interactions and the achievement of expected learning (reflected in the evaluations of each module, in its self-evaluation and its final work), to identify it all, common elements like those that are differentiating, and that allow to obtain relevant information to enhance the design, execution and evaluation of the future educational activities in e-learning.

On one hand, there is enough evidence regarding the analysis of discourse in asynchronous communication forums, and on the other hand there is a varied number of studies that address the learning experience from different angles: the model of design, didactics, etc. However, in the studies reviewed for this article, there is always a challenge present to inquire more about: how do students learn through the forum? In what way does learning occur in virtual courses and how does it relate to the activities in the forums? How can we enhance the value of building knowledge and learning with others by e-learning? (Schrire, 2006; Fainholc, 2006; De Wever, 2006; Perera, 2007).

2. Material, methods and sample

This research was carried out through a descriptive study to investigate the presence and type of rela-

tionship between two variables: the variable participation/interaction in asynchronous discussion forums, and the variable quality of learning expected. This variable is reflected in: qualifications of the learning modules and quality of the final project or work where they could identify the applications and transfers of these through its implementation.

We analyzed two variables: analysis of participation / interaction and quality of learning expected in a kind of descriptive research that seeks to explain whether occurring and how it is established the relationship between these variables in virtual learning experiences of similar level. The analysis is performed through two-dimensional paradigms using qualitative (discourse analysis, analysis of the quality of learning expected) and quantity (frequency of intervention and achievement by learning modules). After this analysis, four cases are set to deepen maximum variability in the description that explains the relationship between variables that must comply with: 1) scores on the learning modules, 2) discourse in the discussion forums, 3) quality of discourse (discourse analysis), 4) quality of learning in observable actions (final working drawing), 5) self-assessment (post training).

Three main reasons motivated the decision to take the model of discourse analysis as proposed by the team of Anderson, Garrison, Archer, and Rourke from the University of Alberta (Canada) (Anderson, 2001; Garrison, 2003.)

The first reason, has to do with informed analysis based on three criteria established as standards of quality of available models (De Wever, 2006) and the results observed by researchers, the solid theoretical framework of this model, the solid arguments of the same, the considerations relating to the defined unit of analysis, and finally the good results of reliability were the main elements to consider in model selection.

The second with the background work that the authors had done on this model and the last in the interest of continuing the line of research generated through this IDEA group scheme, which has its roots since 2004 and adds to this line of research a different vision or look from those been considered so far in this work.

The three dimensions that constitute this model are: the cognitive dimension, the social and didactic dimension. Each one contains subcategories of the structured analysis as follows:

The cognitive dimension looks to identify through sustained dialogue on the forums, discourse units which reflect the capacity of participants to develop, build and express their thoughts.

Categories	Subcategories
INITIATION Starts or presents a new problem or to the sense of confusion (through questions). It does not include technical issues related to learning platform	Recognizing the problem
	Feeling confused: Questions
EXPLORATION OF IDEAS Search for information relevant to the problem	Differences with the group
	Differences with a message / participant
	Information exchange
	Tips review
	Brainstorm
INTEGRATION-CONSTRUCTION	Convergence with other colleagues in the group (agreement)
	Convergence and according to a specific message
	Translating ideas, synthesize
	Propose solution
RESOLUTION OF THE DILEMMA / PROBLEM	Application of real-world solutions

Table 1. Cognitive dimension and its categories.

For this dimension, the initiation of dialogue, the search for information or ideas that could favor the solution (if it is a problem) or the possibility of new ways to resolve the situations they face in creative and innovative processes, is the reason for focalizing this dimension. The interaction in the teaching-learning process could not be conceivable without the presence of this dimension, since it is precisely where the manifestation lies in the thought process and the building students transmit through language, expressed in this case, in their interventions realized in the discussion forums.

The social dimension is a fundamental element in this system of categories of discourse analysis, because it allows identifying those elements on the expression of feeling of the participants. In this dimension situa-

Categories	Subcategories
AFFECTIVE	Expression of emotions
	Stories of aspects of daily life
	Critique, inappropriate remark
INTERACTIVE	
LEISURE	
COHESION	

Table 2. Social dimension and its categories.

tions are valued where «the person» is expressed as such and therefore offers an opportunity for a relationship beyond cognition, where the feelings are

involved and there is set up a social space for learning to give cohesion and strength in the working group.

Finally, the didactic dimension, which is focused on results obtained in the cognitive process and social interaction. This dimension permits to identify situations where they expose new questions, react to the interventions of others, the responses are scaled to sort and to synthesize a common conclusion. Natural to the process of teaching and learning, this dimension detects, organizes and systematizes all the evidence offered by the speech held at the forum, to consolidate

Categoria	Subcategoria
INSTRUCTIONAL DESIGN AND MANAGEMENT	References to the program curriculum
	To design teaching methods
	To use media, materials
	To set standards
FACILITATING DISCOURSE	To identify areas of agreement / disagreement
	To foster participation, discussion
	To evaluate the effectiveness of the process
TASKS	Compliance Tasks
	Task content
	Support
	Evaluation
DIRECT TEACHING	To ask questions
	To submit a new idea
	To reply explicit questions
	To react (with / without assessment) to intervention
	Scaling helps
	To summarize the discussion
	To contribute with knowledge from different sources
	Comments outside the course

Table 3. Teaching dimension and its categories.

learning expected in students.

3. Sample:

Between 2005 and 2007 research was undertaken to analyze the expected learning participation as an object of study taking courses in e-learning at the University of Sevilla (Schalk, 2007). Based on this argument, we specify the sample to this research in: Analysis Group 1 (version since October 2005 to June 2006); Analysis Group 2 (version since October 2006 to June 2007); Analysis Group 3 (version since October 2006 to June 2007) and Analysis Group 4 (version Master degree since October 2006 to June 2007). The academic certification was an Expert Level for the groups 1, 2 and 3, and its duration was 280 formation hours. The Master degree included 340 training hours taught in two years. The first year was the Expert level.. The total number of participants are 171: students, invited teachers, tutors and director. All of them were distributed in the following way: Group 1 (Expert 2005) had 65 people. Group 2, had 51 participants; Group 3, 31 participants; and Group 4

(Master Degree Group) 26 participants. The sample selected to analyze the discussion forums were all of them where the students and teachers (including tutors like as) interacted. For this reason the sample was of 55 asynchrony communication forums interaction generated 10,299 messages unit analyzed made by 171 participants. For cases (those of maximum variability) the fulfillment of the following requirements was considered: dimensions of discourse found in each participant; dynamics of such participation / interaction / interactivity (map of interventions); to have all their evaluations of the modules, to have the 13 criteria for assessment of their final work and to have their answers to the self-assessment instrument.

4. Results

E-learning is a form of computer-mediated learning, which is based on interactivity, and this is facilitated through the design and implementation of experiences based on constructivist theory (individual and social), through the formation of communities of inquiry-all for the development of critical thinking that enable better and higher quality of learning outcomes. In turn, this can be analyzed through discourse and interaction in the areas of communication (in this study, referring to asynchronous communication). Analyzing it is complex and multifaceted. Therefore, to understand their relationship and impact on learning is not affordable in a linear fashion, so:

- How are distributed contributions of students in the forums of the courses chosen, according to the profile of the actors?

In all courses included in this study, we can demonstrate that participation of the tutors in the activity of interaction in the asynchronous communication spaces is about 30% and that the primary interaction focused on the students (70%) and therefore it can be said that it is mainly them who are the agents. The interventions of the tutors in all these experiences did not exceed 100 per module, even when the dynamics of interaction between students was significantly different in the three expert-level experiences. Along the same lines and in almost all cases analyzed, the more increased activity of students, the greater involvement of the tutors. That is, in presenting these results we can establish a bidirectional link between the activity of the tutor for the facilitation of speech and activity of the students that energizes the tutors involvement.

An important aspect is that when people or styles are combined in one same group or version of a course, the dynamics of participation is higher because of the nature of the people who agree on a course, so

much so that even the questions and the most technical aspects, that generally tend to clarify the chain of communication, allow in the same way, an active relationship between students. However, although this aspect needs to be considered, so far, in the same way as in the present education, it is a very hazardous profile of people converging on a training activity. That is, it directly impacts the dynamics of participation, but this situation is not controllable.

- Does the nature of the learning content directly influence the quantity and quality of participation and interactions?

Through the obtained results it can be shown that there exists a direct relationship between the amount of participation and the type of learning content and that when the content is procedural in nature students tend to go to the forum for specific questions and get answers almost without any unequivocal evidence that might address differently the same procedure.

- Is it possible to establish a relationship between the amount of participations in the forums and the evaluation results obtained by the students?

The evidence found in the experiences of three of the four activities selected for the study, is that through the means of participation and the grades expected in learning in each of the training modules, there is a very large variability in participation rates and yet, it appears that the learning achieved, reflected in average scores for the modules are between a 6 and 10 rating except in two occasions where both average ratings corresponded to the lowest participation averages. However the relationship between the participation and the learning expected in each module was of a high variability and what can be inferred by contrasting the performance of all of the averages of both variables is that, the highest level of participation reached the highest level grade and the lowest level of participation was the lowest level grade which allows to conclude that there exists a positive relationship between both variables.

- Is there a relationship between the amount of participating and the evaluation of the expected learning assessment?, Which?

According to the grounded theory that holds the

model of discourse analysis in this study, we propose that for learning to occur in the e-learning there should be a significant relationship between two variables. That is, it is expected that in a virtual environment, people «learn more and better if they interact actively in their learning experience with others. However, this study shows that students can learn and are able to «do» or perform important procedures, without necessarily requiring to be with others, build with others or learn from others.

- How can we set the participation of students and their distribution according to the structure of categories of analysis chosen?

Delving into discourse analysis, we conclude that the experiences chosen contain a high level of social dimension, as it is the most concentrated in the speech

It is suggested that training in e-learning integrates different learning styles, which currently and increasingly, technology makes possible, to develop pedagogical models aimed at developing multiple intelligences, to build knowledge through various channels of information processing, promote the use of collaborative tools that the Web 2.0 already has available, open web spaces and encourage the intra-network works, making the interaction be meaningful, understandable and valuable to students in terms of what they need to learn.

frequencies. After this dimension the didactic one, although only for the 2005 version, was higher than the social one, but not significantly, but for other courses it would be to follows this educational dimension in the presence and frequency. In the end, the cognitive dimension is set, which is significantly lower in presence of all courses. A frequency behaviour of the different dimensions can be noticed that is consistent between groups. In all of them there is a significantly prevalent social and didactic presence, while the cognitive dimension stays of less importance.

This level of analysis leads to formulate what the study of Perera, (2007) concluded: the need to strengthen the processes of collaborative learning where the tutor can enhance personal communication and promote a sense of community learning, where activities may generate or devise supplementary activities that allow to construct knowledge together with the course

content, giving the opportunity to go to different students to make commitments to revitalize the forums, it is necessary to promote a high degree of interactivity among students, not so much the participation of individual responses, but in the generation of common responses which invites students to look from different perspectives at the problem or content and also to ensure that participation is an opportunity for interactivity by encouraging the development of critical and creative thinking. And that, definitely lies with the tutor's role as a model of interaction. Such interventions result in mobilization of discourses as proposed by Lipman (1991) more than a decade ago: soliciting arguments that apply to the participation, looking for examples, giving counter-examples, doing exercises of evaluation and weight of the arguments, looking for applications and validating generalizations, detecting false generalizations, analyzing the part-whole relation and vice versa, etc.

In this sense it is concluded that there does exist a more didactic presence and cognitive modeling by tutors, the students are also motivated and find a sense of interaction as part of extended learning. Let's make

it clear, that this study does not devalue the contribution that brings the social dimension in the process of interaction and virtual learning, so it is argued in conclusion, that there must be a balance, with increasing trend in presence of the other two dimensions which may favor the social construction of knowledge and there may be a better relationship between the quality of learning and interaction.

The previous argues against the obtained results in which students report a high level and more permanent presence and frequency in all courses and all dimensions analyzed. If the tutor facilitates, guides, promotes and participates in search and social construction of learning where critical and creative thinking are manifested through the exchange achieved in an environment of «community of inquiry or learning» then, students have the pedagogical conditions needed to continue a constructive dialogue, production and development in the quality of their learning.

The tutors reported a weak and very low cognitive presence unlike students who show an ongoing activity in this dimension, even if this dimension is where they could be expected to guide, stimulate,

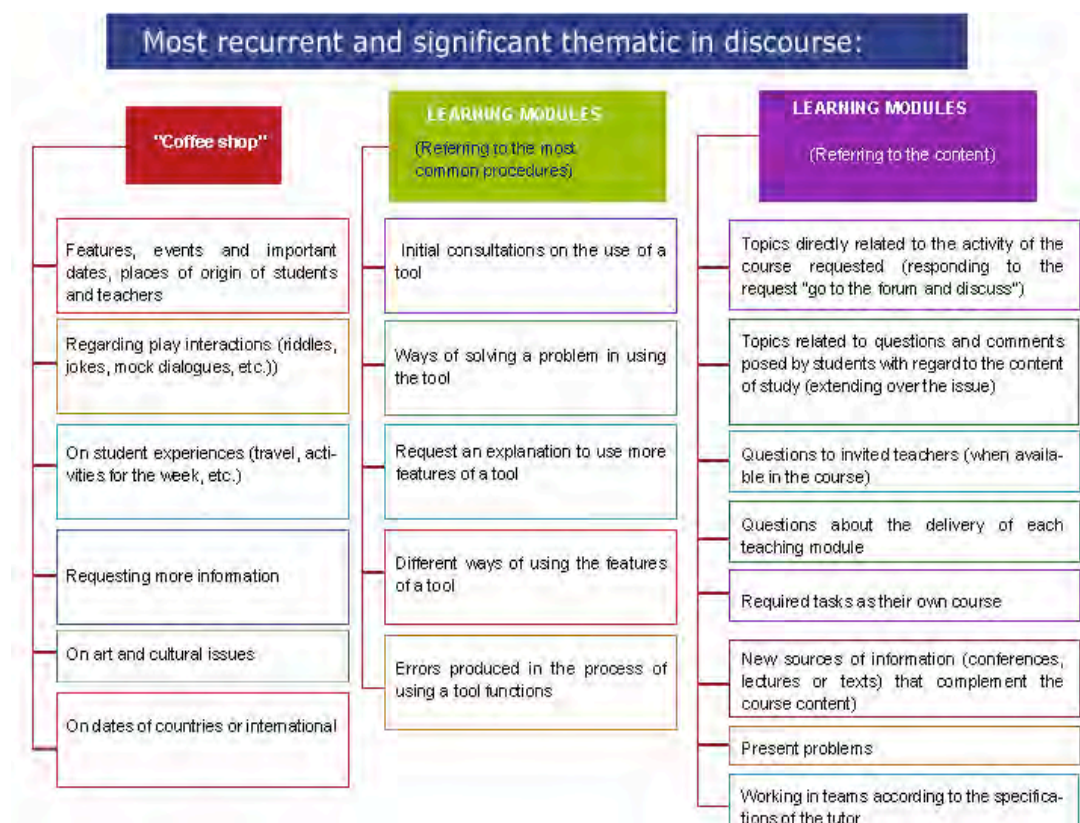


Figure 1. Qualitative analysis and most recurrent thematic in discourse.

shape, and take the necessary decisions to raise the quality of the discourse and interaction in terms of the learning expected.

However, to establish or conclude that the responsibility of interaction rests entirely on the tutors would be wrong. If you expect students to be active participants in a community of inquiry through the forums and keep an interactive dialogue, it is necessary to provide an educational effort intended to develop basic skills of written communication which makes it more complex, which itself requires an effort of teaching for the development of a community of inquiry for critical and reflective thinking.

The most recurrent themes in the speech content of the forums can be seen in the diagram of categories.

In the forums of learning modules, there are two large groups of subjects identified: those associated with dialogues that deal with the content itself, (which are almost always present in modules 1-6 for all courses and modules 7 and 8 of the product B) and those that apply to the use, techniques or ways of doing or incorporating the use of tools (both routine technology and in the education) that are more significantly present in the modules of the product A and in modules 9 in front of the product B. In the case of the Master, the modules related to declarative learning content, concepts and ideas (for example, the introduction to SCORM standards) belong to the first group of this analysis, and modules referring to «procedures» (with the same example, create and implement data and metadata of the created virtual material) would be contained in the second group of topics related to how to do things.

As noted in the analysis of the previous results, a direct relationship is found between the type of content to learn and the quality and form of interaction that develops between the participants, so that the themes that are geared towards the use of technology tools was lower than the other subjects, and also had a speech quality with less presence of social and cognitive dimensions and more toward teaching and specific questions to solve problems associated with the use of it (where it was expected that responses would fall more in the tutorial).

5. Discussion

On the planning and design of a course, the studies of Hara and others (2000) analyze how technologies and the ALN (Asynchronous Learning Networks) can support the development of higher-order cognitive functions, transforming education, creating environments more focused on the students to interact

with peers (critical thinking). Moreover, they suggest that ALN support constructivist learning because they allow students to articulate, read and reflect on concepts, as well as deferring this communication allows students to have control over the reflection. Therefore, these aspects must remain present in the forming of structure, design and development of virtual training activities. This constructivism must intentionally develop activities, learning goals and facilities to promote interaction and social construction of knowledge (Jiménez & Llitjós, 2006).

It is suggested that training in e-learning integrates different learning styles, which currently and increasingly, technology makes possible, to develop pedagogical models aimed at developing multiple intelligences, to build knowledge through various channels of information processing, to promote the use of collaborative tools that the Web 2.0 already has available, to open web spaces and to encourage the intra-network works, making the interaction meaningful, understandable and valuable to students in terms of what they need to learn.

Another option, when planning, is how to form groups of convergence (training, of initial competitions of interest, by choice) to enable effective discussion and exchange of ideas that are constructive for the members but combining it with other spaces «virtual community» where all participants are integrated into a common interaction and reducing the risk of being permanently beginning the process of virtual community for each of these groups that are formed for the work of learning.

In this aspect where the interaction is a direct element of learning in e-learning, we think of the questions we should ask and rethink when designing an e-learning activity: how will we take care of those who come to these experiences without this referred competition «technique»? How will we make them learn in the same way than the others? How will we detect them, support them and facilitate their development?

In the field or level of implementation and specifically on the tutor mentoring, as seen in this and other studies, it is necessary to facilitate the approach to content and information, where it focuses on the learning process (Brown, 2003). However, there are other factors that influence the virtual interaction, and that should be considered to facilitate and participate in this process.

These elements or features are as those suggested by Pallof and Pratt (1999) the ability to provide a speech that builds knowledge, that develops cognitive and creative skills in students, that provides the ability

to share the learning, to negotiate, to solve problems and to raise new visions of a problem, to be part of a community of inquiry, and especially to be able to be an element of a «builder» of that community.

The close relationship between the individual and the collective world (or shared) is the difference which falls between a mediated learning experience and the technology based on the exchange, cooperation and reconstruction of knowledge starting from the interaction. On this basis, it is important to consider that the interaction between teachers and students cannot be analyzed separately and thus the process of interaction should be viewed in a unified manner. The implications of these principles of the theory result in important implications for understanding how learning occurs in e-learning.

If the interaction is a unified process that is permanently defined, orientated and transformed according to what the tutors and students do, then while enquiring how learning occurs and the impact of interaction on it, it reveals a need not only to analyze student activity (which is expected to obtain the learning awaited) but also what happened with the tutors to produce them. And this study can offer a well-defined explanation of how this process occurs and how to strengthen the presence of a more reflective and critical discourse that enables the consolidation of a community of inquiry that promotes social interaction, but that projects towards learning levels at a greater scope for students. With regards to the evaluation, the student and the tutor or teacher should establish criteria based on assessment feedback, collaborative learning, on the self-evaluation of active learning, where the role of students in the process of social construction of knowledge is considered as an indicator of quality standards.

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Study on the Use of ICT as Teaching Tools by University Instructors

Utilización de las TIC por el profesorado universitario como recurso didáctico

ABSTRACT

The learning environment at the university stage which is defined by the Bologna Declaration has long indicated the need for major changes, among others, in the teaching methodology and teaching resources used by the university teachers. With this work, we aim to demonstrate some of the results achieved from the implementation of a National Research Project that has been carried out by four Spanish Universities. The objectives of the project aim to describe, through an exploratory study, the methodological situation in which our universities are highlighting their strengths and weaknesses based on the premises of the European Higher Education Area to suggest some strategies in order to facilitate the necessary adaptation. The methodology followed by implementing a questionnaire focused on concrete analysis of the dimension of the Information and Communication Technologies (ICT) reflects the view of university teachers and through the analysis of results allows us to confirm the need for adaptation by the universities for the implementation, with guarantees of the education reform. This article also presents several conclusions and suggestions for educational improvement focused on teaching and methodological training in the use of teaching tools that can promote the suggestions provided by the European Higher Education using ICT, as for example those offered by Web 2.0.

RESUMEN

El entorno educativo en la etapa universitaria que establece la declaración de Bolonia indica desde hace tiempo la necesidad de cambios importantes, entre otros, en la metodología docente y en los recursos didácticos empleados por parte del profesorado. Con este trabajo, se pretenden mostrar algunos de los resultados logrados a partir de la ejecución de un Proyecto de Investigación (I+D+i) que se ha llevado a cabo por parte de cuatro Universidades españolas. Entre los objetivos del proyecto, se pretende describir, mediante un estudio exploratorio, la situación en materia metodológica en la que se encuentran nuestras Universidades, resaltando sus puntos fuertes y débiles en base a las premisas del Espacio Europeo de Educación Superior (EEES), para proponer algunas estrategias que permitan facilitar el ajuste necesario. El proceso metodológico seguido, en el que se recoge la opinión del profesorado universitario mediante la aplicación de un cuestionario, centrado en el análisis concreto de la dimensión Tecnologías de la Información y la Comunicación (TIC), permite, a partir del análisis de los resultados, constatar la necesidad de adaptación por parte de las Universidades para la ejecución, con garantías, de dicha reforma educativa. Asimismo se presentan una serie de conclusiones y propuestas de mejora centradas en la formación metodológica docente y también en la utilización de herramientas didácticas que pueden favorecer las sugerencias establecidas por el EEES utilizando las TIC, como las que ofrece la Web 2.0.

KEYWORDS / PALABRAS CLAVE

Higher Education, teaching training, communication technologies, university teaching, institutional changing.

Educación Superior, metodología docente, tecnologías de la comunicación, formación, profesorado universitario, cambio.

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1. Introduction

In this article we will draw conclusions from the study «Bases for the improvement of University instruction: teaching methodology» carried out by four Spanish Universities (Cantabria, Oviedo, Leon and Jaen). We will describe and analyze the concerns and views of the faculty of the four universities about their teaching and research duties regarding institutional support and perceived needs for pedagogical training. We highlight strong and weak points, based on the indications of the European Higher Education Area, to propose changes in order to provide the necessary quality within the new university system.

In this article, we present the results of the research process to demonstrate the changes that the majority of universities need to make in order to adequately carry out these educational reforms. The study was divided into a number of dimensions (institutional support, professional development, etc). In this report we will focus on the use of ICT by university instructors.

The use of information and communication technologies (ICT) by university instructors and their training has been studied and analyzed on other occasions in the last few years (Raposo, 2004; Area, 2004; Alba, 2005; Alba & Carballo, 2005; Sánchez & Mayor, 2006; Tejedor, García & Prada, 2009; González & Raposo, 2009; González 2009). We would like to highlight the offerings of some of these studies on the introduction of ICT at universities which we consider to be fundamental for understanding the use of technological tools at universities:

- The use of ICT is necessary and should be included in training, learning and assessment procedures for instructors.
- Knowledge Societies impose innovations resulting from the presence of ICT which in turn lead to a new understanding of the university's role in the transmission of knowledge and the didactic models to be used.
- The use of ICT at universities is aimed at making programs and studies more mobile and international.
- There is a perceived need for a shift in university culture towards formats aimed at recognizing the work and efforts of students, methodological proposals to stimulate self-learning by students, and assessments which encourage lifelong learning.
- Didactic and technical training in ICT for instructors is ideal because of its rapid assimilation and, in some cases, complexity.
- The instructors have very positive views of ICT and their didactic possibilities for innovations in educa-

tion, even though the use of ICT is still not widespread.

Given this situation, this is a crucial moment to promote the integration of ICT at universities. As noted in prior studies (Garcia and Gonzalez 2005), the European Higher Education Area is a perfect opportunity to adopt the use of ICT as teaching tools to facilitate teaching, learning, and assessment.

Each year marks an increase in the number of distance, or partially distance, course offerings, using platforms such as WebCT, Moodle, etc., because of the benefits of these tools for e-learning methodologies and how they meet student needs. (Hinojo, Aznar & Cáceres. 2009). While structural planning should be done to include ICT, other aspects should also be considered (Benito, 2005):

- Development of adequate strategies for the introduction of ICT, within the planning at each university.
- This should consider the specific traits and objectives of each university. These should be realistic plans which consider the capacities of each university.
- ICT should be considered an opportunity to rethink university education and training.
- The goal should be that ICT become part of daily life at the University.
- A training plan must be developed for the use of ICT by instructors.

Any organizational change should be preceded by the training of its members. When dealing with continuous technological changes and advances, the training must also be continuous. The university is the ideal institution for the education of the community, and therefore should also be responsible for the training of its personnel, using appropriate training plans for such advances. When considering instructor training plans for the adoption of ICT in the university, three fundamental principles must be considered (Anderson, 2005):

- ICT should cross the curriculum in instructor training, and not be limited to specific courses.
- ICT should be taught contextually, as a response to concrete problems found in course subjects.
- Instructors that learn new technologies should experience the innovative properties of the technology in their own learning process: presentations, information searches, teamwork, etc. This means learning with the technology rather than just learning the technology.

The new university model requires the use of ICT by instructional staff for teaching and research duties, and as set forth by De la Cruz (1999), Cebrián (1999), y García (2006), and instructors must have the knowledge and skills necessary for their teaching duties.

This means that universities must make an effort for the training of their instructors in the use of ICT.

Like Gonzalez y Raposo (2009), we believe giving special consideration to the initial and ongoing training of university instructors is absolutely essential.

The new organization of university studies means that these training plans should guarantee a number of competencies for instructors (Benito, 2005; Escandell & Gonzalez, 2007; Rodriguez & Ortega 2005):

- Competencies related to the use and handling of technological tools (skills and abilities, the capacity to simplify procedures, dominance of specific software, etc.).
- Competencies related to the students' learning processes and the instructors teaching (handling of interactions, social and communicative abilities, the ability to direct and guide and to adapt to new conditions or the individual circumstances of each student, etc.).
- Methodological and learning competencies (knowledge of the implications and paradigms of learning based on the activity and collaboration of the student, rapid reaction, interdisciplinary work, ability to adjust and adapt to new situations, up-to-date knowledge of the field, creative capacity, material assessment, selection and dissemination, etc.).

In addition to the above, we think that improvements in the development of instructor training should, as described in other studies (Alba & Carballo, 2005; Devesa, Laguna & Palacios 2009; Gallego & Guerra, 2007; González, 2009; Mahdizadeh, Biemans & Mulder, 2008), include:

- Promoting the figure of a mentor or companion once the instructor attempts to apply their learning while preparing courses using a variety of ICT resources.
- Contextualizing the continuous training of instructors.
- Allowing for access to good practice experiences using these tools.

2. Materials and methods

The study was carried out using the descriptive-interpretive *ex post facto* model through the use of questionnaires, interviews and discussion groups. This report presents data resulting from a questionnaire

developed by four research groups at the universities of Cantabria, Oviedo, Jaen, and Leon. The instrument was designed jointly with five internal reviews and a validity review by 10 experts from the same universities. Each of the universities was responsible for analyzing the data from one dimension of the questionnaire. Our study group was responsible for the dimension dealing with information and communication technologies. The data was treated using SPSS.

- Overall objectives: The main goal of this study has been to analyze current educational models and reflect on recommended methodological proposals for adapting university teaching methods to new academic structures. The objective for the research team of the University of Cantabria was to describe current methodological uses in university lecture halls at the four

The data from the application of the questionnaire allows us to see the profile of the instructors who participated in the study, as well as their uses of ICT and the level of use of a number of common ICT tools. All of these results allow for a close look at current teaching conditions for university instructors. We believe that it is an adequate tool for detecting training needs and determining whether universities need to focus more on instructor training to provide adequate quality within the new programs of study.

universities involved, as they relate to EHEA, and to make proposals for innovative and effective teaching methods.

- Specific objectives: More specifically, we've focused on documenting the level of ICT use by instructors at the universities involved, and made suggestions and proposed alternatives to improve the use of ICT. The following phases were established to meet these goals:

- A look at the state of scientific research on university teaching methods.
- Participation in the design of the «Questionnaire to analyze university instructor support needs for teaching and teacher training» regarding: methodology, didactic resources, information and communication technologies, motivation and assessment, and a pilot study of alternative methodologies appropriate for the EHEA.

2.1. Phases

The study was developed using multidisciplinary methods given the interconnection between different areas of the study's objectives: uses and level of ICT use. To illustrate the phases:

- Phase I: Initial study. An inquiry into the materials available for documental research (dictionaries, encyclopedias and thesaurus; databases, journals, manuals, software, websites, web pages, etc.).

- Phase 2: Theoretical base. A look at different macro trends effecting current society which directly or indirectly impact universities, their programs of study, etc.

- Phase III: Empirical research. The initial reviews permit a look into the daily realities of the organization, management, and experiences of instructors at universities and provides a larger number of references through the use of methodological and process analysis.

- Phase 4: Results. Using the information obtained from the analysis, the next phase was to present all of the conclusions. Questions resulting from the conclusions suggested new lines of work, and a Meta assessment of the process allowed for a look at improvements for future research.

2.2. Questionnaire

Parting from the stated research objectives, the different dimensions of the questionnaire were established, and a rough draft was developed. The draft was validated and the final questionnaire prepared.

The authors conducted a bibliographical review and participated in several International Congresses on the European Higher Education Area before developing the research tool. Proposals and criteria were used to develop the tool using the following steps: planning and structuring, elaboration, validation and final draft.

The resulting dimensions of the questionnaire were as follows: personal and professional data and information about their position, institutional support, information and communication technologies, motivation and instructor/student relationship, assessment, tutor or orientation activities, impact, satisfaction and product results.

As mentioned above, this article focuses on the information and communication technologies dimension of the study.

2.3. Sample population and profile

The study population included 5,017 instructors at the four participating universities. Using a quantitative method, data was collected from a sample of 263 instructors, at the beginning of the data analysis done by the University of Cantabria.

The questionnaire was presented to an expert panel for validation. Suggestions and contributions from the experts were considered when drafting the final questionnaire. The elimination and rewriting of some items allowed us to reduce the number of items from 167 to 141. The split-half method, Cronbach's alpha, was used to determine reliability. The result was 0.922, a high level of reliability meaning a reliable measurement tool. The data in outline form:

Sampling procedure	Proportional stratified sampling		
Reliability	Alpha	0.922	
	Cronbach's alpha	Part 1: 0.891	
		Part 2: 0.853	
		Elements: 64	
	Correlation between forms	0.691	
	Spearman-Brown coefficient	Equal length	0.818
		Unequal length	0.818
	Guttman's split-half	0.813	
Validity	Expert review: Two expert reviews		
Confidence level	95%; Z=1.96; p=q=0.5		

Chart 1. Sampling procedure.

Basic descriptive statistics were analyzed: mean, average, mode and derivation, as seen in the results. The data resulting from the analysis of the different dimensions and categories of the questionnaire follows.

3. Results

The data from the application of the questionnaire allows us to see the profile of the instructors who participated in the study, as well as their uses of ICT and the level of use of a number of common ICT tools. All of these results allow for a close look at current teaching conditions for university instructors. We believe that it is an adequate tool for detecting training needs and determining whether universities need to focus more on instructor training to provide adequate quality within the new programs of study.

The highest percentage of instructor participation in our research was found at the University of Oviedo, followed by Cantabria, Leon and Jaen. The percentage of male respondents was higher than that of women, to be expected given the gender of instructors at these universities. The largest group of instructors was that between 35 and 50 years of age, followed by those over 50, and finally those that are over 50.

The majority of the sample was from instructors at

schools of Social Sciences and Law 42%, Engineering and Architecture 26.4%. Sciences, 13.6%, Arts and Humanities 8.1% and lastly, Health Sciences 7.3%.

An assessment of skill levels with European Union languages indicates that a large percentage of instructors have an average (47%) or high (36%) level of English. The percentages are lower for other languages such as French, Italian, Portuguese and German.

The majority of instructors dedicate the majority of their time to instruction. The majority teach three (48.1%) or more classes (22.7%). The numbers drop quickly for those teaching two classes (14%), none (7.8%) or one (3.9%).

As is to be expected, the majority have doctorates, though more than 16% have only Bachelor's degrees and a lower percentage have only certificates. Very few of the instructors in the sample have completed a master's degree. Instructors in Business Management and Administration as well as Financial and Fiscal Law were most likely to have studied a master. More members of the sample have completed postgraduate classes (16%), mainly associated with doctoral programs, to obtain a certificate of Research Sufficiency.

The professional categories included professors at all levels. The majority of instructors are full professors (48.4%), followed by associate professors (11.2%), and in decreasing order, temporary lecturers (8.4%), lecturers (non-doctorate) (7.8%), assistant professors (7.5%), and lastly, Deans (5.5%).

As stated above, this article includes the results from the Information and Communication Technologies (ICT) dimension of the questionnaire, which was divided in two categories: ICT uses and the level of use of different ICT.

Both categories were analyzed using different indicators to obtain the following information about the use of these technologies:

In the category of ICT uses, we wanted to know how the instructors in the study really use ICT in different areas of their professional activities. A Likert scale (0-6) was used to obtain the responses, and the responses have been grouped in three categories in order to make the results easier to interpret: Very important (VI), Somewhat important (SI), Not impor-

tant (NI), as is shown in the following table, along with the standard derivation (SD) and the Average (Ave).

From this data we could see that half of the university instructors considered the use of ICT to be very important for their teaching duties. However, the results show that they are less important for other duties. The data leads us to reflect upon the use of ICT for instruction. We consider ICT to be a fundamental teaching resource in adapting to the European Higher Education Area and therefore improving the quality of university education in aspects such as coordination between instructors, between students, and between instructors and students, management activities, the development of continuous formative assessment, the implementation of cooperative projects and activities, etc. Alba and Carballo (2005) state that although ICT are an integral part of the university system, their pedagogical use has «been left aside».

Nonetheless, in the «research» category we see that the percentage of instructors assigning the highest importance to the use of ICT in this area reaches 61%. The importance that instructors assigned to the use of ICT for the publication of research is interesting because of their direct relationship with research. We also see a high percentage of instructors, 44.5%, who rely on ICT for their publications, a positive result given the recent digitalization of scientific journals.

47.8% of the instructors considered the use of ICT as very important for contact with students, another large group of the sample did not assign it much importance and we assume that they must use other methods of contact with students. The use of ICT for the preparation and simulation of cases is not very common among university instructors. We don't know whether this is due to a lack of awareness or if the instructors simply have not found viable pedagogical uses.

Analyzing the data in function of the differences in the profiles of the sample, we can see that the use of ICT for instruction is considered of less importance at the University of Jaen ($p=.035$), while the University of Oviedo stands out for the quality of interactions with students using these tools. ($p=.011$). Oviedo and Cantabria both depend more on ICT for publishing ($p=.004$).

According to age, younger instructors assign more importance to their use of ICT for research ($p=.012$) and for connecting with students ($p=.028$). According to education level, instructors with a doctorate assign the most importan-

ICT	SD ⁽¹⁾	Ave ⁽²⁾	NI ⁽³⁾⁽⁴⁾	SI ⁽³⁾⁽⁴⁾	VI ⁽³⁾⁽⁴⁾
Rate your use of ICTs for:					
Instruction	4.31	4.00	08.30	42.40	49.30
Research	4.50	5.00	11.60	27.10	61.40
Contact with students	4.24	4.00	08.60	43.50	47.80
Preparation and simulation	3.79	4.00	19.20	42.90	38.00
Publication	4.03	4.00	17.50	37.90	44.50

Chart 2. ICT uses.

ce to the use of ICT for research ($p=.000$). With regards to the schools in which they instruct, we find the professors of Engineering and Architecture are those that most often use ICT as method of contact with students. As a function of the number of classes they instruct, we see that ICT are used more frequently for instruction by instructors giving three or more classes ($p=.018$). It appears that the ratio between instructors and students impacts the use of ICT because of their capability to facilitate communication and the management of results and/or products, allowing the instructor to reach more students with an optimal use of resources.

The differences found regarding professional category indicate that, in general, full professors make more use of ICT for instruction ($p=.000$), research ($p=.002$), simulations ($p=.000$) and publications ($p=.000$). This last item had negative indicators for lecturers. With regards to working hours at the university, we find that instructors with at least 12 credits use ICT less for publication ($p=.035$). We believe this should be kept in mind when preparing training and supervision courses for instructors according to their

have barely any use. We also find that the majority do not use any subject specific software, although 30% use them frequently. We believe that knowledge of good practice experiences which demonstrate the functions, offerings and advantages of these tools in each subject area would facilitate the decision to use ICT in classes.

We also compared significant differences in use levels across the study sample according to the university. We found that at the universities of Cantabria and Oviedo internet and telecommunications systems were used more frequently ($p=.008$) and at Oviedo they more frequently use virtual platforms ($p=.000$) and specific software ($p=.000$).

We also found that men tend to use internet and telecommunications systems less frequently than women ($p=.006$). If we look at the data according to age, we see that younger instructors make more frequent use of Internet, telecommunication systems ($p=.028$), subject specific software ($p=.017$) and virtual platforms ($p=.000$). Virtual platforms have little or no use among instructors over 50 ($p=.000$).

As far as the education level, instructors with doctorates use virtual platforms less frequently ($p=.021$) than those without a doctorate. And according to the school in which they work, instructors of Engineering and Architecture more frequently use virtual platforms ($p=.003$) and subject specific software ($p=.005$).

ICT	SD ⁽¹⁾	Ave ⁽²⁾	NI ⁽³⁾⁽⁴⁾	SI ⁽³⁾⁽⁴⁾	VI ⁽³⁾⁽⁴⁾
The following ICTs were evaluated:					
Image (TV, video and video camera, DVD, etc.)	3.26	3.00	31.50	42.80	25.60
Internet and telecommunication systems (multimedia presentations...)	4.50	5.00	08.50	31.30	60.01
Virtual platforms (Web CT, Moodle, etc.)	3.48	3.00	33.00	29.90	37.10
Subject specific software	3.30	3.00	33.50	36.10	30.40

Chart 3. Level of ICT use.

category and position.

The second category of the ICT dimension of the study was to take a look at the level of use of a number of ICT or «tools» by university instructors for a variety of professional activities. The responses appear in the following table, with the same groupings as the other category: Very Important (VI), Somewhat Important (SI) and Not Important (NI), as well as the standard derivation (SD) and the Average (Ave):

The use of images as a teaching tool is not considered important, and as many as 31% of the instructors rated images as not important. However, the use and application of internet products and telecommunications systems on screen is much more frequent among the sample. They are considered important tools by more than 60% of instructors, a sign of the importance instructors give to audiovisuals as a means of communication with their students.

Virtual platforms and Web publications such as Open Courseware (OCW), WebCT or Moodle

4. Discussion and conclusions

The results from the study provide an interesting look at the different methodological styles of ICT use by university instructors and allow us to offer methodological alternatives and suggestions which we feel would be important when introducing the teaching methodologies of the EHEA.

After describing the research resulting from a study by various universities and observing a need for more methodological alternatives for university instructors to improve the introduction of EHEA, we would like to make several proposals for the training and implementation of ICT use. These would allow for more collaborative work amongst the university community and at the same time offer opportunities for acquiring ICT competencies such as: more use and adoption of other tools such as those offered by Web 2.0 (wikis, on-line collaborative tools, blogs, forums, social networks and markers).

Given that a tool can be used in many ways and to many ends, the selection of a tool also implies that the instructor must make decisions about the methods to be used. We believe that the methodologies to be used should have the goal of improving competencies with the use of ICT and the handling of information and communications. Of all the possible methods we would like to highlight cooperative learning, problem-based learning, project-based learning, case studies, e-portfolio, etc. We also suggest that for the appropriate use of 2.0 tools and teaching methods, if at the beginning training focuses on technology and tools, it should also consider a number of other issues:

- Supervision for instructors when they attempt to use their training to prepare a class or research project using ICT.
- The contextualization of the continuous training of the instructor, to meet the real and practical needs of the professional profiles in each area.
- The sharing of good practice experiences between instructors both nationally and internationally.

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Online Students' Satisfaction with Blended Learning

La satisfacción de los estudiantes en red en la formación semipresencial

ABSTRACT

This paper shows the results obtained from a blended training experience based on internet usage, more specifically, under the Blended Learning (b-learning) modality carried out on first-year students of Philosophy and Physics at the Pontifical University of Dominican Republic. The theoretical model in which this b-learning experience is sustained will be first presented and described, emphasizing the separation of activities to be done in virtual and attending sessions. Information was gathered for the purpose of this study through three different but complementary instruments: students' satisfaction questionnaire, interviews with students and interviews with lecturers by e-mail. The results achieved and the level of students' satisfaction show the significance of the experience as well as some limitations found concerning the need for teacher training and the difficulty of changing the organizational structures. Some of the conclusions point to the favourable attitude shown by teachers and students in blended learning, as well as the need for universities to include centers that support teacher training in these formative actions.

RESUMEN

En este artículo se exponen los resultados obtenidos a través de una experiencia de formación semipresencial apoyada en el uso de las redes, más concretamente, bajo la modalidad blended learning (b-learning) llevada a cabo con los estudiantes que cursaban la asignatura de Filosofía y Física Introdutoria en la Pontificia Universidad Católica Madre y Maestra de la República Dominicana. Para ello se parte de la presentación y fundamentación del modelo teórico en el cual se sustenta la experiencia, es decir, el b-learning, haciendo especial hincapié en la separación de las actividades a realizar en las sesiones virtuales y presenciales. En el estudio se recogió información a través de tres instrumentos diferentes pero complementarios para nuestro objeto de estudio: cuestionario de satisfacción de los estudiantes, entrevistas a los alumnos y entrevistas mediante correo electrónico a los profesores. Los resultados alcanzados y el nivel de satisfacción de los alumnos nos muestran la significación de la experiencia, así como, al mismo tiempo se apuntan algunas de las limitaciones encontradas referidas a la necesidad de capacitación del profesorado y a la dificultad que supone transformar las estructuras organizativas. Algunas de las conclusiones apuntan hacia la actitud favorable que tanto profesores como estudiantes muestran hacia la formación semipresencial, así como la necesidad de la existencia en la universidad de instituciones que apoyen la formación del profesorado en dichas acciones formativas.

KEYWORDS / PALABRAS CLAVE

Blended-learning, students' satisfaction, higher education, educational technology, teaching methods, virtual classrooms.
Blended-learning, satisfacción estudiantes, enseñanza superior, tecnología educativa, métodos de enseñanza, enseñanza virtual.

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1. Introductory aspects

The use of «e-learning» along with attending actions, which has been labelled as «blended-learning», is gaining ground within the university context. As Llorente remarks (2008: 129) «B-Learning is both simple and complex. It is simple because it is basically made from the combination and/or integration of attending and online learning experiences. On the other hand, it is complex regarding that it provides several implementation possibilities through a virtual and attending design, and the multiple contexts it can be applied to».

We could briefly say that blended learning is a formative action in which online and attending training are combined. Mason and Rennie (2006:14) systematize this formative modality, showing the technological-instrumental contributions that each one generates (figure 1).

At the same time, from our point of view about blended learning (Llorente & Cabero, 2008) we could

is established in centric positions regarding completely online and completely offline learning. In figure 3, Llorente & Cabero (2008) present the model proposed for its implementation, by which we establish initial, middle and final attending sessions. The purpose with the initial session is to reach the following objectives: socialization, explanation of the subject performance standards and evaluation criteria, program presentation platform learning, etc. The final session focuses on the synthesis and recap of the course and the final evaluation activities. And the middle session is dedicated to clarify questions and carry out self evaluation activities.

From our point of view, attending sessions can also be attended by other means, for example, video-conferencing.

For its concretion, we can frame around attending elements (physical place of learning, attending tutorship, class work, distribution of printed, electronic and audiovisual communication means...), and online elements

(contents for online learning, online tutorships, online collaborative learning, online learning management, learning with mobile means...). The list of components that according to Clark (2003) one can mobilize for its development, is shown in table 1 below.

We will not focus on how it is put into action due to the length of this article. However, the reader may consult the recent work of Llorente (2009), in which the main components for its development are analyzed in a practical way: planning, content design, tutorships, e-activities and evaluation strategies.

The advantages that this formative modality presents are, on the one hand, the presentiality and, on the other hand, the formation using internet and the communication tools mobilized in it. With respect to presentiality, we can point out the following: «a) they

provide essential information about the use of technology and tools; b) foster knowing each other (including staff and tutors); c) groups are set up and work rules are established; d) exams and evaluations are carried out; e) the paralinguistic elements that virtuality can not give by itself are given; f) «they help overcome isolation» (Llorente, 2008: 135). Experience demonstrates that student's isolation is one cause of failure of experiences with e-learning. Likewise, they also present

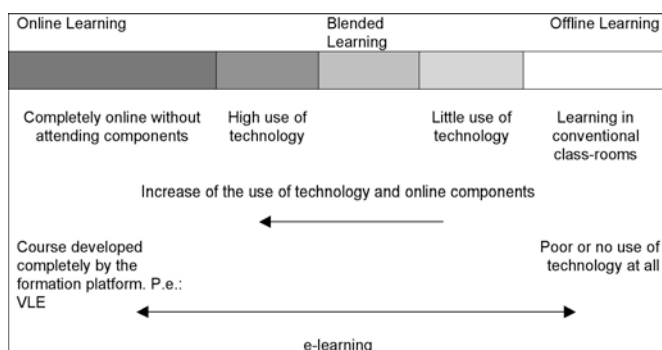


Figure 1. Schematic description of B-Learning (Mason & Rennie, 2006: 14).

establish a differentiation in terms of two variables: synchrony/asynchrony of the mobilised tool of communication and iconic degree of the materials used. In figure 2 we show our idea.

What we want to remark is that blended learning

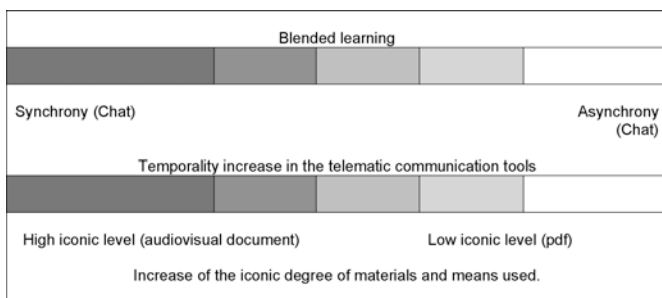


Figure 2. Communication tools, means and materials usage in B-learning actions.

Offline component		Online component	
Physical place of learning	Learning in the working area Visits to physical places	Subject-matter of online learning	Basic resources for learning General interactive contents Representations and simulations
Online tutorship	Tracking tutorship	Online tutorship	Online tutorization Online monitoring
Class work	Readings Seminars Role-play Conferences	Online collaborative learning	E-mail Discussion forums Chat work Videoconferencing
Printed means	Books Magazines Newspapers	Online learning management	Search orientations Recovery of documents and archives.
Electronic means	Audio cassettes Audio CD Videotape CD-ROM DVD	Internet	Web pages Blogs
Communication means	TV Radio Interactive television	Mobile means	Lap tops PDAs Mobile phone

Table 1. List of components for B-Learning (Clark, 2003).

a number of drawbacks: a) those of e-learning, b) the need for a correct and justified combination, c) social preconception about distant learning, d) greater need for schedule (which part for the attending and which part for the virtual), e) time required for planning and implementing the blended methods, and f) it is still thought that online teaching consists only in uploading information to the net and making it accessible to the students.

Research involved in how the blended model is put into practise is taking its first steps, even though we already met some specific contributions: students show high satisfaction, especially about the space-time flexibility and the greater accessibility to materials; greater interaction between participants, both student-student and student-teacher; sharper sense of community between participants. The blended model also offers learning experiences closer to the real world; proper use of communication tools by students; attention must be put on material design; teachers feel attracted to take part in the experience; tutorship systems and student help are improved; increasing capability to offer a greater range of resources and, therefore, didactic answers that are more appropriate to the diversity of cognitive styles of students; and acquisition of efficiency; (Jiménez & others, 2006; Llorente & Cabero, 2008).

However, not all results are positive. We also meet several challenges: lack of a pedagogical framework based on learning theories that support designs focused on the simple combination of one technology or the other; the risk of deepening the digital breach, since not all students have equal opportunities in

access to technologies; lack of students' knowledge about the requirements that a blended model involves and how they are linked to the attainment of learning targets; fake supposition that students have certain technological, cognitive and metacognitive skills about information management that, actually, they have not yet acquired; the need for a greater coordination, both in resource management and relations between departments; and increased workload, for both students and teachers.

2. Developing the experience and information gathering instruments

The experience was developed at the Pontifical University Catholic Mother and Master of Santo Domingo, and its purpose was to know if it is useful to extend the training through the telematic networks in all the studies that are taught at this university, regarding the digital literacy of students [already analyzed in Cabero et al. (2009)], the infrastructure that the university had to put the experience into action, teachers' main characteristics, and the technology coverage students had at home (95,8% had a computer, 96,9% had internet connection at home and 56,8% had a laptop, see Cabero et al. (2009)).

Meanwhile, a double objective was pursued: a) to know the satisfaction degree of students with b-learning experiences, and b) to detect problems that could come up during its implementation, and which should be solved before a massive implementation in the whole university. The experience was performed with all students from «Introduction to Philosophy» and «Introductory Physics» of first year. The experience was carried out in the last term of 2007, gathering all the information for its later evaluation in November, which was analyzed during the first term of 2008. 284 students participated in the experience. The platform used was WebCT and within the attending sessions the teachers were insisted to focus on solving pending questions from the virtual part through e-mail and the list of distribution, revision of the materials produced by students, making of e-activities located in the course material and self-evaluation and monitoring activities. It should be noted that the formative action began with sessions that pursued a double target: the platform

learning and student socialization. In general terms, we can say that we applied the model presented earlier in figure 3.

For the production of materials, the proposal made by Cabero and Gisbert (2005) was followed. This proposal has yielded significant results in different investigations, since it claimed for the materials to have the following elements: presentation or introduction, statement of objectives, concept map, e-activities and exploitation of audiovisuals.

For information gathering, three instruments were used: satisfaction questionnaire for university students about online learning (CUSAUF) (Llorente, 2008), student survey, and e-mail interview to the teachers. Once the data was collected, we made a triangulation; a process that allowed us to confront the opinions and guarantee their validity (Pérez Serrano, 1994).

The CUSAUF consisted of 30 Likert type items (with four answer options), which gathered information in seven dimensions: general aspects of the pupil, of the subject, that are related to the online teacher-tutor, to the contents, to the online communication, to the platform and global valuation of the subject. Reliability degree, measured by Cronbach's alpha, was 0.901.

The protocol for the survey made to students consisted of ten open questions of this kind: Was the infrastructure appropriate for the performance of virtual learning? Throughout the development of the training experience, did you have access to an adequate user care service? What aspects would you highlight as positive in the tutorship carried out by the teacher/teachers in the virtual subject?

Teachers were sent an e-mail asking them for open information, which included questions like: «... we would like you to tell us all the aspects you think to be positive and negative about the experience developed...».

3. Results

3.1. Satisfaction questionnaire

The purpose with one of the items in the questionnaire was to gather information regarding the initial expectations that students had about the development of the training experience in b-learning modalities. 77.1% showed «very high» and «high» expectations (table 1). As we can see in the same table, such expectations stayed stable, since when they were asked «How do you consider the relation between work dynamics performed in the subject modules and the

initial expectations you had before starting the experience?», they answered mostly «very high» or «high» (73,6%).

	Expectations before starting the experience		Relation between work dynamics and the initial expectations	
	f	%	f	%
Very high	36	12.7	25	8.8
High	183	64.4	184	64.8
Low	54	19.0	58	20.4
Very low	11	3.9	17	6.0
Total	284	100	284	100

Table 2. Initial expectations about training» and «Relation between work dynamics performed in the subject modules and the initial expectations».

Before presenting the punctuations reached in each of the dimensions of our questionnaire, we will show an overview of the answers given by students in the four answer categories they were offered: «Totally disagree», «Disagree», «Agree» and «Totally agree».

As it can be observed, the vast majority (84%) showed to be satisfied with the experience. With respect to the mean punctuations reached in each one of the dimensions, in table 2 we present the mean values obtained. For a correct interpretation, it must be taken into account that the answer options were: «Totally disagree» (1), «Disagree» (2), «Agree» (3) and «Totally agree» (4).

DIMENSIONS	Mean	Tip. Dev.
General aspects of the subject.	3.15	0.65
Aspects related to the online teacher-tutor.	3.25	0.15
Aspects related to the contents.	3.04	0.09
Aspects related to the online communication.	2.95	0.21
Aspects related to the platform.	3.16	0.12

Table 3. Mean values reached in the different dimensions.

As we can see, all dimensions were punctuated above 2, close to 3, which would indicate a high degree of satisfaction from students in them and, therefore, in the development of the experience.

With respect to the punctuations obtained in each one of the items, the punctuations reached are shown in table 4, arranging the items according to the dimensions where they were included.

These values, so close to 3, show us that students' answers, with respect to general issues of the subject (more specifically, to the program consistency, as well as to the validity of the assignments and practicals provided) have been positive, with mean punctuations of 3.17 and 3.05.

With regard to the teacher-tutor, the punctuations were the highest ones achieved, specifically: «The teacher-tutor of the blended course knew the subject-

DIMENSION: General aspects of the subject.		Mean	Tip. Dev.
The subject program was adequate		3.17	0.58
The assignments and practicals in the different modules were relevant in order to put the knowledge acquired into action.		3.05	0.70
DIMENSION: Aspects related to the online teacher-tutor			
The understanding of some technical questions about the platform was provided at some point of the course.		3.13	0.74
I consider the use of different online resources by the teacher-tutor to be adequate.		3.06	0.83
The teacher-tutor of the blended course knew the subject-matter very well.		3.58	0.60
When it was necessary, the teacher-tutor gave information and explained the contents presented		3.34	0.68
The teacher-tutor showed adequate valuations for the activities done.		3.23	0.69
I consider the explanation of the performance standards about the formative environment by the teacher-tutor to be adequate.		3.20	0.67
Public or private recommendations about the work and quality of them by the teacher-tutor were correct.		3.16	0.62
The teacher-tutor performed an adequate activity and encouraged participation		3.25	0.74
Activities were carried out to ease knowledge sharing between students involved in the modules.		3.25	0.15
DIMENSION: Aspects related to the contents			
The contents presented are up-to-date		3.25	0.68
Information volumen is enough for the formation in the different contents presented		3.21	0.72
The contents presented were easy to understand		2.91	1.00
I think the contents offered were original		3.08	0.72
I think the contents interest was adequate from a theoretical point of view		3.09	0.73
I think the contents interest was adequate from a practical point of view		3.02	0.74
I think the contents are nice		2.99	0.87
The relation between objectives and contents offered was adequate		3.00	0.75
The relation between timing and contents offered was adequate		2.95	0.69
I think both scientific and didactic-educational quality of the contents covered were adequate		3.09	0.71
DIMENSION: Aspects related to the communication			
Communication between teachers-tutors was easy through the use of communication tools: mail, forum, chat...		3.10	0.82
Online communication with the rest of my classmates was easy		2.80	0.92
DIMENSION: Aspects related to the virtual environment of teaching-learning			
The technical running of the environment is easy to understand		3.06	0.83
I think the platform was adequate because it was easy to surf		3.07	0.87
I think the aesthetic quality of the environment (letter size and font, color...) was adequate		3.29	0.74
There is consistency between the various aesthetic elements of the platform (texts, images, graphs...)		3.30	0.70
The platform's response time (the delay when accessing a link, tools, etc.) was adequate		3.08	0.84

matter very well» (3.58), «When it was necessary, the teacher-tutor gave information and explained the contents presented» (3.34), and «The teacher-tutor performed an adequate activity and encouraged participation» (3.25). These values allow us to state that teachers were received satisfactorily by students, as well as the aspects related to the handling of contents and the advice shown.

The lowest punctuations were obtained in the items of the dimension «contents», which will lead us to perform a series of recommendations, because as we will see in the interviews made to students, they made a number of comments regarding this dimension. The lowest mean values in the mentioned dimension are located in the item expressed in the following terms: «The contents presented were easy to understand», with a mean value of 2.91 and a

deviation of 1.00; followed by «The relation between timing and contents offered was adequate», with a mean value of 2.95 and a deviation of 0.69; and followed by «I think the contents are nice», with values of 2.99 and 0.87, respectively. We can infer that, although there are punctuations lower than the rest of items, we keep remembering that they are still closer to the option «Agree» than to other more negative options.

The dimension «Communication» was focused on the analysis of elements like the use of communication tools available in the virtual environment, the interaction degree that occurred between teachers and students, as well as their opi-

nion regarding the existence of informal spaces for communication. In this case, the mean values obtained show that communication with teachers was punctuated satisfactorily with a mean value of 3.10 and a deviation of 0.82; not so well was the one done with their colleagues, where the mean value reached 2.80, with a deviation of 0.92.

Finally, with respect to the virtual environment used, we meet quite high mean values, as they all go around 3, even two of them go above mean values of 3.25, such as: «I think the aesthetic quality of the environment (letter size and font, color...) was adequate» (3.29), and «There is consistency between the various aesthetic elements of the platform (texts, images, graphs...)» (3.30) that seems logical since WebCT is a very reliable tool.

3.2. Online interviews made to students

One of our first questions was intended to inquire the perceptions of students regarding the consistency of the infrastructure offered for the development of the experience. And in this case, most of the students showed to agree with it due to a series of reasons, such as: the web page design, lots and adequate information, or its usage ease due to its organization, as we can see in some of the following answers: «Yes, because the web page has a good design and this makes learning easier», and «Yes, because it had a lot of good information for the teaching of the subject-matter».

They were asked if they had access to an appropriate user care service. We must remark that most of them confirmed it, and they did it to a double level: because of the attention received by the teacher and the technical service created by the University. The following answer from a student is a good example: «I did have access to it since the teacher was always there to give us an understanding of how this new method works and how we should manage, which facilitated obtaining the material for the class and also the communication with the teacher». Although some criticism could not be avoided: «Sometimes I would have liked to be sent a notification that the documents sent to the teacher were received».

The aspects highlighted by students as positive in the tutorship carried out by the teachers could be framed in: teachers' willingness to help and answer questions, constant communication with teachers, they being an inspiration to motivate them: «Yes, the teacher is always willing to help us with any need or problem that comes up in the web page» or «the teacher was well informed about everything this new web page involved, which could make the student understand the instructions immediately». Despite that, there were negative comments: «Yes, this service is ok... but it needs clarifications» or «They must keep up to date regarding online issues».

With respect to the aspects that, according to the students, the teacher/teachers should improve, most of the comments made did not point at any of them, although some students called attention in a series of aspects: «Well, my teacher has to realize we are not philosophers; he/she must teach us in a way we can understand» or «They should improve the contemporaneity that occurs in the country and what regards to the internet».

With regard to the design of the virtual materials used, students' evaluations were mainly very positive due to the quality of the information given, the organization and because of the easy access they had: «Yes,

because it is handy and convenient», «Yes, because there is enough information to help us get a better understanding of the matters; besides, the forums provide great help in order to know the different points of view» or «It is well organized, and it gives us a lot of information, and interesting examples». Although there were complaints too: «No, because it is not directed properly to answer the questions» and «The set of materials used was of great help and it provided a touch of dynamism required to foster the interest of many students for the subject».

With respect to the most positive aspects of the design of the materials used, the comments were headed to highlight: the images, tutorial videos, and graphics; i.e., all the audiovisual components given to the materials: «The images», «The tutorial videos that were put in the web; those helped me get a better understanding of the forum of student interaction. And other things as well» and «Graphics».

When we asked them to tell us what aspects they thought that should be improved in the material design used in the experience, the answers were positive, although students complained about «time given for exams; I think it is short» or «Well, we should be given more time to do the exams». Notice that we refer with «exams» to the execution of activities.

Also note that, regarding the perception they had about the consistency of the means available they had for the performance of the virtual subject, most of them showed a positive evaluation: «As I said earlier, it was adequate and successful» and «Yes, I would highlight the easy communication with the teacher».

As for the elements that should be improved about the resources used, most of the answers headed none of them, although there was a group of students that provided us with a series of ideas: «Well, I believe you should include some other types of practicals (example: an essay about your point of view in the issue X, life discussions, etc.) in order to sharpen the understanding», «The forums and assessments» and «More patience».

3.3. Electronic interview to the teachers

The negative aspects teachers met will be quoted with some of the most significant answers extracted from the interviews, from which we could highlight the following: 1) «I do not think the system to be negative but inherent to ourselves. We gave a lot of assignments and activities, which forced us to spend more time in the virtual part than in the attending part (which should be the opposite); 2) «Of course, we are not totally prepared to program things» (lack of training

by teachers»); 3) «I think the university executives should be made even more aware so that they give a differentiated treatment to those teachers that initiate this innovative technique; they must invest a lot of time in their training, and training their students».

As we can see, there were two big problems the teachers detected: the one regarding their recruitment and the one related to the need for establishing rewarding actions for the participating teachers. Even though there were comments too referred to the need for establishing organizational actions that are different to those established for the attending learning.

4. Conclusions and evaluations of the experience

With our experience, it would be pretentious to offer a reference model based on the b-learning modality, since our objectives were more feasible and less conceited, wanting to study how online blended training actions can be carried out in a non-powerful technological context, emphasizing didactic variables such as: materials design, devoting attending sessions to tutoring and not simply information presenting or organizing these sessions actively through the implementation by students of e-activities.

Briefly, we can consider the experience and the development model proposed as positive, since the satisfaction degree shown by students and teachers was very high, which has fostered its extension to other subjects for the next course.

In the evaluation performed, students showed an optimistic attitude at the beginning about the possibility of using internet in formative actions, which was an advantage for starting teaching actions of this kind. This initial attitude was positively confirmed at the end of the experience.

The satisfaction level shown by students reached both the general aspects related to the subject, and the behaviour of teachers-tutors, the contents, the use of the online communication tools and the platform used.

An important fact is that the experience was constructive, thanks to the knowledge teachers had about the platform, both in a general way and the different possibilities it allows; as well as the attitude shown throughout the process, which was significantly valued by the students. This leads us to remark that the introduction of such actions occurs, necessarily, when appropriate actions are established from the institution

to ease the activity for the teacher and so that a positive attitude is shown throughout the course, and they do not have to become tedious actions added to their professional activity. In this sense, the Educational Technology Center of the university was of great help. Therefore, we believe that if universities are willing to carry out b-learning experiences particularly or ICT incorporation mainly, they must create centers that support teachers in learning the virtual environment, as well as material design and the implementation of didactic methodologies adapted to the new virtual scenery. These centers may perform different duties: teachers' and students' training in the use of the platform, didactic design of the contents, experience evaluation and monitoring...

One of the conclusions of our study is that the most negative evaluations given by the students were

«B-Learning is both simple and complex. It is simple because it is basically made from the combination and/or integration of attending and online learning experiences. On the other hand, it is complex regarding that it provides several implementation possibilities through a virtual and attending design, and the multiple contexts it can be applied to».

located at the levels of content virtualization carried out by the teachers, since they tend to assign even more work in the virtual part than in the attending part, which means an overload of activities for students. This is possible due to the lack of teachers' experience in working in these environments. In order to solve this aspect, it is necessary to establish actions for the training and recruitment of teachers, and create spaces (virtual or attending) for the exchange and discussion about the starting up by the teachers. From our point of view, such teacher training actions must be established before the beginning of the experience.

The experience showed us that, since not all students had internet connection at home, it is necessary that the university sets up actions that foster the building up of facilities for working at university. It would be shocking that the incorporation of training actions of this type could become discriminatory for certain students, increasing the «digital breach» and stimulating the e-exclusion.

Likewise, the comments of some teachers lead us to remark that it is required from the university to assist

teachers that develop these experiences from the beginning, motivating them in some ways: i.e. type of voucher, resources assign, etc.

From a methodological point of view, we would like to highlight that the tool used to check the students' satisfaction degree (Llorente, 2008), shows a degree of reliability useful for covering this kind of studies. Besides, it gives us information both from a general perspective, and in different dimensions: behaviour of the teacher-tutor, contents, online communication and the platform used for the performance of b-learning activities. In short, it can be a useful instrument, along with others, for validating online training experiences.

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Use of Information and Communication Technologies in Castilla & León Universities

Las TIC en las Universidades de Castilla y León

ABSTRACT

This paper explores the uses of information and communication technologies (ICT) in the universities of Castilla and León. We believe that the integration of ICT in the universities is essential for the development of a university system in line with the requirements of the knowledge society. This piece of work must be placed within a research that has analyzed the use of ICT in higher education in the universities of Castilla and León. In our view, the uses of ICT in higher education are one of the main key indicators for its level of integration. With this research, whose goals relate to ascertaining the level of integration of ICT in the universities of Castilla and León, we seek to identify the factors that influence the use-avoidance of ICT by professors, and to describe the uses that they make of ICT in the development of their profession (teaching and research). For this reason, we have conducted an ex-post-facto research with a descriptive and improvement-seeking motivation. Even though the results of this research highlight the widespread use of ICT within universities, they also point out that this use is superficial and indicate a lack of actual integration of ICT in the universities of Castilla and León.

RESUMEN

El presente trabajo se enmarca dentro de una investigación que ha analizado la utilización que se hacen de las tecnologías de la información y la comunicación (TIC) en la educación superior en los centros universitarios de Castilla y León. Bajo nuestra perspectiva los usos de las TIC por parte del docente se conforman como un indicador esencial para conocer el grado de integración que éstas tienen dentro de las universidades. De esta forma los objetivos principales de la presente investigación se encuentran en relación con la indagación sobre el nivel de integración de las TIC existente en los centros universitarios de Castilla y León, tratando de identificar los elementos que influyen tanto en la utilización, como en el no uso de las TIC por parte del docente universitario, para posteriormente hacer un descripción sobre los usos a los que el profesorado destina las TIC en el desarrollo de su actividad profesional, tanto en el ámbito docente, como en el investigador. Para ello se ha llevado a cabo una investigación ex-post-facto, con una orientación descriptiva y de búsqueda de la mejora, cuyos resultados inciden en una generalización en la utilización de las TIC dentro de la educación superior de Castilla y León, aunque se ha de señalar que esta utilización se encuentra referida a unos usos superficiales de las TIC, lo que denota una falta de integración real de las TIC en las universidades de Castilla y León.

KEYWORDS / PALABRAS CLAVE

ICT uses, higher education, communication channels, teaching resources, educational research.
TIC, educación, universidad, usos, integración, profesorado, docencia, investigación.

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1. Introduction.

The incursion of ICT in modern society is an obvious and irreversible trend. The importance of the integration of ICT in higher education has been emphasised by UNESCO since the end of the twentieth century, considering ICT to be essential both to innovative curricular practices and in the general public's access to higher education (UNESCO, 1998). However Navarro (2009) points out that the introduction of ICT in the educational system is complicated, requiring a reconceptualization of the current systems, emplacing the ICT in the educational processes in such a way that their implementation is reflected in the development of both an organisational and social collective intelligence.

The benefits of the integration of ICT in the educational processes have been described by various authors (Valdez & otros, 1999; Marquès, 2000; Cox & otros, 2003), in the same way as the contributions of Hinojo, Aznar & Cáceres (2009) indicate that the in-

clusion of ITC in education favours the flexibility of the teaching and learning processes, which permit more maturity and importance to the students within the learning processes. Under these precedents, it is no surprise that the implementation of ICT in the educational system has been a recurring theme of educational research. However, the majority of this research has been based on studies of the integration of ICT outside the universities, being based on primary and secondary education, with less research on higher education.

Being aware of the relevance of the theme and the important challenges which the Spanish Higher Education institutions have to face in the 21st century, this research has been proposed with the intention of determining the current status of ICT integration in universities of Castile and Leon.

The research is based upon four general objectives:

- 1) To identify the elements which influence the use and non-use of ICT by the university teaching staff.

Author/director	Principal conclusions
Tomàs, Feixas & Marquès (2000)	Teaching; new contents and competences in the curriculum, new instruments and facilities for teaching and its administration, new communication channels for learning and the collaboration and need for new training for the teaching staff. Research; capacity to manage and process a great amount of data, capacity to communicate scientific advances with rapidity, possibility to keep in constant contact with researchers from all over the world. Administration: Changes especially in the academia and economic administration, internal and external communication and human resources.
Area (2002)	Spanish universities find themselves in an expansive phase of creation and development of the campus and virtual services or virtual services for university teaching. It is to be expected that the offer of online course and programmes will notably increase in the short to medium term.
Cabero (2002)	Negative perception of the amount of existing media. The computer is considered a fundamental element. Limited training of the teaching staff in ICT. Teachers are more consumers than producers of ICT.
Chasco, González & López (2003)	It would mean a reduction in costs, easier access, dynamic learning and the establishment of fluid communication channels. The general online learning offered in Spain is centred on the postgraduate level, although it is opening up towards degrees and subjects/credit courses.
López & otros (2003)	There are significant differences on a regional level between Spanish universities conforming to a "digital divide". A consistent system of ITC indicators must be developed, which would permit quality evaluation within the context.
Barro & otros (2004)	The Universidad Carlos III of Madrid is the university with the best ratio of computers to students (2.68 students/computer), in the opposite extreme we find the University of Granada with 16.35 students per computer. The expense on ICT represents 2.57 % of the global budget of the universities. In 2003 46.9% and 31.3% of the surveyed universities offered education in ITC and E-learning respectively. These universities claim to have offered an average of 97.1% of training courses in ICT and 17.9% in E-learning.
Barro & Burillo (2006)	In the Spanish university system there are 18.1 students per computer in teaching classrooms. 37% of the subjects taught support the obligatory assistance classes with the use of some software platform of educational use. 87% of the universities possess an institutional plan for virtual teaching. 96% of the universities present an institutional platform for virtual teaching.
Uceda & Barro (2007)	Spanish universities increasingly rely more on ICT, 93% have an institutional plan of virtual teaching. There is an average of 1.34 computers to university teachers and researchers (PDI), and 81.9 % of researchers and 66.1% of the universities publish their scientific activity on the web. The teaching classrooms have 1 computer for every 16.4 students and 51.7 % of student desks in the classes have an internet connection.

Table 1. Summary of investigation and conclusions about the integration of ITC in Spanish Higher Education.

2) To describe the uses that the university teaching staffs make of ICT in their professional activities (teaching and research).

3) To collect information on the levels of motivation, training and satisfaction of the university teaching staff in relation to the possibilities that the ICT offer them for the development of their professional practice.

4) To analyse the means developed by the universities which favour the use of the ICT by the university teaching staffs.

In this article the results related to the first two objectives are presented, intending to respond to the questions: how and why are ICT used in the universities of Castilla y León? and: which elements influence their utilisation?

2. Methodology and instruments used

The research carried out is based upon the non-experimental methodology (Latorre & otros, 2005), more specifically of the type *ex-post-facto*, after the event (Buendía & otros, 1998; Latorre & otros, 2005), with a descriptive orientation and the search for improvement. In this research the phenomenon has already occurred (Bisquerra, 2004), or is in a development stage, not producing a manipulation of independent variables, for which, as Kerlinger indicates (1975: 268), the researcher 'has no control over the independent variables because of the facts or because they are inherently non-manipulable'.

In consistency with the methodological orientation of the research, two instruments of different typology have been chosen: questionnaire and interview. The intention has been to collect information about the perceptions and sensations of the university teaching staff with respect to ICT through the questionnaires, as well as their utilization, factors which favour their integration, needs which have been detected with relation to the same, the availability in the institutions and the training which they have or require. The data obtained from the teaching staff has been contrasted with that from the students to discover and compare the vision that each body has in relation to the angles of study which the research is based upon.

Interviews have been used along with the questionnaires, looking for more in depth data and trying to clarify any possible limitations that these could have. The interviews carried out, in accordance with their level of structure (Denzin, 1978), could be defined as non-sequenced structured interviews, since we have started from a pre-established script, being able to modify the order of the questions in the course of the

interview with the aim of achieving greater flexibility and naturalness. Due to their level of directness, we shall consider the interviews as being directed (Patton, 1987) since despite having a list of aspects to be addressed, we were free to adapt the form and order of questions.

Both instruments, questionnaires and interviews, have passed the traditional validity processes (on content – questionnaires and semantics - interviews) and measuring of reliability (Cronbach Alpha and the Two Halves of Guttman –questionnaires–) obtaining acceptable values in all of the dimensions dealt with.

For the authorization of the samples we have to indicate that we have worked with three subject groups: teaching staff, students and institutional representatives in ICT material.

In the first case –teaching staff– we have started from a universal population conforming to all of the teaching staff contracted to the eight public and private universities of Castilla and León. Being aware of this number and their characteristics, we proceeded to a probabilistic sampling of a proportionally stratified nature with a reliability factor of 95.5% (2σ) and a margin of error of +5. On conformation of the sampling we led on to the questionnaires aimed at the teaching staff. By this means and starting from the initial sampling designed to 380 elements, we obtained a reply rate of 80%, which indicates a productive simple of 304 subjects.

For the data from the students, and bearing in mind that its function was to contrast with information obtained from the teaching staff, we opted to send the questionnaire to the eight universities for its distribution to the students. The publication of the questionnaire in magazines and/or official student bulletins has been verified, as well as the sending of the questionnaire in digital format to the institutional email addresses for the greater part of the universities. Thanks to this process we have achieved a non-representative sample of 300 elements.

The study objects of the interviews have been the institutional representatives of each university in ICT material. In this way institutional officials, related to ICT, from the eight universities of Castilla and León were invited to participate, of which six accepted.

Having collected the information, we proceeded to the analysis and triangulation of the data obtained from the teaching staff, the students and the institutional representatives. In this way the data from the questionnaires was treated by use of the statistical package SPSS (Statistical Package Social Science) in its version 15.0 for Windows, while the analysis of the informa-

tion from the interviews has been carried out with the quantitative statistical analysis software Atlas.ti 5.0, which permits cross-tabling and cluster analysis, based upon the analysis of content and the establishment of categories.

3. Results

In this section we present the results obtained in relation to the use of ICT in the universities of Castilla y León, distinguishing between the results obtained through questionnaires, from students and from teaching staff and those from the interviews carried out with the institutional representatives in ICT material. In every case we have tried to transform the information obtained to a quantitative nature with the intention of simplifying the descriptive analysis of the information collected.

3.1. General Characteristics

30.5% of the teaching staff surveyed is between 41 and 55 years old, followed by 20.5% between 36 and 40. The gender distribution is even being 49% of the sample population female. In so much as the professional category the largest groups are the university teachers with 22% and associated teaching staff with 12.3%. Behind them we find the university professors, university school teachers, assistant teachers and researchers with 8% in each case.

By subject area, the simple distribution of teaching staff is made up of 40.9% from social sciences and law, 20.9% within the areas of experimental sciences and engineering, 18.6% in the areas of arts and humanities and lastly with nearly 10% each, the areas of health sciences and exact and natural sciences. Finally, we should indicate that 56.5% of those surveyed have been in a university teaching position for between 6 and 15 years.

With reference to the students, 33.3 % of those surveyed are between 18 and 20 and 30.6% between 21 and 33. In the distribution by gender, women make up 64.3% of the sample. Generally, students devoted full time to their studies (84.2%) and have no previous university degree (67%).

Concerning the point in their studies which the samples are found, 33.6% are in their second year, 20.3% are in an official master course, 13.6% are in their third course. This percentage is repeated in relation to those students who are starting their studies, while 11% are in their fourth year, 5% are doing doctorate studies and 3% their fifth year.

Lastly, in relation to the institutional representatives for ICT material from the eight universities, we

have only been able to interview those from six. Four of them are from public universities and 2 from private universities. Their positions vary from one interview to another, ranging between Vice-rector, ICT services director, data processing centre director, informatics systems administrator, ICT academia coordinator or rector's delegate for ICT, although they all coincide in the responsibility for coordinating the process of technological integration.

3.2. Questionnaire results

Data obtained from the questionnaires completed by the participating teaching staff and students related to the use of ICT are shown below.

3.2.1. Frequency of ICT use

We have investigated the frequency of ICT use by the teaching staff, both in teaching and in research. In this respect the teaching staff and students agree on indicating that the use of ICT in university teaching is generalized. 67.2% of the students indicate that ICT are always used in their classes (more than three times a week; $f=69$; 23.3%) or nearly always (between two and three times a week; $f=130$; 43.9%). These percentages are higher in the case of the teaching staff, 38.8% of whom ($f=118$) indicating that they always make use of ICT and 34.2% nearly always.

The data from the teaching staff in relation to their use of ICT in their research does not vary very much; 57.6% indicating a habitual use of ICT, and this rises to 82.6% ($f=251$) if we add those who nearly always make use of ICT in the course of their research.

3.2.2. Uses of ICT

The uses of ICT in the universities is related with the access to information (teaching staff: always+nearly always=94.4%; students: always+nearly always=48.9%), presentation and transmission of information (teaching staff: always+nearly always=59%; students: always+nearly always=61.9%), carrying out control and grading of students (teaching staff: always+nearly always=72.5%; students: always+nearly always=44.1%) and the development of communication through ICT (teaching staff: always+nearly always=90.4%; students: always+nearly always=38.8%).

In addition to these aspects, the teaching staff indicate a habitual use of ICT for intra-departmental communication (teaching staff: always+nearly always=53.7%) or for clarifying abstract concepts (teaching staff: always+nearly always=55.1%). The students indicate the teaching staff's use of ICT in the course if

their classes, as well as for sending and receiving material or work (students: always+nearly always =58.6%) and for uploading to the net support material that helps attend to the different rhythms and needs that each student may have (students: always+nearly always =43.6%).

The uses of ICT of less use are related with the teaching to the students the use of databases and specialized information services (teaching staff: never+barely ever =51.3%; students: never+barely ever =51.1%), also in applications or basic ICT resources (teaching staff: never+barely ever =37.9%; students: never+barely ever =38.1%). In the same list both the teaching staff and students coincide in indicating that they barely ever make use of ICT to make evaluations of knowledge and/or abilities (teaching staff: never+barely ever =43.5%; students: never+barely ever =39.3%) or to make demonstrations or simulations of phenomena or experiences (teaching staff: never+barely ever =37.9%; students: never+barely ever =43.2%). It is significant that an important number of students indicate that they do not make use of ICT for their tutorials (students: never+barely ever =55.9%), while the teaching staff indicate that the majority, 43% sometimes use ITC in their tutorials (once or twice a month).

3.2.3 Motives for not using ICT

To investigate the motives for which the teaching staff do not use ICT we proceeded to classify these bearing in mind the family divisions used by Cabero (2001), to which we added a new family which includes more recent resources, based on the web.

Thus we obtain based resources: media, computer and web resources based on the network or Internet.

In relation to audiovisual media resources, 35% of those surveyed did not fill in the question related to the reasons for which they do not make use of the audiovisual media available. Of the 65% who answered the question, 11% (f=69) indicate that they do not use them because they

are old fashioned, 10% (f=59) indicate the lack of adequate installations.

The item on the reasons for not making use of existing computer resources is completed by 63% of respondents. 25% of these allege that they do not make use of these facilities due the high number of students in class. Other motives include the lack of adequate installations, 14% (f=54) of those surveyed, lack of time to follow the programmes (13%) or the lack of this type of resource (11%).

Finally, the replies related to the reasons for the lack of use of those resources based on the web by the teaching staff were 56%. Of this percentage, 18% indicate the lack of use of these resources due to inadequate installations for their use, 17% (f=58) indicate that they do not use them due the high number of students who use them, while 14% indicate that they can not use these resources since they are not available and 11% state that they lack the correct training or didactic experience necessary to integrate them in their work.

3.2.4. Principal ICT used

To finalize, we have collected information about the ICT being used more frequently, both for teaching staff and researchers, in the universities of Castilla and León. A weighting was calculated with the results obtained (they were asked to state the four ICT that they used in their teaching or research, from higher to lower use), situating the ICT most used by the teaching staff as communicative tools (electronic mail, chats, forums,...) with 17.2%, followed by the resources related to the seeking of information in the internet with 16%. Behind these two, come the use of the computer in the development of teaching with 15.9%

	Teaching staff	Students
Access to information	94.4%	48.9%
Communication (electronic mail, chat, forum...)	90.4%	38.8%
Grading control	72.5%	44.1%
Presenting and transmitting information	59.0%	61.9%
Clarifying abstract concepts	55.1%	25.6%
Catching attention and motivating students	43.8%	38.8%
Uploading support material to attend to the different rhythms and needs that each student may have	43.7%	43.6%
Monitoring of activities	41.7%	41.9%
Facilitating teacher-student and student-student relations	40.5%	25.0%
Teaching the students the use of specific applications or resources related to the subject	38.9%	26.2%
Doing tutorials	35.4%	14.2%
Teaching the students the use of basic ITC applications or resources	30.7%	27.5%
Facilitating self-teaching and individualizing teaching	29.8%	22.1%
Offering feed-back	29.7%	15.5%
Teaching the students the use of specialized databases/information services	24.5%	23.3%
Demonstrating and simulating phenomena or experiences	19.9%	17.2%
Evaluating knowledge and/or abilities	17.7%	17.2%

Tabla nº 2. Uses of ICT in Universities.

and the use of a traditional means such as a projector with 13.3%.

The data shown in relation to the development of research activities do not differ too much from the previous ranking as the main ICT resources used were those related to the search for information on the Internet (28.2%), followed by the personal computer with a 25.8% and communication tools with a 22.6%. The fourth resource or group of ICT resources are Internet connections through both wired or via Wi-Fi networks, although it is well away from the others, reaching 6.1% of the answers given.

In regard to major ICT used by the students, they indicate, as essential to the development of their studies, Internet connections via cable or Wi-Fi networks

ced use (creation of material and content for ICT, development of virtual experiences,...). We can state that in the universities of Castilla and León there is a general use of basic ICT (75%), while a more advanced use is gradually coming to the fore (25%).

In this section we have collected information about the use of institutional platforms for the development of teaching. In this sense the interviewees indicate a generalization in the use of platforms in those universities which have them, 75%, while the remaining 25% indicate the lack of these resources in their centres and the lack of information on their use.

Finally we show the information collected in relation to the individual initiatives developed in each university with the aim of promoting the integration of ICT in the Higher Education institutions in Castilla and León. In this sense, a third of the answers (33%) indicate the existence of this type of initiatives developed by the teaching staff on an individual level and relate these initiatives with more advanced use of ICT, principally with the developments of platforms which promote teaching such as teaching materials to be used.

With these results we can deduce the presence of an underlying idea in the university world that considers that ICT are tools and/or peripheral resources, which tend to be used in the development of material when the circumstances permit it, but are not taken into account at the time of planning a programme and the methodology of the subject.

(24.9%), personal computer use (19.4 %), use the Internet for information search (18.3%) and to provide communication tools (email, chat rooms, forums ...), with a rate of 8.7%.

3.3. Results of the interviews

To simplify the descriptive analysis of the results obtained from the interviews carried out with those people responsible for ICT material, we proceeded to the quantification of the information through categories, using Atlas.ti 5.0. In this way we can take a general overview from the interviewees (83%) that the reduced use of the available ICT in their institution is due to the lack of dedication and/or interest from the teaching staff, as well as their lack of training.

17% of the opinions refer to a wider use of the existing ICT in the centres, although they limit this to basic use of ICT, indicating that more ambitious use, although increasing, is not extended throughout the universities.

In this way there is a division in the teaching staff's use of ICT in basic concepts (multimedia presentations, software and basic applications...) and advanced

4. Discussion

Reaching this point and bearing in mind the objectives explained, the starting questions which we presume to answer and the data supplied by the participants in the research, we are able to point out the following aspects in relation to the use of ICT in the universities of Castilla and León. However, before explaining these aspects we consider it necessary to indicate a series of limitations which have evolved in the course of the research.

Firstly, we must recognise that the planned objective of the study has had a greater complexity and amplitude than that foreseen. In this sense, virtually all of the questions that we have set pose an independent object of study for themselves. We must point out, on the other hand, how as we carried out our work with geographically disperse and ample samples, we have had to take measures to avoid any bias that could have been introduced. However, we consider that these are minimal and in every way assumable. In this respect we have also noticed how the university teaching staff, as a rule, seem reticent to participate in surveys that have, among their objectives, the aim of evaluating

their competence and skills. The results indicate a generalized use of ICT in the universities of Castilla and León as much in teaching and research as in management and administration. Nevertheless, this use does not indicate the integration of ICT in these fields, as has been stated before, principally in teaching but also in research, the use of ICT referred to by the teaching staff, the students and the institutions indicate a basic use of the ICT: access to information, presentation of information, development of communication, control of activities; there are still great gaps in the use of ICT for activities which require a greater integration (demonstrations, simulations, collective work, evaluation, tutorial activities), which allow us to affirm the presence of ICT in teaching and research activities, but that there is still a lack of an effective integration of the same.

The data indicate that there are no big differences in the ICT and their use by the teaching staff and the students, in every case the use of a computer and connection to the web for information and communication prevailing. This data is specially relevant due to the ancient fear put forward by the teaching staff, normally digital immigrants, of making use ICT and existing ICT resources, thinking that their students, by defect digital natives, have a greater capacity for their use and could doubt their performances. We consider these technological phobias to be natural, but they should start disappearing at the same time as the teaching staff acquire greater training both in the technical and pedagogical aspects of ICT, and are conscious of the didactic capacities and competences for the implementation of ICT in their professional work.

On the motives why the university teaching staffs of Castilla and León do not make use of the available ICT, we must start by stating our coincidence with the position of Tejedor, García-Valcárcel & Prada (2009) with respect to the fact. The preconceptions that the teaching staffs have in relation to the relevance of ICT in education substantially condition their integration in the processes of teaching and learning. In this respect we have noted how in the universities of Castilla and León more than 33% of the teaching staffs use the existing technologies in a habitual manner, web-based resources being the most used. The motives put forward for the lack of use of the existing ICT are essentially related to three aspects: the lack of adequate installations that permit the use of ICT, the high number of students that form the groups and the burden effect that is assumed in their use to complete the programmes of each subject. With these results we can deduce the presence of an underlying idea in the university

world that considers that ICT are tools and/or peripheral resources, which tend to be used in the development of material when the circumstances permit it, but are not taken into account at the time of planning a programme and the methodology of the subject.

The persistence of this type of conception slows down the process of the integration of ICT in university activities, considering them to be exogenous elements, and shows us a real lack of commitment and self-criticism in relation to the integration of ICT. The absence of self-criticism and the settling of self-satisfaction on the part of the university community are the two obstacles which are blocking the processes of integration of ITC in the higher education centres of.

We state that as much from the institutional perspective as from that of the teaching staff and students, we have provided data that indicates an actual lack of penetration of ICT, and which shows up a lack of self-criticism, as much on the institutional side as on the teaching side, that can turn into the awakening of the universities of Castilla and León from their lethargy, maintaining false concepts, which they are settled in, and to be able to contribute as essential structures to the development of the academic society of Castilla and León.

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Planning and Development of an ICT-skills Map in Guidance

Planificación y desarrollo de un mapa de habilidades TIC en Orientación

ABSTRACT

The main purpose of this article focuses on identifying specific Information and Communication Technologies skills, particularly those related to web pages and e-mail, useful in the implementation of guidance functions and tasks. To this end, a competence map overlaid on those of a technological and coaching character was designed, and it also produces a matrix that considered seven areas of focus grouped by International Association Educational and Vocational Guidance: evaluation, educational guidance, career development, counselling, information management, research and evaluation and placement. It also took into account three types of approaches to the counsellor regarding the use of ICT in guidance, as a resource, medium and development of guidance materials and two of these tools (websites and e-mail). The effective integration of Information and Communication Technologies and its effective use by guidance professionals is based on their competence. This resource, open and flexible, requires a continuous updating in order to be useful in the implementation of guidance tasks, in the self-assessment of competence by professionals; diagnosis of deficits in the design, planning and development training and guidance actions. It is also an instrument of great relevance and usefulness to guidance practitioners to explore the training needs and their occupational profile and to motivate their professional development.

RESUMEN

El propósito del presente artículo se centra en identificar determinadas competencias TIC, concretamente las relacionadas con las pages web y el correo electrónico, de utilidad en la implementación de funciones y tareas de Orientación. Para ello, se diseñó un mapa de competencias en el que se entrecruzan las de carácter tecnológico y orientador, y se elaboró asimismo una matriz integrada por siete áreas de Orientación seleccionadas por la AIOEP: valoración, orientación educativa, desarrollo de la carrera, asesoramiento, gestión de la información, Investigación y evaluación y colocación. También se consideraron tres tipos de enfoques en lo referente al empleo de las TIC en Orientación (como recurso, medio y desarrollo de materiales orientadores) y dos herramientas (pages web y correo electrónico). La integración y empleo eficaz de las TIC, por los orientadores, se halla en función de las competencias de éstos en ellas. Esta herramienta (mapa), de carácter abierto y flexible, exige una continua actualización con el propósito de ser útil en la puesta en práctica de actividades orientadoras; en la autoevaluación de competencias por parte de los profesionales del ámbito; en el diagnóstico de déficits formativos y en el diseño, planificación y desarrollo de acciones de formación y/u orientación. Se trata de un instrumento de gran relevancia para que los Orientadores exploren sus necesidades formativas y asesoras, el perfil ocupacional y motiven su desarrollo profesional.

KEYWORDS / PALABRAS CLAVE

Technology, information, communication, guidance, competences, skills, map, professional development.
Tecnología, información, comunicación, orientación, competencias, habilidades, mapa, desarrollo profesional.

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1. Introduction

During the last years, complementary to the changes occurring in different sectors, there have been enormous changes in the telecommunications, computing, image and sound, provoking thus, immersion in a technological revolution. Many resources arise from the combination of major Information and Communication Technologies (ICT) favouring, among other things, storage, dissemination and information processing to very low cost.

At the same time to the reduced costs of all these instruments and increased productivity as a result of their increased use, the number of services grows, which implies that these tools are introduced and integrated in a massive way in almost all activities today, are performed independently of the sector in which they take place. Consequently, the generalized inclusion of these resources in the different areas of current social framework entails considerable changes in all sectors, so it is necessary to adapt themselves to society in general and to the person in particular.

All these tools are evolving at a dizzying pace, leading to say that ICT, result of scientific advances produced with corresponding technological developments, stand out as changing pace and follow a parallel to scientific developments that occurred within a context characterized by the economic and cultural globalization phenomenon. The totality of changes occurring demand to the professionals the development of tasks and innovative features, which involves the acquisition and internalization of new skills to make an effective use of technological tools in the development of their work. Similarly, Guidance specialists must assume new roles and responsibilities referred some of them, to the mentioned technological tools, which requires new competencies and skills.

Among the difficulties in identifying and delineating the basic skills to use these tools on existing guidance highlights the paucity of contributions still investigating the matter. However, most attention, in addition to the contributions made by other authors (Offer, 1999 and 2003; Campoy & Vallejo, 2003; Rodríguez Santero & Valverde, 2003; Malik & Sánchez García, 2003; Sobrado, 2006; Sobrado et al., 2007; Ceinos, 2008), the conducted research in the European Project (Cogoi, 2005) «ICT Skills for Guidance Counsellors» (technological skills to practitioners), which identified several specific ICT skills grouped in different dimensions and which is complemented with a second European project, recently completed, entitled «ICT Skills 2: Tools and training for e-practitioners»; in which this article is especially grounded.

Based on the above, the main purpose of this study focuses on identifying the basic skills to use Web pages and email in the functions and guidance tasks development. To achieve this goal a competence map was designed.

2. Conceptualization

To make an epistemological approach to the term of Information and Communication Technologies (ICT), it is common to find different constructs and meanings to refer to all media, tools and resources that are part of them, as well as to products or services derived from them (Sampson, 2008). From a personal perspective, drawing on the views offered by different authors, in attempting to define the concept of Information and Communication Technologies should address the following aspects: First, technology is seen as the ability to apply knowledge derived from science area from which derives the emergence of new resources, tools and instruments whose main objective is the creation of products and/or innovative services, as well as improving existing ones, promoting thus, a higher level of effectiveness and efficiency in the development and execution of multiple tasks. In short, the practical application of scientific knowledge, arise new tools to serve people in order to encourage the development of daily activities.

Secondly, in relation to the information concept, this term refers to the set of data constituting a message with meaning for people. The messages flow through a channel from the sender to the receiver, who picks through the senses, then, information is decoded, allowing that once people have tried and internalized, they can take decisions appropriately, of which actions are derived, and subsequently, they will be implemented. Third and finally, it should be noted, by reference to theories of language, that communication can be understood as the act by which two or more people communicate, for example, exchange information through a channel, which transmits and circulates messages.

Through these communication processes, subjects relate, interact, exchange opinions, express ideas, feelings, desires, acquire new knowledge, expand those they already possess, and so on (Watts, 2005). In the light of earlier conceptions, we believe that the confluence of terms on Information and Communication Technologies refers to all those that facilitate the development of tasks relating to the acquisition, production, file, processing, storage and presentation of information and communication through different languages (audio, textual and/or iconic).

3. Information and Communication Technologies: Website and Email

As a result of the progress made, there are many existing tools to address the needs and demands posed by modern society. Taking as reference the existing technological tools, classified in the field of information and telecommunications, they have a place, the network environments, emphasizing primarily the Intranet and the Internet. The Internet can be considered the most revolutionary element of ICT in the last few years and perhaps it has been the discovery that has led to greater impact in our society. Trying to define this term, we can say that it is understood as the set of computers connected to the network, regardless of geographic location in which they are, whose basic purpose is to promote the exchange of information and resources and communication between them. However, it should be noted that behind this network of computers are people, so that each exchange of information is a social interaction between subjects, becoming thus an information resource and a place where they occur numerous social, cultural and economic interactions.

Although this network began to take hold in the late 1990s, its origins date back to late 1960. In principle, there would not emerge as now known, since it favoured only the transmission and exchange of textual data. Over the years, new applications, existing and perfected at the beginning of 1990, emerging Web pages, allowing, thus, access to all information. At the end of this decade, the World Wide Web (WWW) becomes the main functionality of the Network (Renau & al., 2006). Today, in contrast to the initial moment, the possibilities that Internet offers are diverse, highlighting, basically, sending and receiving messages, query databases, access to large amounts of multimedia information and, in general, the establishment of relationships, resulting in a virtual community. All these advantages make, little by little, reduce the use of other instruments with respect to meeting our needs for communication and information. Therefore, the network creates a new stage in the distance that can be many and varied activities which, until recently, required a certain space-time coincidence (Cogoi, 2005). The Internet network services offered are many and varied. In this paper, we focus on websites and e-mails by their current impact.

- **World Wide Web:** Chronologically, it is the last function developed by the Internet. Born in the 1990s, though, over the years to be improved, currently one of the Internet functions with greater impact and success caused. It can be defined as the only method able to search for and locate information available on the Web. Through this system, the primary value of the Web is that it increases the connection and link to many pages, documents, files, etc., regardless of geographic location and physical aspect. They may have an unlimited information space, consisting of networked multimedia documents through a connection. According to Marquès (2000) and Sobrado (2004), among its main features are: outstanding global dissemination, ease of use, hypertext organization, the ability to transmit / receive multimedia information and simplicity of management for information providers. Ultimately, the Web has become a medium that

The generalized inclusion of these resources in the different areas of current social framework entails considerable changes in all sectors, so it is necessary to adapt themselves to society in general and to the person in particular.

allows easy access to any type of information available on the Internet.

- **Email (E-mail: Electronic Mail).** It was one of the first applications built on the Internet, specifically in 1971, although today it is one of the most significant and used, as the message exchange that enables the use of this tool is a very important part of the total daily traffic recorded on the Web.

It can be even said that one of the main reasons why a broad group of people, day to day, connect to the Internet is email access, an aspect has been facilitated, among other things, by the gratuity service. Its main potential is the exchange of messages or any other type of files between users. The main features of e-mailing are: it allows sending, receiving and exchanging text messages and any attached file (sound, icon, etc.).

Quickness, and that in a few seconds, it reaches its destination, its low cost, especially compared with other media (for example, telephone), and that the email address that allows access to the service is not physical, so you can access it, by simply providing a computer connected to the Network.

4. Methodology used in designing the map of ICT skills guidance

The experience is initially focusing on the European project «ICT Skills for Guidance Counsellors» (Cogoi, 2005), which purpose was to identify the technology skills used by practitioners in five European countries: Germany, Spain, Italy, United Kingdom and Romania, developed between 2002 and 2005. The main purpose of this study was to develop a competence map, which includes all the competences of guidance professionals who use ICT, particularly web pages and email in the development and implementation of their guiding services practice. Its main objectives

include the following: 1) To know the practitioners' use of the web pages and e-mailing in the conduct of their profession. 2) To identify the use made of these instruments from different approaches: as a resource, environment and materials for the development of specific technology in guidance. 3) To evaluate the impact of these tools in guiding collective agents. Guidance technicians can use these tools as follows: first, as a resource, they can be used as an aid in the relationship established with a subject, as a concrete tool can be sent to be used on their own by the receiver; second, they can be developed as a means of creating, for example, a communication to the recipient via email.

Based on this, the final result was the design of a map of technological competencies related to Web pages and e-mail for the process and implementation of an action guide. The methodology was, in general, to identify the key ICT skills linked to these resources (Web pages and email) for further implementation along the functions and tasks of counselling. Thus, we could identify practitioners who used these tools as a resource (in their relationship with the subject), as a means (communicating with the recipient through a specific tool) or as the development of guidance materials based on them. To this end, we developed a matrix which took into account the following aspects: 1) Seven focus areas proposed by the IAEVG (adopted in Bern, Guidance Congress held in September 2003): Evaluation, Educational Guidance; Career Development, Counselling, Information Management, Research and Evaluation and Placement; 2) Three

approaches to professional guidance regarding the use of ICT for guidance purposes: as a resource, as a means and as development of guidance materials based on ICT.; 3) Two ICT tools: websites and email.

Through this process, we generated a list of ICT competencies related to Guidance, we designed a specific competence list for practitioners who use websites and emails in the use of efforts undertaken. Thus, it was intended to specify guidance tasks that can be

TASK AIOEP	TOOL TIC	HOW TO USE	NUMBER OF THE COMPETENCE
Assessment Educational Guidance Professional Development Advice Information management Research and Evaluation Placement	W: Web page E: E-mail	M (Medium): ICT-based tools as a means R(Action): Tools that focus on ICT as a resource D (Development): Contents development orientation grounded in ICT.	1, 2, 3...: Progressive enumeration ICT skills related to orientation

Table 1: Dimensions included in the matrix of competences

done through these two resources and to identify necessary technological skills for these professionals to use these tools as a resource, as a means or for the development of specific materials based on ICT. Some of the skills included the following:

Web Page

1) Assessment Skills: 1WR1 Comp. Able to use online resources to diagnose customer needs; 1WR2 Comp. Able to explain to the client the use of self-evaluation through online tools; 1WD1 Comp. Able to design on-line forms of self-assessment.

2) Educational Guidance Skills: 2WR1 Comp. Able to use specialised websites to access and provide information about educational and training at all levels; 2WR2 Comp. Able to show customers how to browse websites for information for themselves; 2WD1 Comp. Able to design a website for educational guidance.

3) Professional Development Skills: 3WR1 Comp. Able to find and use relevant web pages to career development; 3WR2 Comp. Able to use web forums related to professional development; 3WR3 Comp. Able to demonstrate to individuals and groups the use of the Internet for professional development purposes; 3WM1 Comp. Able to use web forums to provide assistance in career development; 3WD1 Comp. Able to design a website to contact and communicate with the client group itself.

4) Advisory Skills: 4WR1 Comp. Able to find Web pages with information resources and on-line

guidance tools of good quality during the individual interviews and group guidance (including self-help, counselling agencies and relevant information databases, for example, labour market, potential employers addresses, psychometric tests and other tests on-line); 4VR2 Comp. Able to explain to the client the use of guidance resources on the website; 4WD1 Comp. Able to design tools for web self-guidance.

5) Information management skills: 5VR1 Comp. Able to use and select sites for official information and for administrative purposes; 5VR2 Comp. Able to help clients find and use available information in their own web pages; 5WD1 Comp. Able to create information content for web pages and areas of research to surf the web.

6) Evaluation and Research Skills: 6VR1 Comp. Able to explain to clients how assessment tools should be used; 6WD1 Comp. Able to plan an evaluation section on a website.

7) Placement Skills: 7VR1 Comp. Able to use information resources to provide on-line job offers and placement; 7VR2 Comp. Able to seek opportunities with the client; 7WD1 Comp. Able to design a section on the website for offers and work experiences.

E-mail

1) Assessment Skills: 1EM1 Comp. Able to obtain information to exactly diagnose customer needs.

2) Educational Guidance Skills: 2ER1 Comp. Able to introduce clients to use emails for communication with the coach (element for functional capacity); 2EM1 Comp. Able to respond via e-mail customer-oriented needs.

3) Professional Development Skills: 3ER1 Comp. Able to communicate through emails, sensitively and appropriately, with different audiences for professional development purposes; 3EM1 Comp. Able to use emails to support the client's professional development.

4) Information Management Skills: 4ER1 Comp. Able to assist customers to request information, advice and guidance via e-mail.

5) EM1 Comp. Able to deliver information via e-mail.

6) Research and Evaluation Skills: 5EM1 Comp. Able to follow the client's progress via e-mail.

7) Placement Skills: 7ER1 Comp. Able to explain to the customer how you can get information on job offers from other source (for example, person or organization). 7EM1 Comp. Able to coach the client as regards employment search and work experience.

The main feature of the competence map is that it

is designed as flexible and open, a consequence of the continuing evolution of technological tools experience, as well as changes in the Guidance field, which should enable the updating, in order to encourage their full and accurate definition and progressive employment by the same professionals.

5. Evaluation and validation of integrating a map of technological and guidance skills

The main objective was to assess the impact of a competence map designed for professional guidance and practices development that this group performs, that is, assessing how far this tool is useful for them and responds to their real needs and expectations, in order to introduce appropriate corrective measures and establish future action lines. The methodology used by the researchers was the use of different techniques (interviews, news groups, questionnaires, discussions and working sessions) and the establishment of a set of standardized criteria, previously agreed by external experts in order to obtain information on various issues of the map covering both descriptive and prescriptive aspects. From the assessment made, we conclude that it is important to have a competence map precise in its definition and yet flexible in its use. Consequently, in a permanent state of renovation, noting that the competence map is designed for utility by guidance practitioners, the self-assessment tasks, in order to ascertain the degree of dominance they have in relation to ICT, analysis of the use made of these technological tools in the roles and tasks of their job development; to diagnose any training needs or deficits, to plan and develop future training activities, both initial and ongoing basis, regarding the use of ICT in guiding function as well as to help improve the quality of schools and / or counselling.

In short, by reference to Sobrado (2008), this is a valuable tool for guidance practitioners to explore their training needs and job profile, while serving to encourage their professional development. To validate the competence map above, simulation was used as a methodological tool to observe in groups of approximately fifteen professionals in each one (75 practitioners in total), the skills required in how they responded to real needs and expectations and how extent these skills were relevant to them in their contexts, processes, programs and professional development activities. The project «ICT Skills for Guidance Counsellors» researchers, with advice from two international experts (Sampson and Watts) to systematize and collect the data obtained in the map validation in the five participating countries, planned a tool to organize

information gathered from practitioners alluded to in each country (75 in all). The initial questionnaire contained four items and seven of them organized in two areas to collect information direct views of the map referred to descriptive and prescriptive aspects. The instrument listed as well as a small initial introduction, included items series relating to personal and professional counsellor and another respondent issues concerning the recognition of the activity itself in terms of skills, competence map applicability for professional work, concrete description of them, use of proper terminology to describe the skills, capabilities and use of location by Guidance professionals and the map referred analogy with other similar modular training (Sobrado & Ceinos, 2009).

At the end of the instrument implementation, provided to the Counsellors group participating the analytical model proposed by Watts, external advisors to the project enabled the collection of results. Descriptive variables covered with the practice of revising some questionnaire items were mentioned, and prescriptive expectations and training requirements defined by guidance practitioners. The validated competency map in the beginning is in a constant state of upgrade because of its flexibility. Innovative technologies of information and communication that will be implemented gradually in guiding area such as Blogs, Second Life, Facebook, etc. are added progressively. The second European project on this theme, the basis of this work, recently completed, entitled «ICT Skills-2: Tools and training for e-practitioners», then the former includes the new contributions to expand the map stage as a flexible resource for progressive use by Guidance Practitioners (Sobrado, 2008; Sobrado & Ceinos, 2009).

6. Conclusions

Similar to what happens in other intervention sectors or areas, in Vocational Guidance, despite the low tendency to integrate and make use of technological tools, increasingly, they are gaining greater presence and meaning, which implies major changes both in this discipline, as on the professionals who develop their professional work on it. An effective integration of Information and Communication Technologies, as well as their effective use by counsellor agents depends, among other aspects (allocation of resources, adequate training, positive attitudes...) of the competencies and skills that professionals have to respect. In this situation, they are useful instruments as described in this study, which enables possible uses of websites and email in the guidance tasks development, self-

assess, the skills acquired and the degree of domain, diagnose of gaps and training needs as well as it could serve as a benchmark in the design, planning and of training initiatives development focused on this issue (Sampson, 2005). However, despite the potential it offers the competence map should not forget the openness and flexibility that characterizes it. This requires continual revision and updating of its content and future skills, more innovative competences, in the changing society in which we find ourselves, should be included in order to effectively fulfil the goals and purposes for which it was designed.

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ICT Competences of Future Teachers

Competencias para el uso de TIC de los futuros maestros

ABSTRACT

ICT (Information and Communication Technologies) competences are an essential part of teachers' curricula in Spain. This paper presents an analysis of the technical skills in the use of ICT of future primary school teachers in the final year of teacher training at the University of Murcia (period 2008-2009). This analysis adopts a three-dimensional approach. Firstly, it aims to explore students' mastery of the technical skills in using ICT. Secondly, it analyses how the university is working on the development of ICT skills in professionals in general. Finally, but probably most importantly, it attempts to show the current ICT levels of the future school teachers. This analysis is crucial, and not only for teachers who are already working. It is equally, if not more so, for newly trained teachers on the point of going into formal education in schools. Therefore, this study helps us to evaluate them not only as students, professionals and teachers who use ICT, but at the same time it help us to assess if a course at a Higher Education institution is a real way of obtaining minimum knowledge of this area. This is crucial in integrating new teachers into the new social and technological environment and it makes the evaluation of cross-curricular competences in the University of Murcia.

RESUMEN

Las competencias tecnológicas de los maestros son un elemento básico de sus planes de formación en España. En este artículo se presenta un análisis de las competencias para el uso de TIC por parte de estudiantes de último curso de la titulación de Magisterio de la Universidad de Murcia en el curso 2008-09. El objetivo ha sido describir el grado de competencias técnicas que poseen los futuros maestros. El análisis de los datos se ha realizado desde un enfoque tridimensional, pues en primer lugar se han considerado aspectos del dominio técnico; en segundo lugar se ofrece una visión de cómo se encuentra dicha competencia en los estudiantes; y por último –y probablemente lo más relevante–, se considera cuál es el estado de competencia técnica para el uso de las TIC que tienen los docentes de futura incorporación a nuestra aulas. Este análisis permite no sólo evaluarlos como estudiantes, profesionales y docentes que usan las TIC, sino que permite tener una idea de si el paso por una institución universitaria supone la garantía de tener unos mínimos conocimientos en esta área que sean de utilidad a la hora de incorporarse como profesionales, docentes y aprendices del nuevo entorno tecno-social, es decir, permite una aproximación a la evaluación de las competencias TIC que son no sólo propias de este título de Grado, sino también son competencias genéricas de la Universidad de Murcia.

KEYWORDS / PALABRAS CLAVE

Technology enhanced learning, basic skills, digital literacy, ICT competency, teacher training, indicators, technical skills, higher education.

Tecnología educativa, competencias básicas, alfabetización digital, competencias TIC, formación del profesorado, indicadores, dominio técnico, educación superior.

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1. Introduction

The scientific literature (Gilster, 1997; Prados, 2001; Kellner, 2004; Koehler & Mishra, 2008; Kress, 2005; Camps, 2009) of recent years has reflected the concern about users' ICT competence. This general social concern is borne out in the interest in knowing and reinforcing the levels of ICT competence among teachers at all levels of education (as is clearly illustrated by, among others, Aguiar and Llorente, 2007; Bullón et al., 2008; Cabero & Llorente, 2006; Cabero & Llorente, 2007; Cabero & al, 2009a; Cabero et al., 2009b; Fernández, 2007; Martínez, 2008; Reyes & Piñero, 2009, Tello & Aguaded, 2009). Given that technical know-how is a transversal basis of teachers' skills in the use of ICT, we offer here an analysis of this aspect with a sample of final year teacher training students from the University of Murcia.

We believe that the sample allows for a three dimensional reading of the results. First, we understand that it provides an interesting view of these students' technical mastery. Secondly, it offers a view of the level of this competence in a section of the students at the university in question, insofar as it is an institution that trains future professionals. Finally, and probably most relevant of all, it provides information about the level of technical competence of our future, in some cases immediately so, teachers. All these matters are highly relevant in today's techno-social environment that demands the effective and efficient incorporation of ICT in education in general and in the university in particular (Castañeda, 2009).

1.1. Technical competence as a transversal part of teachers' technical competence

As the Chilean Ministry of Education correctly states in its 2006 document, it is clear that in terms of ICT, a teacher's competence is made up of various areas that together make up the outline of what could be considered as an «adequate» or «efficient» use of these technologies. In other words, according to the document cited, for a teacher to be considered ICT competent, s/he should be competent in at least five, closely related, areas: the pedagogical area; knowledge of the social, ethical and legal aspects related to ICT use in teaching; skills for ICT based school management; the use of ICT in teachers' professional development; and the area of technical know-how.

Like the authors of the above study, we see each of these areas as being of great use in the teacher's make-up. Yet if we go a little more deeply into the area of technical know-how, we would say, in line with the approaches taken by several authors (Chilean Ministry

of Education, 2006; Cabero, 2006 and BECTA, 2008), that it should include the management of the concept and basic functions associated to ICT and the use of personal computers, the use of productivity tools (word processors, spreadsheets, presentation programs) to create various types of documents, the management of concepts and, of course, the use of Internet and web tools themselves as well as synchronous and asynchronous communication resources to access and disseminate information and establish remote communications.

Thus, if we consider that of the five areas that make up teachers' competences in ICT use, there is one that is transversal not only to a teacher's make-up but also to that teacher's condition of worker and student – that of technical know-how. And this seems to be so when viewed from the triple transversal approach, which we believe is where the real importance of the analysis lies. The analysis in question is not only important as regards practising teachers but also for those at training centres who are about to join the labour market. It will allow us not only to assess them as students, professionals and teachers who use ICT, but will also give us an idea as to whether the university institution experience is a guarantee of minimum knowledge in this area that will be useful to them when they move on to become professionals, teachers and trainees in the new techno-social environment.

2. Material and Methods

2.1. Background

The questionnaire used to collect the data is an adaptation of that developed by Cabero, Llorente et al. (2006) for their analysis of student ICT mastery, and which was also used in the study by Cabero, Llorente and Puentes (2009). The only adaptations made here respond purely to making the questionnaire fit in with the particular features of the technological environment of the University of Murcia, in terms of both the physical equipment and the virtual classroom.

All the skills assessed through the various items in the questionnaire can be grouped into four general categories that will guide the analysis we offer later. The first refers to aspects related to use and knowledge of the computer and its peripherals and to program installation and configuration. The second group of competences has to do with aspects related to the Internet (communication, information, collaboration...). The third category includes items that measure competences referring to working with text documents, management of information through databases and spreadsheets, creating and editing images, sound and

multimedia. The fourth category takes in a series of items related to the various tools available at the University of Murcia (Online campus, webmail, among others).

2.2. Description of the study

Final year teacher training students from four of the six specialities – Primary School; Foreign Languages; Music; Special Education were invited to take part in the study. In absolute terms, of the 751 final year students the invited sample comprised 482, 64.2% of the possible universe. The final sample was made up of 351 students (72.9% of those invited and 46.8% of the universe). Of these, 319 (91%) were females and 32 (9%) males. The age range stretched from 19 to 58 years olds, although the majority (79%) were between 20 and 24 years, and 37% of the total were 20 years old.

The distribution of the sample according to specialities, although not totally homogeneous, is quite similar, as the graph below shows:

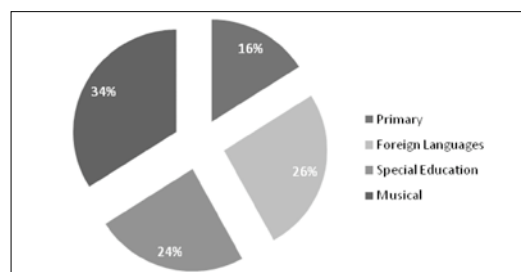


Figure 1. Distribution of the sample according to specialities.

Almost all (97%) of the students comprising the sample had a computer at home. 89% had access to Internet and 70% enjoyed exclusive access to a laptop. Furthermore, the majority (88%) use their own computer to do their coursework, with a very low number (8%) using the university computers and only 4% resorting to the use of other equipment (computers belonging to friends, flatmates, cyberspaces, cultural centres, etc.).

3. Results. Data analysis

Below we give a general outline of the results obtained for

each group of competences. Responses are distributed over a scale from 0 to 10, with 0 being the minimum value and 10 the maximum. In this analysis we have considered as priority the statistics that described the sample, and so the focus has been, on the one hand, on the mean obtained by the group for the different skills and on the typical deviation of the values, which gives us a perspective of the group, and, on the other hand, on the percentages of students situated above and below the midpoint (5), taking this point as the indication as to whether a student considers that s/he is able to perform the actions proposed (pass). We believe that this provides a better view of the perspective of each student as regards his or her technical skills and competences in ICT use.

3.1. The use of the computer, installation and configuration of programs and their peripherals

The table below gives the means and typical deviations and the percentages above the midpoint obtained by the students for each of the competences in this category.

As this table shows, the mean scores obtained by the students in most of the competences surveyed are over five, meaning that, in general terms, our students «pass» in matters relating to the use of the computer and program installation. The highest mean scores correspond to knowledge of the computer and its peripherals and to knowledge of how to access, search for and retrieve information in various formats. Moreover, these competences show a low typical deviation (see table above), which indicates that there

Competences	Mean	Typical deviation	Have this competence
Can connect up audio, camcorder and digital camera equipment to computers	8.01	2.01	95 %
Can access, search for and retrieve information in different formats (CD-Rom, DVD, video, USB memories)	7.58	2.44	95 %
Is familiar with computers and their most usual peripherals	7.57	2.22	95 %
Has basic computer user knowledge	7.30	1.75	95 %
Can use the keyboard appropriately to produce alphanumeric characters and punctuation signs	6.98	2.50	86,2 %
Can install and deinstall programs in the computer	6.70	2.76	82,5 %
Can change the format of files	5.45	2.81	66,4 %
Can solve problems arising when using a computer or the Internet	5.17	2.74	88,1%
Can explain the advantages and limitations of computers in storing, organizing, retrieving and selecting information.	5.06	2.42	62,3 %
Is familiar with hardware/software compatibilities	3.58	2.78	37,2 %
Has knowledge of automation processes	2.63	2.53	25 %

Table 1. Mean, typical deviation and percentages of responses obtained in items relating to the use of computers, installation and configuration of programs and peripherals.

is a certain level of student homogeneity in these competences.

It is clear that most interesting data, especially because they are different, are those that relate to knowledge of automation processes and of hardware/software incompatibilities, where not only the mean score that subjects award themselves is very low (3.58 and 2.53 respectively), but also the vast majority consider that they are not in possession of these competences (scoring themselves below 5). What is more, in both these cases the most frequent score that students awarded themselves was zero. One further observation remains, that referring to the item «Solving problems that arise with computers or with the Internet». Here, the mean score for all the students is relatively low (5.17), although the great majority considered that they did not possess this skill.

3.2. Internet: information search, communication and collaboration tools

As table 2 shows, of the 22 items included in the questionnaire that relate to these skills there are only four in which the students do not, on average, consider themselves capable of performing – coordinating a group activity on the Internet; knowledge of how to send files from one computer to another via FTP; knowledge of how to use computer supported cooperative work; and how to sign up to RSS feeds from different readers. In general, we can say that the competences which students obtained highest average scores were those relating to downloading programs, use of search engines and browsers and the various online communication tools. And it is in these same competences where students present the most similar behaviour.

In contrast, the most heterogeneous behaviour is shown in the use of advanced search options, videoconferencing and sending files by FTP.

The only skill related to managing and searching for information in which the majority of the students

Competences	Mean	Typical deviation	Have this competence
Can create a free email account	8.99	1.691	97%
Can use usual Internet communication tools	8.96	1.591	98%
Can use different Internet browsers	8.65	1.646	96,5%
Can surf the Internet following the links and hyperlinks provided by the websites	8.03	1.997	94%
Can download programs, images and audio files.	7.88	2.062	93%
Can use different Internet search engines	7.76	2.115	94%
Can organize information collected from the Internet	6.81	2.811	83%
Can recognize most <i>spam</i>	6.53	2.590	83%
Can use ICT for research	6.42	2.272	83%
Is aware of the essential differences between free or open code software and proprietary software	6.29	2.741	80%
Can use the Internet to carry out videoconferences via IP (Netmeeting, Messenger, Skype...)	5.99	3.615	71%
Is familiar with the advanced search options of various browsers	5.89	3.091	71%
Can assess effectiveness of the uses made of information sources and ICT to improve classroom work	5.74	2.267	78%
Can use technological tools and resources to manage and communicate personal and professional information	5.60	2.396	72%
Can use computer programs to share information over the Internet	5.54	2.794	51%
Can assess authorship and reliability of information found on the Internet	5.40	2.428	68%
Can use the tools provided by operative systems to share resources using the classroom network	5.16	2.491	67%
Can use online help manuals	5.03	2.741	66%
Can coordinate an online group activity	4.83	2.849	62%
Can use FTP to send files from one computer to another	3.65	3.366	42%
Can use software for computer supported collaborative work	3.42	2.750	41%
Can sign up to RSS feeds through various readers	1.92	2.203	17%

Table 2. Mean scores, typical deviation and percentages of responses above the midpoint obtained for items related to the Internet.

(83%) score below the midpoint is in the use of RSS syndicators, where the most frequent rating is 0. It is especially noteworthy that while downloading information is one of the students' strong points, sending FTP documents over the Internet scores very low, with 58% below 5 and the most frequent rating 0 (which normally implies ignorance of the subject).

3.3. Creating and editing documents

A wide variety of skills are covered in this group. As the analysis will reveal, students have a considerably higher level in some than in others, in which they even score below the midpoint. The table below shows the mean scores, typical deviations and percentages of responses of 5 or above for each item.

What stands out here is that the mean score for most of these competences is below 5. Indeed, only 5 items (30% of the skills covered by this section) score

above 5 – ability to use a word processor to create a document; ability to use word processor spellcheckers; ability to organize, analyse and synthesize information using tables, graphs and diagrams; ability to use a computer program to create a multimedia presentation; ability to identify aspects of style in a visual presentation performed by a third party.

Nevertheless, if we consider the percentage of students awarding themselves a score of 5 or more, we see that the percentages of skills acquired are inverted and, as table 3 shows, there are 10 in which the majority of students score themselves above 5, i.e. they consider they possess this skill.

This apparent «contradiction» between the two types of data is explained by the fact that while in those skills that lie at an intermediate point (can use a computer program to create images and graphs; can use a computer program to create or edit audio sequences; can use a computer program to design, create and modify spreadsheets; can judge and contribute to improving multimedia productions produced by colleagues; can consult databases compiled by third parties) the majority of students score themselves with 5 or more, they do so with low scores, while those who «fail themselves» do so with very low marks. In fact, 0 is the most frequent score among those who consider they do not possess the skill in question.

3.4. Tools available at the University of Murcia

Students obtained quite high scores in all the items in this group since, let us not forget, it deals with tools that in the main the students have been familiar with since they entered the University.

100% stated that they knew how to use the online classroom (SUMA), with 10 being the most frequent score awarded and with a mean of 9.04. We would highlight that the typical deviation here was 1.259, which shows that students scored themselves very similarly and with very positive results. As regards use as customers of the university webmail, 90% of those surveyed placed themselves above the midpoint and

Competencias	Media	Desviación típica	Tiene la competencia
Capacidad para crear un documento escrito con un procesador de textos	8,48	1,75	99%
Conocimiento para utilizar los correctores ortográficos de los procesadores de texto	8,10	2,00	99%
Capacidad de organizar, analizar y sintetizar la información mediante tablas, gráficos o esquemas	6,62	2,35	87%
Conocimiento para crear una presentación multimedia mediante algún programa	6,44	2,54	85%
Conocimiento para identificar aspectos del estilo de una presentación visual realizada por otra persona	6,35	2,26	85%
Conocimiento para crear imágenes y gráficos mediante algún programa informático	4,86	2,67	60%
Conocimiento para crear o editar fragmentos de audio con algún programa informático	4,88	2,90	54%
Conocimiento para diseñar, crear y modificar hojas de cálculo con algún programa informático	4,65	2,77	59%
Capacidad para juzgar y hacer aportaciones para mejorar las producciones multimedia, realizadas por mis compañeros	4,49	2,55	85%
Capacidad para realizar consultas en bases de datos elaboradas por otros	4,37	2,72	55%
Conocimiento para diseñar, crear y modificar hojas de cálculo con algún programa informático de forma avanzada	3,46	2,72	40%
Conocimiento para diseñar, crear y modificar bases de datos con algún programa informático	3,26	2,81	37%
Conocimiento para diseñar páginas web utilizando algún programa informático	3,18	3,01	39%
Conocimiento para diseñar páginas web utilizando algún programa informático de forma avanzada	2,84	2,85	33%
Conocimiento para diseñar, crear y modificar bases de datos con algún programa informático de forma avanzada	2,54	2,51	25%

Table 3. Mean scores, typical deviation and percentages of responses above the midpoint obtained for items relating to document creation and editing.

10 was the most frequent score awarded (35%).

In the case of information consultation through the web or the online campus, we found that again 100% of students stated that they knew how to access their academic records through the SUMA online secretary. This is the skill in which the students awarded themselves the highest mean score and in which the deviation was lowest. These data also reflect that consultation of academic records through the online campus was the skill that was scored highest by the students and in which there was most homogeneity.

Furthermore, 98% stated that they knew how to consult timetables, classrooms and examination dates through the directories available on the university web, with 93% declaring that they were able to find teachers' email addresses and telephone numbers using the web directory of a given Faculty. As for using the various electronic resources (catalogues, journals, databases) on the library web, 82% of students scored themselves higher than the midpoint.

When asked if they knew how to configure SUMA to receive their grades by text message, only 57% scored themselves above the midpoint, which is

in contrast to the previous high percentages of almost all the students. Moreover, the mean score obtained here is 4.86 and the typical deviation stands at 3.745, indicating a high level of heterogeneity for the competence.

Finally, 65% of students stated that they were familiar with their rights and obligations as users of the University of Murcia web, as opposed to 35% who scored themselves below the midpoint. In this case 5 was the most frequent score recorded.

The table below gives the means, typical deviations and responses above the midpoint of the students for this category of skills. In general terms, we can say that all the students scored well on average for the different tools available at the University of Murcia. The skills in which they scored lowest and in which they revealed the most heterogeneous behaviours were those relating to setting up SUMA for text message reception of grades, in which the mean score did not reach 5, and those related to knowledge of their rights and obligations as users of the University web, in which they barely passed.

Competences	Mean	Typical deviation	Have this competence
Can use SUMA	9.04	1.259	100%
Can use the customer webmail service of the University	7.85	2.458	90%
Can access one's own online academic record	9.45	0.997	100%
Can consult information on the University of Murcia web directory	8.89	1.445	98%
Can configure SUMA for text message reception of grades	4.86	3.745	57%
Can use the website directory to find Faculty teachers' email addresses and telephone numbers	7.87	2.211	93%
Is familiar with the various electronic resources available on the University Library web	6.29	2.619	82%
Is aware of his/her rights and obligations as a user of the University web	5.25	3.029	65%

Table 4. Mean, typical deviation and percentages of responses above the midpoint for items relating to the tools available at the University of Murcia.

3.5. Analysis according to specialities

To conclude we are going to make a brief analysis of the most outstanding competences according to specialities. As we said at the beginning, the sample comprises students from Primary Education (33.6%), Foreign Languages (25.9%), Special Education (23.9%) and Music (16.5%).

Of the total number of students with above the mean basic knowledge of computers and their peripherals, 32% were from Primary, 16.5% from Music, 25% from Foreign Languages and 22% from Special. As for installation of programs, Primary accounted for 25%,

Music 16%, Foreign Languages 23% and Special 19%.

When it came to using word processors to create written documents a third of those with above the mean scores came from Primary, 16% from Music, 26% from Foreign Languages and 22% from Special.

One of the competences in which students scored particularly low was in the compilation of databases. The breakdown of those scoring above the mean was: 11% Primary; 11% Foreign Languages; 9% Music and 8% Special.

4. Conclusions

In our opinion the data provided here supposes a series of consequences that if not exactly worrying are arresting. First, it is interesting to know that our future teachers do not exhibit major problems in using, configuring and installing programs and peripherals. However, the fact that the lowest scores occur in automation mechanisms means that while the person is using these technologies, s/he is not making the fullest use of them to optimize performance with ICT work and to reduce the printing load of associated tasks.

As for the use of search, communication and collaboration tools, it is clear, as the graph below summarizes, that future teachers master the majority of the web tools where these skills are required.

However, the main shortcomings appear in skills related to collaboration, leadership and managing information in groups. This could compromise to some extent the students' skills as leaders of working groups (centres, circles, departments, interdisciplinary working groups, etc.).

Sadly surprising are the results that are forthcoming from the questions on creating, editing and assessing of media. The scores recorded here border in general on the mediocre, when they are not downright bad, with more than half the skills being scored below 5 and with few students indeed who believe themselves to possess the competences described. All this is very important for a number of reasons. In personal terms, our students – the future teachers – can be said to be not very skilful in expressing themselves in the new relevant formats of today's world. They do not master either the formats themselves or how these are created. In general this is somewhat worrying, but much more so if we

consider that we are talking about future teachers, and that a large part of their work involves creating, editing and adapting media in today's schools where computer media are a key feature.

Nevertheless, on the up side, we do know that the university years of those surveyed have served to provide them with sufficient knowledge of institutional ICT tools.

5. Discussion and new searches

Some of the conclusions of this study (which is of limited form and scope) were viewed with suspicion by those of us who, directly or indirectly, are very involved in the teaching profession. However, we believe that these objective results serve, at least, to clarify issues when looking at specific aspects of teacher training students in depth. This is especially interesting if we take into account that beyond the specific skills of managing one tool or another, this questionnaire assesses the students' own perception of their technical qualities and it is clear that often they are dissatisfied. This is why we believe that besides reinforcing certain areas of technical mastery that will be worked with in the coming years, it is also important to reinforce students' own perception so that they believe themselves to be capable of doing these things, for we are in front of a large doorway to knowledge (especially in that referring to the creation and assessment of media) and we have the possibility of daring to take on the enormous number of tools for creation and publication that appear every day in the world of the ICT.

At the same time, we believe that it is vital to complement this partial view of teachers' ICT skills with other future views which will go deeply into the other four areas that make up ICT competence in other spheres. It continues to be a rich area in which to look and one that can show us spheres of action in which teaching can be improved. So, we will continue to search.

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Virtual and Real Classroom in Learning Audiovisual Communication and Education

Aula virtual y presencial en aprendizaje de comunicación audiovisual y educación

ABSTRACT

The mixed model of Teaching-Learning aims to use Information and Communication Technologies (ICT) to guarantee an education more in line with the European Higher Education Area (EHEA). The following research objectives were formulated: 1) To find out the assessment made by teacher-training college students of the virtual classroom WebCT as an aid to face-to-face teaching. 2) To know the advantages of the use of WebCT and ICT by students in the case study: «Values and counter-values transmitted by television series for children and teenagers». The research has been carried out using a sample of 205 students from the University of La Rioja who attended a course on Technologies Applied to Education. The technique of qualitative and quantitative content analysis has been used to provide an objective, systematic and quantitative description content of different documents. The results obtained show that the communication, content and assessment tools of WebCT are favourably assessed by the students. We have reached the conclusion that WebCT and ICT constitute an aid to EHEA methodological innovation based on student-centred learning. The students demonstrated their audiovisual competence in the analysis of values and the construction of multimedia documents using different formats. Through their work these students give a new meaning to the use of television series in education.

RESUMEN

El modelo mixto de enseñanza-aprendizaje pretende utilizar las tecnologías de la información y de la comunicación (TIC) para garantizar una formación más ajustada al Espacio Europeo de Educación Superior (EEES). Se formularon los siguientes objetivos de investigación: Averiguar la valoración que hacen los alumnos de Magisterio del aula virtual WebCT como apoyo a la docencia presencial, y conocer las ventajas del uso de la WebCT y de las TIC por los alumnos en el estudio de caso: «Valores y contravalores transmitidos por series televisivas visionadas por niños y adolescentes». La investigación se realizó con una muestra de 205 alumnos de la Universidad de La Rioja que cursaban la asignatura de «Tecnologías aplicadas a la Educación». Para la descripción objetiva, sistemática y cuantitativa del contenido manifiesto de los documentos se ha utilizado la técnica de análisis de contenido cualitativa y cuantitativa. Los resultados obtenidos demuestran que las herramientas de comunicación, contenidos y evaluación son valoradas favorablemente por los alumnos. Se llega a la conclusión de que la WebCT y las TIC constituyen un apoyo a la innovación metodológica del EEES basada en el aprendizaje centrado en el alumno. Los alumnos evidencian su competencia audiovisual en los ámbitos de análisis de valores y de expresión a través de documentos audiovisuales en formatos multimedia. Dichos alumnos aportan un nuevo sentido innovador y creativo al uso docente de series televisivas.

KEYWORDS / PALABRAS CLAVE

Technology, audiovisual communication, education, distance learning, university teaching staff, television series, values.
Tecnologías, comunicación, educación, teleformación, profesorado, universidad, televisión, valores.

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1. Introduction

The use of ICT in teaching has become the object of increasing interest, partly owing to the transformation of university teaching in line with the process of methodological convergence currently taking place in European universities and the appearance of distance learning platforms and virtual campuses (Anderson, 2004: 273-294).

La Rioja offers its students a mixed model of online teaching-learning through the WebCT distance learning platform, which aims to spread the use of information and communication technologies (ICT) and encourage their usage among most university students, to ensure that their training is more in tune with social demands and the European Higher Education Area (EHEA). For this purpose, mixed teaching is used to deliver the Audiovisual Communication and Education module of the subject Technology Applied to Education, as part of the Physical Education Teacher Training Diploma Course and the Musical Education Teacher Training Diploma Course. According to this model, most of the subject programme is developed in the classroom and approximately 30% of the contents are delivered through the virtual classroom.

In accordance with the new EHEA, learning requires a diversification of teaching methods, with a view to reducing traditional lecture-based methods and reassessing strategies that foster active and collaborative learning, for which information search engines and ICT tools on the Internet are extremely useful. Thanks to virtual training environments, we are moving towards a communicative teaching model in which students learn and the teacher takes on new roles both in teaching and in the creation of materials.

This paper is grounded in an interpretative perspective of the reality researched. The assessment provided is essentially based on the consideration of experimentation as a case with singularity and internal value, which can be extrapolated to situations that are similar although not the same. The aim is to reflect, analyse problems, find solutions and alternatives to the demand for student-focused teaching.

In many cases, the use of ICT as an aid to face-to-face teaching is still limited (Bennett & Bennett, 2003: 53-63). Some authors state that ICT are used on occasions to reproduce traditional teaching models and practices (Malikowski, Thompson & Theis, 2006: 163-174). The adoption of ICT can facilitate the transition from traditional teacher-centred models to other more student-focused models. Although the simple adoption of WebCT in teaching practice is just one of the variables in the process of teaching innovation

mediated by ICT, its usage also undoubtedly makes a significant educational contribution. In fact, researchers such as Samarawickrema and Stacey (2007: 313-333) have highlighted this. Currently, the aim is to guide and steer student learning towards the acquisition of skills, and specifically in this present study, competence in audiovisual information and communication through the use of WebCT.

Owing to the integration of new media tools and online information resources in the construction of knowledge, and in line with the characteristics of international parameters, in this stage of technological convergence, we should be thinking about delivering teacher training that integrates all media.

Furthermore, from an educational point of view, in today's society certain values seem to be marginalised by counter-values; hence the proposal to evaluate the extent to which cartoon series aimed at children and teenagers are hindering rather than helping their citizen and civic training.

Media literacy must take account of technological values, as well as social, democratic and ethical values. Using information and communication technologies from school age provides an opportunity and a means to achieving the civic and democratic training of students.

The digital competence of student teachers in their training to become future teachers encompasses both information and communication technologies. This competence is related with knowledge of the media and the basic use of the multimedia technologies required to produce information. According to Ferrés (2007: 100-107) «Someone who is competent in audiovisual communication must be capable of critically analysing audiovisual products and at the same time producing simple audiovisual messages that are understandable and communicatively effective».

The term value has a dual dimension: material and abstract. In order to materialize, values need a physical reference or fact in which they can be observed. Teaching to watch television critically requires educational intervention in the classroom, working on the contents that reach the students through the television.

Television teaches us a new way of knowing the world and real life, at times using manipulation and seduction. There is an undeniable need to use television as an educational resource in the teaching-learning process in order to build an innovative space in teaching practice. The most important thing is not just to know which media are used by the teachers, but also which cognitive strategies, procedures and attitudes are acquired or developed by the students.

Based on the curricular contributions of media

education, the transversal nature that media ought to have in curricula, which requires high quality teacher training.

Along these same lines, Aguaded (2005: 51-55) states that there is a need to insert learning about the televisual medium into the school context with a view to developing skills in order to capture the audiovisual message and take advantage of the educational possibilities offered by this medium as a teaching resource.

Television performs a social function and influences social behaviour through the transmission of information, values, education, culture and leisure, among others. The public service function of television according to García Matilla (2005: 33-44) is identified with the educational commitment to strengthening democratic values, as well as the need for media education related with the promotion of the information society and the creation of participatory channels.

The educational interest of research referring to television and education should be underscored. This interest was made patent at the Spanish-Portuguese Congress dedicated to this subject, entitled: «The television we want. Towards quality television». The event brought together over 400 professionals and researchers from Europe and the Americas – close to 20 countries – to discuss this communication medium, which so radically transformed the world in the late 20th Century, and how we are now glimpsing what it is starting to achieve even more so at the dawn of this new millennium (Aguaded, 2005: 17-18).

The media literacy of students is a new element and implies teacher training beyond the technical aspects. So, having set forth the most relevant information for this study, the following goals are proposed:

1) Discover the assessment made by student teachers of the WebCT virtual classroom as an aid to face-to-face teaching.

2) Determine the advantages of using WebCT and ICT in the collaborative learning of student teachers for the construction of knowledge, specifically in this case study referring to the analysis of: «Values and counter-values transmitted by television series aimed at children and teenagers».

2. Material and methods

Content analysis is defined as a research technique for the objective, systematic and quantitative descrip-

tion of the manifest content of communication.

This study used the technique of qualitative and quantitative content analysis, since on the one hand it reflects the assessment made by student teachers of the use of WebCT as an aid to face-to-face teaching, and on the other it compiles data pertaining to the content analysis of values and counter-values transmitted by television cartoon series aimed at children and teenagers, as well as the multimedia expression of said values and counter-values with the use of ICT.

To determine which television series were the most viewed among children and teenagers in the Autonomous Region of La Rioja, information was compiled from children, teenagers, families and teachers.

A sample of 205 student teachers was used from the University of La Rioja who were enrolled on the subject Technology Applied to Education for the part

Carefully chosen educational and curricular programmes undoubtedly provide didactic resources to acquire conceptual contents and promote the affective and emotional development of children and teenagers.

of the course dealing with Audiovisual Communication and Education. For the content analysis of values, a random sample of 24 episodes was chosen (of the 68 episodes analysed by the students) corresponding to two episodes from each of the 12 series, also selected randomly (from the 18 series analysed), owing to the fact that in some cases a number of episodes from the same series were repeated several times, which could provide a higher quantity of data with respect to other television series analysed that were less representative in terms of the number of episodes. To carry out this task, groups of 6 students were created so that each group would analyse two episodes of the same series. The sample was represented by two episodes from each of the following series: 1. Shin Chan. 2. Recess. 3. The Triplets. 4. Captain Tsubasa. 5. Futurama. 6. Knights of the Zodiac. 7. Family Guy. 8. The Simpsons. 9. Dave «The Barbarian». 10. Lilo and Stitch. 11. Oliver and Bengi. 12. Inspector Gadget.

2.1. Variables

Two types of variables were analysed, one type related with the evaluation made by the students of the virtual classroom WebCT as an aid to face-to-face

teaching, and the other referring to the advantages offered by the use of WebCT and ICT in the collaborative learning of student teachers in the construction of knowledge in the study of the practical case of the content analysis of «Values and counter-values transmitted by television series aimed at children and teenagers».

2.1.1. Independent variables related with the use of WebCT as an aid to face-to-face teaching

The contents of each of the following modules hosted on the WebCT platform were taken into account:

1) Communication module. This module encompasses all kinds of synchronous and asynchronous vir-

process, for example: 1. Corrected self-assessment exercises. 2. Grids to code and compile data about positive values and their corresponding associated values, as well as data referring to counter-values and their corresponding associated counter-values. 3. Guidelines for the practical presentation of group work. 4. Guidelines for putting together and presenting group portfolios recorded on DVD.

2.1.2. Independent variables: units applied to the content analysis of television series

The positive values and their corresponding counter-values or negative values constitute ten categories of analysis. In turn, each value or counter-value that forms a category is associated with related values and

attitudes, both positive and negative, which present shared characteristics (Cruz, 2006: 117-147). By way of an example, below are the ten categories of values and counter-values, and possible values, counter-values and attitudes related with each category: 1. Possible positive values, including values and related attitudes: 1) Friendship: loyalty, warmth and affection. 2) Trust: faith, belief and confi-

Thinking that future teachers can teach using technologies without having learned their didactic uses and possibilities for educational application tarnishes the curricula of Teaching Degrees in Universities that have achieved the anachronistic accomplishment of approving such technophobic curricula.

tual communication, such as e-mail, virtual tutorials and forums, among others.

2) Contents module. This module encompasses all the materials uploaded by the teacher to the WebCT virtual classroom to support and guide students: 1. A guide to reading the elements and characteristics of the image. 2. An advertising analysis questionnaire: practical activities. 3. Notes about audiovisual literacy. 4. Links to videos of audiovisual courses located in the library of the University of La Rioja (The sound image: reading the image and audiovisual media; The image; The moving image, script and production). 5. Links to articles in digitalised journals referring to: Social responsibility and the self-regulation of television channels in relation to children; The telecommunications ombudsman as an instrument for media education; Competition in audiovisual communication: dimensions and indicators, among others. 6. Examples of multimedia projects by students from previous years.

3) Evaluation module. This module takes into account all the material available on WebCT that provides flexible student evaluation during the learning

dence. 3) Dialogue: reasoning, consultation and comment. 4) Equality: equity, equivalence and coincidence. 5) Justice: law, impartiality and equanimity. 6) Peace: calm, harmony and affability. 7) Responsibility: fulfilment, bond and commitment. 8) Respect: consideration and admiration. 9) Solidarity: support, cooperation and union. 10) Tolerance: patience, lenience and acquiescence.

2. Possible negative values or counter-values including related values and attitudes: 1) Enmity: hostility, antipathy and animosity. 2) Mistrust: incredulity, suspicion and distrust. 3) Imposition: coercion, duress and compulsion. 4) Inequality: differentiation, racism and discrimination. 5) Injustice: illegality, illegitimacy and tyranny. 6) Violence: brutality, roughness and savagery. 7) Irresponsibility: lack of concern, foolishness and apathy. 8) Lack of respect: lack of consideration, humiliation and derision. 9) Lack of solidarity: egotism, competitiveness and individualism. 10) Intolerance: authoritarianism, racism and intransigence.

2.1.3. Dependent variables related with WebCT

The communication module takes into account

the assessment made by the students of the synchronous and asynchronous communication established by the teacher with the students, by the students with the teacher and among the students. The contents module also encompasses the evaluation made by students of the subject contents uploaded by the teacher onto WebCT. In the WebCT evaluation module, the following are evaluated by students: self-evaluation exercises, guidance for the presentation of group work, as well as a guide for putting together and delivering portfolios developed by groups and recorded on DVD.

2.1.4. Dependent variables: positive and negative values or counter-values contained in television series

The positive and negative values found in the analysis of verbal, non-verbal and para-verbal content in the series episodes analysed are included. By way of an example, here are a few phrases conveying negative values:

- Gender inequality (Shin Chan). Hiroshi: «Women are like that, you can never believe what they say».
- Mistrust and lack of respect (Recess). Ashley: «Get lost you miserable blabbermouth».
- Violence (The Simpsons). Homer: «Now fry you louts!».
- Imposition and violence (Knights of the Zodiac). Marín: «Seiya, if you want to get back to Japan you'll have to fight and beat Sira».

2.2. Data collection technique

The following data collection techniques were used for each variable.

2.2.1. Data collection technique in the communication, contents and evaluation modules of the WebCT

The following instruments and techniques were used to collect data: a) A questionnaire in which each item could be rated from 1 to 5 points (very little, little,

frequently, a fair amount, a lot), gathered information referring to the students' assessment of the communication, contents and evaluation modules available on WebCT as an aid to face-to-face teaching. b) The content analysis of documents collected by students on DVD in portfolios, designed as a training activity during the individual and collaborative group teaching-learning process. c) The field notes taken in face-to-face and virtual tutorials, as well as the presentation of work by students. d) The items related with tutorials, subject contents and the criteria provided anonymously by students in the institutional evaluation of the teacher.

2.2.2. Data collection technique for the content analysis of television series

Firstly, the technical specifications compiled by each of the student groups were evaluated, providing the following information: programme, genre, direction, production, script, timeslot and station. The description of the characters as bearers of values and counter-values manifested in their behaviours and attitudes was also evaluated.

The students watched and recorded each of the episodes of the chosen series, and then carried out the following tasks for data collection: a) Written transcription of the episodes of the television series. b) Reduction of the information, reflecting just the phrases, words, images and contexts in which a value or counter-value related with any of the ten categories of both positive and negative values appeared. c) They filled in the grids showing the frequency with which the values or counter-values associated with each of the categories appeared in the episodes. d) Using the Excel application, the frequencies and percentages of both positive and negative values were calculated. e) Conclusions and didactic proposals relating to the educational use of television were drawn up. f) Each group of students presented the study carried out of the selected series using the computer and multimedia materials created by the group.

Percentages	Friendship	Trust	Dialogue	Equality	Justice	Peace	Responsibility	Respect	Solidarity	Tolerance
Shin Chan	52.38%	4.76%	4.76%	4.76%	0.00%	0.00%	14.29%	4.76%	9.52%	4.76%
Family Guy	48.15%	7.69%	7.69%	0.00%	11.54%	7.69%	3.85%	0.00%	7.69%	7.69%
The Simpsons	60.71%	0.00%	5.36%	0.00%	1.79%	1.79%	26.79%	0.00%	3.57%	0.00%
Futurama	20.63%	15.63%	3.75%	6.25%	5.00%	5.63%	8.75%	9.38%	15.00%	10.00%
Dave the Barbarian	12.82%	7.69%	5.13%	7.69%	5.13%	12.82%	12.82%	15.38%	15.38%	5.13%
Captain Tsubasa	25.81%	16.13%	6.45%	0.00%	6.45%	3.23%	12.90%	9.68%	12.90%	6.45%
Oliver and Bengi	24.39%	7.32%	9.76%	4.88%	0.00%	2.44%	14.63%	21.95%	12.20%	2.44%
Lilo and Stitch	33.33%	11.11%	2.78%	0.00%	0.00%	2.78%	11.11%	5.56%	30.56%	2.78%
The Triplets	34.11%	11.63%	13.95%	1.55%	0.00%	1.55%	16.28%	7.75%	12.40%	0.78%
Recess	7.69%	5.77%	8.65%	8.65%	4.81%	6.73%	11.54%	11.54%	30.77%	3.85%
Knights of the Zodiac	30.56%	16.67%	13.89%	0.00%	5.56%	0.00%	5.56%	0.00%	27.78%	0.00%
Inspector Gadget	17.54%	10.53%	6.77%	1.75%	5.26%	0.00%	24.56%	10.53%	21.05%	0.00%
Series Mean	26.90%	10.33%	7.86%	3.80%	3.53%	3.94%	13.72%	8.70%	17.12%	4.08%

Table 1. Percentages of positive values in the TV series studied.

Finally, the projects were evaluated according to the following criteria: the capacity to analyse and identify the values and counter-values found by the students in the episodes analysed; creativity and innovation in expression through the use of ICT by students; and finally the didactic proposals designed by students.

3. Results

3.1. Results of the assessment of the communication, contents and evaluation modules of WebCT

The students provided the following assessment of the WebCT modules as an aid to face-to-face teaching: the most highly rated tools among students are all those related with evaluation (92.5%); the assessment of the contents module reached 90.5%, and finally, assessment of the communication module achieved 80.5%.

A small percentage of students stated they were more satisfied with just face-to-face teaching.

3.2. Results of the television series content analysis

The first row of Table 1 shows the ten categories of positive values and the first column on the left the titles of the series analysed. The final row contains the mean percentages achieved in each value for all series.

The axiological order of the positive values according to the mean percentage of all the series episodes analysed is as follows: 1. Friendship. 2. Solidarity. 3. Responsibility. 4. Trust. 5. Respect. 6. Dialogue. 7. Tolerance. 8. Peace. 9. Equality. 10. Justice.

In the individual analysis of each series, the value of friendship is present in all series, with a high percentage in The Simpsons and Shin Chan.

The highest percentages for the value of solidarity correspond to the series Recess and Lilo and Stitch.

In the episodes of The Simpsons analysed, there were no contents related with the value of trust.

There were no contents related with respect observed in the following series: Family Guy, The Simpsons and Knights of the Zodiac.

No contents related with tolerance were observed in the series: The Simpsons, Knights of the Zodiac and Inspector Gadget.

In series such as Inspector Gadget, Knights of the Zodiac and Shin Chan, there were no contents related with the value of peace.

There were no contents related with equality in the series: Family Guy, The Simpsons, Captain Tsukasa, Lilo and Stitch, and Knights of the Zodiac.

Furthermore, no contents related with justice were observed in the series Shin Chan, Oliver and Bengi, Lilo and Stitch, and The Triplets.

Table 2 shows the results of the content analysis of negative values or counter-values in the series analysed.

The axiological order of the negative values or counter-values according to the mean percentage of all the series analysed is as follows: 1. Lack of respect. 2. Violence. 3. Enmity. 4. Irresponsibility. 5. Imposition. 6. Intolerance. 7. Mistrust. 8. Lack of solidarity. 9. Inequality. 10. Injustice.

The episodes analysed of the series The Simpsons and Shin Chan achieved a high percentage of contents related with a lack of respect. Contents related with counter-values or negative values appeared in all the series analysed.

4. Discussion and conclusions

As regards the use of WebCT and ICT in general, they are felt to be important pillars that support the methodological innovation of the EHEA based on student-centred learning.

Processes of communication and reflection have been promoted among student teachers in collaborative spaces, in both the real and virtual classroom. The didactic guidelines and advice uploaded to the virtual classroom for the creation of portfolios recorded on DVD with a view to monitoring and making the ongoing evaluation of group work more flexible were

Percentages	Enmity	Mistrust	Imposition	Inequality	Injustice	Violence	Irresponsibility	Lack respect	Lack solidarity	Intolerance
Shin Chan	12.50%	3.13%	3.13%	3.13%	6.25%	12.50%	6.25%	46.88%	3.13%	3.13%
Family Guy	10.87%	6.52%	4.35%	4.35%	4.35%	19.57%	4.35%	26.09%	4.35%	15.22%
The Simpsons	3.70%	1.85%	0.93%	0.93%	1.85%	25.93%	4.63%	49.07%	6.48%	4.63%
Futurama	15.31%	5.74%	5.74%	7.18%	2.87%	15.31%	11.00%	25.84%	4.78%	6.22%
Dave Barbarian	10.26%	1.71%	5.13%	2.56%	3.42%	29.91%	9.40%	21.37%	6.84%	9.40%
Captain Tsukasa	14.29%	9.52%	4.76%	2.38%	4.76%	14.29%	16.67%	23.81%	7.14%	2.38%
Oliver Bengi	7.50%	12.50%	2.50%	10.00%	2.50%	20.00%	12.50%	20.00%	7.50%	5.00%
Lilo Stitch	16.13%	3.23%	6.45%	3.23%	3.23%	9.68%	9.68%	29.03%	12.90%	6.45%
The Triplets	29.73%	10.81%	9.01%	0.90%	3.60%	16.22%	8.11%	11.71%	6.31%	3.60%
Recess	13.41%	6.70%	10.61%	8.38%	0.56%	22.35%	3.91%	21.79%	1.12%	11.17%
Knights Zodiac	2.08%	4.17%	12.50%	2.08%	4.17%	27.08%	4.17%	29.17%	12.50%	2.08%
Inspect. Gadge	21.28%	8.51%	4.26%	6.38%	4.26%	25.53%	4.26%	17.02%	4.26%	4.26%
Series mean	13.23%	5.86%	6.62%	4.63%	2.93%	20.89%	7.56%	25.90%	5.77%	6.62%

Table 2. Percentages of negative values or counter-values in the TV series studied.

valued very positively by the students. Through WebCT, the individualisation and autonomy of student learning is fostered along with collaborative work, in addition to synchronous and asynchronous communication between the teacher and the students and among students. The materials related with the subject contents uploaded onto WebCT were rated positively by the students. The major advantages they point out include links from WebCT to audiovisual materials and digital journals included on the subject's compulsory reading list, which students can access when, for various reasons, they have been unable to attend class in person. The data obtained in this research display certain affinities with the findings of Hinojo et al. (2009: 165-174) in a study about student perceptions of blended learning in universities, affirming that methodologies focusing on e-learning are highly suitable in the process of learning-teaching in the university context.

The first research objective proposed in this study has been achieved, determining the assessment made by student teachers of the WebCT virtual classroom as an aid to face-to-face teaching, obtaining a very valuable assessment by said students of the WebCT virtual classroom as an aid to face-to-face teaching. A certain resistance was detected on the part of the students, since work set through WebCT and involving the use of ICT requires new learning skills, which indicates a certain degree of insecurity in this small percentage of students and a preference for the traditional face-to-face system where they already have the skills and abilities required without risking failure.

Pavón (2008: 119-134) highlights that there are few studies that give a clear account of the following aspects: learning outcomes achieved, level of user satisfaction, and monitoring and evaluation carried out. In this empiric research, these aspects have been analysed, which is considered an important contribution. Without aiming to extrapolate the results owing to the representativeness of the sample, we can confirm that in general the students have achieved a better performance than previous years. The facility for synchronous and asynchronous communication, together with team work, enriches all members of the group and favours intra-group participation.

As regards the second research objective, we can confirm that students, through the Internet and other search engines, found the information required to complete the technical specifications of the television series episodes, and to compile contents in multimedia formats, demonstrating their audiovisual competence in the area of value analysis and expression. Student

teachers give new meaning to the educational use of television series, since the popularity of amateur distribution productions of multimedia applications offer them the opportunity to stimulate innovation and creativity by recombining images and sounds. This involves altering, inserting, deleting, editing, combining or changing the sequence of a text or images to produce something different to the recording made from the television.

As regards the content analysis of the values and counter-values in the television series analysed in this research, similar results were found to those of Professor Sevillano (2005: 284) who states that children prefer programmes characterised by action and violence. Cruz (2006: 117-145), on the other hand, in line with the results of this research, finds that the values related with friendship and camaraderie occupy the top positions in the axiological order found, along with the counter-values related with the lack of respect and intransigence. As regards gender stereotypes, Espinar (2007: 129-134) observes a higher presence of male characters in the case of US and Japanese programming.

In this research, the content analysis of the values and counter-values conveyed in each of the series individually and their comparative study with all the series analysed is considered a contribution in comparison with previous research. This enables us to know which types of values and counter-values dominate in each series and draw conclusions regarding the evident need for adequate selection of television programmes with children and teenagers in order to generate attitudes of dialogue, communication, information and negotiation, among others. We share the opinion expressed by Pinto da Mota (2008: 121-127) that television should be more exploited as an educational instrument within the family context.

The transcription of episodes and debate regarding the selection of phrases and images conveying associated values and counter-values offered an excellent opportunity for in-depth reflection on audiovisual contents with student teachers. Since cartoon images allow for not only a denotative but also a connotative reading, there is room for truly inter-textual interpretation (verbal, non-verbal and para-verbal communication). Cartoon series are used in schools explicitly to observe the feelings and emotions of the characters, through which the students can project themselves and identify their strengths and weakness with the intention to change and achieve through the vicarious errors expressed by the characters. The positive values conveyed by cartoon series shown on television favour

the development of affective and emotional attitudes towards life that, at times, are not dealt with very frequently within the family and school settings. Carefully chosen educational and curricular programmes undoubtedly provide didactic resources to acquire conceptual contents and promote the affective and emotional development of children and teenagers. In spite of criticism based on the research carried out and attempts to regulate television contents, children's programming does not seem to interest media owners. Along these same lines, we concur with Del Río and Del Río (2008: 99-108) who affirm that it is necessary for television content analysis tools to be tackled by an Observatory that guides families and teachers about the contents of educational audiovisual culture in accordance with the evolutionary development of the child.

According to Aguaded (2009: 7-8), it is necessary to emphasise that the institutional commitment to renew and undertake major transformation in the European and Spanish higher education systems can be valued positively. However, there are certain exogenous and endogenous agents that are undermining this educational opportunity for the future, such as the suppression of the core subject Technology Applied to Education in the teacher training curricula agreed in the 1990s in the Official State Bulletin, in which no scope was given to certain technophobic teachers present in Teacher Training Courses and Education Faculties who, when drawing up the new curricula for the Primary Education Teaching Degree and Infant Education Teaching Degree have ignored everything relating to didactic training in communication technologies, on the grounds that their contents are already transversal. In the training of future teachers, analysis, reflection and didactic use of contents transmitted through communication and information technologies are required. Thinking that future teachers can teach

using technologies without having learned their didactic uses and possibilities for educational application tarnishes the curricula of Teaching Degrees in Universities that have achieved the anachronistic accomplishment of approving such technophobic curricula.

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The Sonic Imagination of Children in Andalusia: A Musical Analysis of the TV Programme «The Band»

El imaginario sonoro de la población infantil andaluza:
análisis musical de «La Banda»

ABSTRACT

In this article we present a descriptive study of the soundtrack of children's television programmes on the Andalusian public television network. This study is part of an international research project based on Latin America which seeks to address the need to understand the sonic context in which children live and study the way in which this shapes their sonic imagination. The use of music on television may be a response to commercial needs and, therefore, it is necessary to understand its influence in an educational context. Through the analysis of the permanent sections, advertising and the cartoons included in the TV programme called «The Band» which is broadcast on the Andalusian public television network we can observe the televisual and sonic environment of Andalusian children. We use a descriptive methodology which, through the creation of a listening worksheet, highlights the most significant elements in the sample. After the analysis, we concluded that the predominant musical elements in the programme analyzed were from techno-pop and cinema soundtracks and this produced certain homogeneity in musical terms which in turn led to an impoverishment of listening habits which made it difficult to understand more complex musical elements. Therefore, we stress the need for schools to accept their responsibility in the task of educating children in critical listening skills.

RESUMEN

En este artículo se presenta un estudio descriptivo de la banda sonora de la programación infantil y juvenil de la televisión pública andaluza. Este trabajo se encuentra inmerso en un proyecto de investigación internacional de ámbito latinoamericano que atiende a la necesidad de comprender el contexto auditivo en el que vive la población infantil y estudiar el modo en el que se configura su imaginario sonoro. El uso de la música en la televisión puede responder a intereses comerciales por lo que es necesario comprender su alcance desde el punto de vista educativo. A través del análisis de las secciones fijas, la publicidad y las series de dibujos animados del programa «La Banda» de la televisión pública de Andalucía se muestra el entorno sonoro televisivo de los niños y niñas andaluces. Se utiliza una metodología descriptiva que, a través de la creación de una plantilla de escucha, pone de relieve los elementos más significativos de la muestra. Tras el análisis se concluye que los elementos predominantes en la programación analizada provienen de la música tecno-pop y de la música cinematográfica produciéndose una homogeneización del entorno sonoro que contribuye al empobrecimiento de los hábitos de escucha dificultando la comprensión de elementos musicales complejos. Por esta razón, se señala la necesidad de que la escuela adquiera la responsabilidad que le corresponde en el proceso de educación de la escucha crítica.

PALABRAS CLAVE / KEYWORDS

Soundtrack, television, advertising, cartoons, childhood, music.
Banda sonora, televisión, publicidad, dibujos animados, infancia, música.

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1. Introduction

Television is omnipresent in the modern world. Its influence on society is a fact and children are habitual viewers both of the contents designed specifically for them and other contents. Therefore, taking into account the fact that this sector of the population is particularly vulnerable to the messages they receive from television and that these messages influence their perceptions and behaviour (Gerbner, G.; Gross, L. & others, 1994 and Villani, 2001), it is necessary to conduct further research into this question.

Furthermore, regardless of whether this influence is positive or negative, we must take into account the fact that messages on television are not perceived consciously and, according to Ferrés (1994), as television does not require a rational effort to decipher its messages, it does not encourage a reflexive attitude.

All of the elements involved in audiovisual language contribute to the influence exerted by television, and these elements are characterized by their combination of the internal laws of image and sound. Nevertheless, there has been less attention paid to sound than to image since, according to Aguaded (2000: 54), «until now sound in television has been the poor relation, the weak point of programme makers who have concentrated especially on the magic of images».

According to Delalande (2004), adolescents have their own musical culture, and this is something that the music industry exploits as they see in this age group a particularly influential market segment. In this sense, television plays its part in this game of market forces by offering a selective and edited version of the world of music (Porta & Ferrández, 2009).

Nevertheless, we must not forget that the soundtrack of television is not merely a backdrop for narrative and image but also provides a significant additional strength to the televisual message. The fact that we are unable to understand its true scope does not mean that it does not exert a profound influence upon viewers in general, and children in particular. Indeed, as has been stated by Cebrián de la Serna (1992), many of the televisual codes such as imitation, icons and music are learnt prematurely, even before spoken language.

Therefore, it is necessary to show how a soundtrack is a significant form of representation of the world (Porta, 2007) and as specialists in Music Education we are interested in learning about and understanding the elements that make up the sonic environment of our students. Following the line of study indicated by Arredondo and García (1998), we need to examine musical discourse in itself and refer to dimensions which until now have only been dealt with tan-

entially or merely in relation to textual image, and we must also specifically analyze musical elements and their semiotic significance.

With this objective in mind, we began an international research project based on Latin America which seeks to address the need to understand the sonic context of children and to study its influence in the shaping of their personalities. The first part of the study consisted of a descriptive study of the soundtrack of children's TV programmes in Argentina, Chile, Brazil and Spain. In the case of Spain, we have analyzed the programmes made by public television companies in the autonomous regions of Catalonia (TV3), Valencia (Canal9) and Andalusia (Canal Sur), along with the programmes made by the national public television company (TVE).

The purpose of the study proposed in this article was to find out what Andalusian children listen to in the TV programme «The Band» broadcast on Canal Sur and then, based on our analysis of the sonic elements which appear in these programmes, to study the significance of these messages and determine their influence on the sonic imagination of children, as well as assessing their possible educational implications.

2. Material and methods

As a tool for information gathering, we created a worksheet that allowed us to include all of the musical elements that appear on TV programmes. The fact that music is a temporal art form meant that we had to carry out a series of time based analyses determined the selection of the sample. This worksheet was created and validated by the research group and the detailed description of the construction and contents of the worksheet can be found in Porta and Ferrández (2009).

For the selection of the sample we proposed the use of an intentional sample according to the following criteria: a) prime-time broadcasting; b) period of broadcasting which would avoid special times of year such as Christmas which might alter the usual format of the programme; c) complete programmes corresponding to a week of broadcasting.

Taking these criteria into account the sample selected in the case of Andalusia was the children's TV programme «The Band» shown on Canal Sur in the week from the 21st to the 25th of January 2008 from 7:30am to 9:30am.

For the application of the worksheet we selected:

- Permanent sections: beginning and end of the programme, spaces between sections and promotion of cultural activities.
- Three adverts.

- Two episodes from different cartoon series.

The temporal nature of the music meant that we had to establish, in each one of the elements selected, short sequences to be applied to the worksheet. We analyzed a total of 81 worksheets which were applied intentionally. We selected the beginning and the end of each one of the aforementioned elements of the programme and within each one of them intervals of 45 seconds. Furthermore, in order to have information about a complete day's programme, we analyzed ten periodical excerpts each five minutes. In order to check the authenticity of the information gathered in the worksheets we applied a triangulation process which consisted of three external experts listening to the same excerpts and analyzing them according to the worksheet.

3. Results

«The Band» is the most popular children's TV programme in Andalusia. Its structure corresponds to the model of a «container programme» and includes permanent sections, cartoons and adverts. In the programme, cartoons take up most of the broadcasting time (around 88%) followed by adverts (8%) and the permanent sections (4%). We now present a chart which shows the normal structure of the programme:

Permanent sections	Opening credits	13"
	Presentation	17"
	Promotion of cultural activities	2 -3'
Cartoons	«Megaman» (1 episode)	20'
Permanent sections	Space between sections	5"
Adverts	2 - 4 adverts	2'
Permanent sections	Space between sections	5"
Cartoons	«Doraemon» (4 episodes)	40'
Permanent sections	Space between sections	5"
Adverts	2 - 4 adverts	2'
Cartoons	«Potatoes and Dragons» (1 episode)	10'
	Or «Crazy Things» (1 - 2 episodes)	10 - 20'
Adverts	2 - 4 adverts	2'
Permanent sections	Closing credits	23"

Table 1. Structure of the programme «The Band» in its morning time slot.

3.1. Analysis of the permanent sections of the programme

The music that appears with the opening credits is the same as the music that appears as background music at the beginning and end of the programme. It is a tune in a binary rhythm and with a thetic opening. The piece is in C major and the final cadence is conclusive. With a homophonic texture and original electronic sound it has a sound close to techno. As we have stated previously the dynamics of the music

depend on the moment when it is used and the role it plays. When it appears as the main tune (opening credits) the intensity is strong, yet when it is used as background music (presentation and closing) the intensity is piano. The tune is not particularly interesting since, in the case of the opening credits, it does not even have any lyrics that the children can learn, which shows the lack of importance given to this musical section.

Another question that should be highlighted are the elements of transition between sections in the programme. They are characterized by their mix of original acoustic and electronic sounds. The rhythm is binary and it has a thetic opening. The intensity remains strong at all times, the tonality is G major and the cadence is conclusive. It has a polyphonic texture which mixes elements of pop-rock and regional music such as flamenco guitar and percussion and, therefore, we can consider it a hybrid style. This is the only part of the programme with any flamenco references.

Among the cultural activities that are promoted on the programme we are going to analyze two of them, as they are the most frequently repeated throughout the week.

The first one is devoted to the Alcázar de los Reyes Católicos in Cordoba. It lasts 50 minutes and the instrumental music that accompanies the image

modulates its intensity depending on whether it is the background music for the voice-over or as the soundtrack for the image. In terms of rhythm, we can highlight the fact that it is written in ternary tempo with a thetic opening. The tonality is E minor and final cadence is conclusive. It uses real instruments and there-

fore the sound is acoustic. It is a piece in a medieval style with elements that specifically refer to the regional music form of Andalusian classical music.

The second clip promotes a nature theme park in Madrid called «Faunia». Once again, the music appears as a backdrop and changes its intensity depending whether we hear the voice-over or not. It is a mixed genre piece, both vocal and instrumental. In terms of rhythm, we can highlight its hemiola, the alternation between binary tempo and ternary tempo. The begin-

ning is *thetic*. The tonality is major and the cadence is conclusive. There is a relation between image and sound since it is a musical fragment with elements reminiscent of ethnic music, whilst trying to represent the exotic animals that we can find in the theme park.

The voice-over that appears in both sections is that of one of the presenters of «The Band» so that the listener can feel more familiar with the message and be more motivated to visit these places. The type of music used has some of the characteristics that Adorno and Eisler (1981) regard as «bad habits in cinema music». The music used is a kind of wardrobe or «*atrezzo*» and its intensity is at the service of the image and the message to be transmitted, which leads to a certain standardization in music. As the aforementioned authors pointed out, «this balance leads to a loss of dynamics as a means of stressing musical relationships: the lack of a triple fortissimo and pianissimo limits the crescendo or decrescendo to a scale which is too impoverished» (Adorno & Eisler, 1981:34).

3.2. Analysis of adverts

For this analysis, we selected three of the adverts that were most often shown throughout the week (for products aimed at children such as «Actimel», «Nesquik» and «Bollycao Dokyo»). The music used in the first two cases made a cinematic use of the music, and the third one used a much less narrative structure as it featured a song performed by a teenage group.

The first advert was for a yogurt drink called «Actimel» made by «Danone». Lasting 40 seconds, it appeared twice every day except Thursday when it was only shown once. The advert has a simple plot that shows how a child's natural defences (identified by three cartoon figures that make up the «Actimel» team) fight against the bacteria and viruses that attack children from the outside. The idea is to show who by consuming this product children can fight external aggression. This situation is exemplified through a «Star Wars» style fight between the «Actimel» team and the bacteria and viruses.

The soundtrack to this advert has a clearly cinematic nature in which we hear sounds that correspond to the noises made by the characters and the objects seen in the images. These sounds are created on electronic instruments. Another element in the soundtrack are the tunes that accompany the actions and that are identified with the moments of tension-fights (in E minor) or of calmness-victory (tune in C major). The rhythm of these tunes is binary and the beginning is *thetic*. The dynamics vary according to the action but, in general terms, we can state there is a crescendo

from the beginning to the end. There are no complete phrases but instead the predominant structure is the semi-phrase, since the music is completely at the service of the image.

In this case, we see how a cartoon story related to children's imaginative world is used to advertise a product that is not aimed exclusively at them. Indeed, it is interesting to note that this product uses different adverts depending on the type of public it is targeting, the length of the programme and the time it is broadcast. Once again, here we have an example of the use of an advertising pattern that works and which through its familiarity grabs viewers' attention. In consequence, this produces an impoverishment of the sonic environment of children as they listen to the same repetitive patterns over and over again in the cinema, on the radio and on television.

The advert for the chocolate drink called «Nesquik» made by «Nestlé» was shown once every day of the week, it last 24 seconds and the music is also cinematic in nature. It shows a scene in which a group of boys and girls realize that they have no more «Nesquik» left and they have to find some before the supermarket closes. Furthermore, there is a cartoon figure – a rabbit – that represents the product.

The soundtrack of the advert is always at the service of the images. There are noises in the case of the diegetic music and electronic sounds in the case of the non-diegetic music. We do not hear complete phrases but rather the structure of the music is at the service of the images. The rhythm is binary and with an *anacrusis* opening. The dynamics increase as the action progresses. At the beginning, when the problem arises – the children realize that they have no more «Nesquik» left – the music is in E minor. Later, when they achieve their objective and obtain the product, the tension disappears and there is a modulation to C major closing the phrase with a conclusive cadence.

Once again, we find the type of advert that appeals to other TV references that are familiar to children. In this case, we can observe a close relationship with adventure movies such as «Indiana Jones», and a use of musical resources to those used in the soundtrack of that movie. We can see once more how advertising uses stereotypes from cinema soundtracks.

The last advert last 20 seconds and is for a chocolate snack called «Bollycao Dokyo» made by «Panrico». It is aimed at a teenage audience and shows the corridor of a high school where some students are surprised when a friend shows them a different type of «Bollycao». At that moment, the boy who has the new «Bollycao» says that it is the most popular product in

Japan and a flashback takes us to a Japanese high school where a group of students wearing uniforms sing and dance to a song. The lyrics to this song appear as karaoke subtitles on the bottom of the screen.

In this case the format of the advert is completely different to the previous one, the music is not of a cinematic nature and the most important element is the catchy song performed by the students. This song is sung by male and female voices accompanied by electronic sounds. The binary rhythm with a thetic opening has dynamics that are maintained throughout the song in forte. The piece is in C major with a conclusive cadence and the predominant structure is a phrase that is repeated constantly. The lyrics try to imitate Japanese phonetics and are very repetitive. Nevertheless, there are no local elements since it is techno style music.

In this case we see some new musical references which are very accessible for teenagers since the advert tries to imitate, at least on an aesthetic level, the TV show «High School Musical» which is currently very fashionable among boys and girls in this age group.

In the adverts analyzed, we can observe some of the key elements that Porta (2007) identified in the creation of advertising soundtracks: a) combinations; b) music and noise; c) music and silence and d) placing the slogan in the music itself.

3.3. Analysis of the cartoons

Regarding the cartoons, we selected two of the four series that were shown during the week studied. This selection was made following two criteria: percentage of broadcast and musical characteristics. «Doraemon» was chosen as it took up the most broadcasting time in the programme and «Potatoes and Dragons» due its significant differences with the other series in terms of its aesthetics and its soundtrack.

The cartoon series called «Doraemon», which is Japanese and has been produced «Luk International» since 1978, is the most frequently broadcast in the time slot we have analyzed. Every day four episodes lasting 10-12' are shown. «Doraemon» is a cosmic cat from the 22nd Century who has magic pocket from which he takes out incredible inventions. «Nobita» is «Doraemon's» best friend and his mother keeps a close eye on the two of them to see if they are misbehaving.

The cartoon series «Potatoes and Dragons», which is French and has been produced by «Alphanim» since 2004, is only shown once a week. The episode analyzed lasted 7 – 8'. It explains who life is in the kingdom of «Potatoes», where King Hugo III is trying to slay the dragon that is terrorizing his subjects.

In the soundtrack of the cartoons, we should highlight the importance of the opening song as it is a recurring element with a dual function, recognition of the programme and the incorporation of the tune and its lyrics into the sonic imagination of young viewers.

The formal structure of the opening song of «Doraemon» is as follows: Introduction (Instrumental) – A – A' (Voice and instrumental accompaniment) – Coda (Instrumental).

The music contains electronic sounds and a female voice. In terms of rhythm, we can highlight its binary

Adolescents have their own musical culture, and this is something that the music industry exploits as they see in this age group a particularly influential market segment. In this sense, television plays its part in this game of market forces by offering a selective and edited version of the world of music.

rhythm and a ternary subdivision with a thetic opening. The tonality is F major and the cadence is conclusive. There are strong dynamics throughout the song and the texture is accompanied monody. In general terms, we could classify this music as techno-pop.

In the case of the opening song of «Potatoes and Dragons», the structure is as follows: Introduction (solo voice+instruments) – A (solo voice+instruments) – B (choir+instruments). Unlike in the case of «Doraemon», the instruments used for the opening tune are original which gives a greater musical quality to the song. The male voices perform the solo (section A) and the choral part (section B). The rhythm is binary with a thetic opening. It has strong dynamics and a monadic texture. The tonality is C minor and the final cadence is conclusive. This cartoon series is set in medieval times and, therefore, the soundtrack tries to recreate the music from this period.

The background music in «Doraemon» is characterized by the occasional use of acoustic sounds, although most of the time electronic sounds are used.

The voices that appear are either those of children or women depending on the characters. In the same episode there are different musical pieces with differing lengths depending on the action or the images that they accompany. In general terms, we find simple tunes with a binary tempo and a thetic opening.

The major or minor tonality depends on the image, like the dynamics which are also determined by this question. We can see a predominance of tunes with a conclusive cadence although on some occasions we find inconclusive or suspensive phrases, particularly in the case of musical fragments that accompany a very short action. The predominant texture is homophonic and this type of music is thoroughly cinematic.

The background music in «Potatoes and Dragons» is instrumental and changes depending on the images

4. Discussion

As can be deduced from the descriptions of the music analyzed, the predominant elements are from techno-pop and cinema. The type of music used in the permanent sections, adverts and cartoons that are shown in this programme leads us to conclude that, for most of the broadcasting time, Andalusian children are immersed in a globalized musical context which is dominated by the commercial tendencies of the market place. This idea coincides with Lorenzo and Herrera (2000) who state that on all channels in Spain there is clearly a predominant use of modern, Anglo-American music which is easily identified by the audience. Therefore, there is a risk of both creative and perceptive approaches to music becoming progressively simplified, which may in turn lead to a lack of understanding and a lack of interest in relation to more complex musical forms.

Nevertheless, in the permanent sections of the programme we have found a series of musical elements with a strongly regional nature: the inclusion of flamenco percussion, some moments in which we hear the classical Spanish guitar played in a flamenco, the use of the minor mode which evokes the sounds of Andalusian classical music; the inclusion of some hemiola, a little use of castanets, etc... It seems that those responsible for chil-

Taking into account the growing presence of the mass media in our daily life, people will become the most important agents in the construction of the sonic world of new generations. Thus, there would be a link between the public and private spaces where television can act as an element of cohesion.

it accompanies. The texture is monodic and, occasionally, homophonic and the sounds are acoustic. We hear some examples of diegetic music i.e. we can see how image is the origin of sound (e.g. the moment in which the trumpeters announce the arrival of a knight at the court). On other occasions, well known tunes are used (e.g. the tune from the «Pink Panther» to accompany moments of suspense). Here we can see a clear example of what Adorno and Eisner (1981) called the use of «musical stocks».

Both examples clearly conform to a cinematic style using phonic sound, music and noise (Zunzunegui, 1995). On both soundtracks, there is music of a diegetic and non-diegetic nature from the three positions established by Porta (2007): the sound appears next to the sonic source i.e. in the field; it also appears in the same space but hidden, i.e. outside of the field and, finally, it appears outside of the space and time framework of the story i.e. as a voice-over.

children's TV take into account the culture that the music transmits and how this consolidates our cultural identity, but in the end they succumb to commercial pressures and allow a kind of musical globalization to take place. The binary beat, the thetic opening, the major mode, the use of electronic sounds, eight bar beats which is typical of pop-rock, all of these elements are predominant and Andalusian children are repeatedly exposed to them.

We do not believe that these programmes should create a kind of sonic isolation and only include local music. Nevertheless, we feel that it is necessary to reflect seriously upon the educational implications for young children of a continuous musical immersion through TV programmes. There are many musical elements which have been developed throughout the history of human civilization. These elements have achieved differing social recognition according to the culture in which they have evolved and they have

acquired diverse musical and social significance. We cannot restrict the musical «menu» of children to a series of parameters from a single culture and set in the last century. Only listening to commercial pop-rock and cinematic music is tantamount to reducing their musical «food» to just hamburgers, pizzas and «Coke». No matter how carefully the music is chosen in specific situation such as those we have described, they may end up having little significance in the day-to-day life of those who listen to it.

Just as in the case of other sociocultural questions we can observe a tendency towards homogenization that leads to unconscious consumption of products. Television could make a greater contribution towards equality in social terms by offering cultural items that allow children to listen to a wide variety of music and not only the most commercial sounds. However, it seems that market demands prevail over educational and cultural needs.

Music in adverts is considered to consolidate or complement the visual message, providing viewers with something that will remain in their memory and allow them to assimilate the message better. Adverts, whose only real objective is to encourage irrational consumption uses music close to the sonic environment of children in order to achieve this effect.

The adverts which we have analyzed undoubtedly show «expressive paraphernalia, a strong presence of special effects, dazzling visual and sonic resources and an abundance of rhetorical, visual and verbal elements that conceal an enormous void in terms of actual content» (Ferrés, 1994: 47). Television as an element of consumption here appears disguised as mere entertainment since the adverts that are shown at this time spot use these devices to convert reality into a show, in line with the new ethics and aesthetics of fun and consumption.

The music used in cartoons is characterized by two extremes. In the first of them, the music is not used carefully and is redundant, repetitive and obvious, with an extraordinary simplicity that makes listening a banal activity. The relationship between sound and image is rather meaningless and leads to a lack of attention on the part of children who do not perceive anything of interest. The series that corresponds to these sonic characteristics is broadcast during most time.

In the case of the other extreme, we find an example that offers children sonic elements of greater quality and more elaborate construction. This is the case of «Potatoes and Dragons» which is shown for considerably less time than the other series analyzed. The

music performed on acoustic instruments with attention to rhythmic detail, the styles and sounds typical of the historic period in which the series is set and the allusions to other tunes which are well known by children – all of these elements make this series musically interesting for children as it motivates them to listening more carefully and their imaginations are influenced subliminally by these sounds.

In the light of this situation, we could ask why the programmes that we consider to be most appropriate from an educational point of view are those which are given least time on television. Is this due to their high cost in comparison to other programmes of less quality? Are these programmes less popular with young viewers? Do those responsible for children's television consider that their viewers are not «suitable» to «consume» this kind of programme? This situation leads us to pose the following question: would higher quality TV programmes be more or less successful in terms of viewing figures?

On television, «music is promoted massively. Nevertheless, it is received through listening in a private and fragile way. Always through loudspeakers and often linked to images, music creates an affective support for the store that is being told through this music or thanks to this music» (Porta, 2006: 105). Therefore, the role played by education in this process is undoubtedly vital since children are alone in the face of sonic stimuli and must have the necessary strategies to decode these stimuli properly. We must not leave in the hands of television the musical education of children since, as stated by McGuire (2002: 230), «the real educational potential of television is limited since it does not have an interactive nature». Nevertheless, we should not forget what Cardús (2000) has pointed out i.e. that television should not be conceived as a competitor for education but rather as a link between parents, schools and the media. Television undoubtedly offers the possibility of such a connection and can play an educational role by allowing the risk of manipulation through subconscious message to fade away, «since stimuli cease to be dangerous when they cease to be subconscious» (Ferrés, 1994: 102).

According to Maceda (1994) it is through formal education that everybody can construct their own discourse which will allow them to give meaning to the images and the conclusive fragments with which we are inundated by the media. Nevertheless, schools do not seem to have updated their traditional paradigms and still need to advance in their treatment of a phenomenon that shapes the education of our children: media culture. In the opinion of Porta (2001), the

media deeply influence contemporary society and through music and images and breaks down the traditional barriers creating a discourse with a definite purpose to shape opinions and encourage action, whilst revealing a clear ideological and pragmatic bias. Therefore, according to Reyes (2005) it is of paramount importance that schools accept their responsibility in the process of learning to listen critically.

In this context, families will also have an important role to play as they tend to initiate children's musical taste. Nevertheless, in a country such as Spain with little musical tradition, families play a secondary role due to a lack of formal musical education on the one hand, and the general fragmentation of music belonging to an oral tradition. Taking into account the growing presence of the mass media in our daily life, people will become the most important agents in the construction of the sonic world of new generations. Thus, there would be a link between the public and private spaces where television can act as an element of cohesion.

An important step in this sense must be taken in the field of educational research, carrying out studies that allow us to understand the sonic context in which children are immersed through the media and to recognize how the sonic and visual language of television exert their influence upon childhood.

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