

MEDIA LITERACY AND INTERCULTURAL DIALOGUE

Strategies, Debates and Good Practices



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Media and Information Literacy and Intercultural Dialogue

MEDIA LITERACY AND INTERCULTURAL DIALOGUE

Strategies, Debates and Good Practices

José Manuel Pérez Tornero
(Dir.)



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Media Literacy: The cultural Heritage of our time

José Manuel Pérez Tornero

Director

Milid Week 2012

Media literacy is a symbolic capacity on the one hand and a pragmatic one on the other. It involves languages and practice therein which implies at least two disciplines: semiotics and pragmatic media – shall we say, communication theory¹. However, as will be seen in this book, media literacy goes far beyond its conventional definition. Media literacy is about education and pedagogy and, ultimately, is all about education in media. It is also associated with cognitive psychology and psychology in general. It is related to media studies and all its derivative disciplines and touches on sociology and “social engineering;” it is connected with educational and social policies, but also with the theory of software and programming. Media literacy has a lot to do with the humanities, social science and cultural anthropology. Consequently, media literacy deals with the study of cultures and looks at the problems relating to hybridization, interconnection and cross-cultural issues between societies and peoples. In other words, media literacy is all about intercultural dialogue.

This book deals with all of the above issues either directly or indirectly but all the articles have a precise recurring theme. Apart from being rooted in specific disciplines and theoretical approaches, each text deals directly with the practice of media literacy and with how knowledge based on scientific method is applied to specific empirical studies pursuing specific ends. So we have subtitled the book: *Strategies, Debates and Good Practices*. We are interested in identifying the aspirations, concerns, problems and examples of action that arise in today's world of media literacy from an international perspective. Therefore, we present several approaches and various cultural contexts which highlight the essence of media literacy in all its manifestations.

The book contains a selection of texts discussed at conferences, seminars, debates and meetings held by the Department of Communication and Education within the UNESCO-UNAOC Global UNITWIN Chair on Media and Information Literacy and Intercultural Dialogue (especially during MILID WEEK in 2012 and 2013, but also at events and discussions that have taken place between 2012-2014). The texts reveal the breadth, diversity and richness of a field that is constantly expanding and changing media and educational practice; a field which is at the threshold of the new knowledge societies and forms part of the cultural heritage of our time.

¹ Obviously, pragmatics is a dimension of semiotics, but when we say “pragmatic media” we refer to language in the physical situation, in contact with instruments that allow interconnection and give support to the “significant”.

Developing the Audiovisual Competence in the new Catalan educational programme

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Abstract

For a long time, two opposite points of view have centred a debate: whether Media Literacy should be a subject within the curriculum or whether Media Literacy contents should be dealt with across curriculum. Nowadays, new educational guidelines coming from the European Reference Framework on Key Competences for Lifelong Learning call for a new debate as the key competences have been incorporated into the currículum.

My contribution deals with the formal Spanish and Catalan curricula for primary and secondary and the way they have incorporated them on curricular subjects. In 2007, a new educational programme, Ley de Ordenación Educativa (LOE, Real Decreto 1513/2006), was designed by both the MEC and the Autonomous Catalan Government. Media Literacy had a more explicit presence as it became integrated within the eight key competences, specifically on the Audiovisual and Linguistic communicative competence one. However, as previous attempts to integrate Media Literacy in the curricula had proved deficient and the new competences have not yet either been fully developed, it becomes necessary to put forward the specific contents for the Audiovisual competence.

Consequently, in 2009, the Catalan government requested the design of a syllabus for each of the eight key competences which were not related to a specific subject. A trial detailed syllabus was developed for the Audiovisual competence so as to incorporate it into the previous educational programme. I was asked to collaborate in the development and organisation of the main objectives and contents for primary and secondary. In particular, I was asked to arrange the sequencing by stages and levels of this parallel educational programme. The theoretical framework to develop the Audiovisual competence came from the “European Reference Framework on Key Competences for Lifelong Learning” (2007), Ferrés (2006, 2012), “A European approach to Media Literacy in the digital environment” (2007) and Bernabeu et al. (2012).

Key words: Media Literacy, media competences, educational programmes, European policies for Media Literacy, key competences, media education.

1. Introduction

Media Literacy has centred a debate in the education scientific field from two opposite points of view in order to find the best way to integrate it in everyday school practice to achieve media education¹: whether Media Literacy should be a subject within the curriculum or whether Media Literacy contents should be dealt with across curriculum. In view of this dilemma, some of the world's most advanced countries, such as Australia, New Zealand or Canada, opted for the former, whereas countries such as Spain, Austria or Croatia, among others, chose to treat Media Literacy contents across curriculum². Nowadays, new educational guidelines coming from the European Reference Framework on Key Competences for Lifelong Learning call for a new debate, as the key competences have been integrated into the curriculum. In this sense, an excellent summary of the state of the Art in Media Literacy education on this matter can be found in issue nº28 of *Comunicar* magazine.

In this context, this article talks about the formal Spanish and Catalan curriculum for primary and secondary and how to integrate the competences, specifically that of Media Literacy, on curricular subjects according to the European Reference Framework on Key Competences for Lifelong Learning. In 2006, The Spanish Government, following guidelines from the European Reference Framework on Key Competences for Lifelong Learning, as well as from the DeSeCo (2005) and the Tuning (2003) projects, launched a educational programme: Ley de Ordenación Educativa (LOE, Real Decreto 1513/2006). The most important incorporation into the new Spanish and Catalan curricula was the breaking down of learning into eight key competences. The aim was to improve whole education so that students became better trained for life. The new curricula designed around competences recall for a methodological revolution in order to become successful.

This paper is divided into three main parts, which are interrelated. The first one, compares the distribution of the European Reference Framework on Key Competences for Lifelong Learning with the Catalan key competences. The second part analyses the way Media Literacy has been incorporated into the new Catalan curriculum through discourse analysis and content analysis. Finally, a detailed syllabus for the Audiovisual competence developed for primary and secondary sequenced by stages and levels will be put forward as a tool to aid teachers in their arduous task. The final conclusions and references will bring an end to the article.

2. Comparing the key competences of the European Reference Framework on Key Competences for Lifelong Learning with the Catalan key competences

In the 21st century, Lifelong Learning competences for citizens have caught the

¹ We use "media education" in the same sense as Celot & Tornero, 2009 do.

² For further explanation see the book edited by Frau-Meigs, D. & Torrent, J. (2009), which maps media education policies in the world.

attention of the European Commission for two undisputed reasons: a) they enable citizens throughout their lives to actively engage with a society in which they live; b) they are competent and prove helpful in the globalised and constantly changing world of work.

Competences are defined as a “combination of knowledge, skills and attitudes appropriate to the context. Key competences are those which all individuals need for personal fulfillment and development, active citizenship, social inclusion and employment” (European Reference Framework, 2007:5).

In order to achieve Whole Education for 21st century citizens, the Catalan Government, following the guidelines from the Spanish one, which adhered to the quoted studies referenced in the introduction, broke down learning into eight key competences¹. The following chart shows a comparison between the eight key competences described by both the European Commission and the Catalan Government. They are divided into three sections according to their aim within the Catalan curriculum: communicative, methodological and personal and inhabiting the world.

Chart I. Comparison between the key competences from the European Framework for key competences and the Catalan curriculum

European Reference Framework on Key Competences for Lifelong Learning 2004-2007	Catalan key competences (2007) related to the Spanish curriculum, LOE.
COMMUNICATIVE	
1. Communication in the mother tongue	1. Linguistic and Audiovisual communicative competence.
2. Communication in the foreign languages	
8. Cultural awareness and expression	2. Artistic and Cultural competence.
METHODOLOGICAL and INHABITING THE WORLD	
3. Mathematical competence and basic competences in science and technology	3. Mathematical competence.
	7. Knowledge and interaction with the world.
4. Digital competence	4. Digital competence.
5. Learning to learn	5. Learning to learn.
PERSONAL and INHABITING THE WORLD	
6. Social and civic competences	6. Autonomy and self initiative.
7. Sense of initiative and entrepreneurship	8. Social and civic.

¹ In this paper we chose to study in depth Media Literacy education exclusively in Catalonia for three reasons. The first one, because it is the context where we work directly and where the proposal we have designed, and will be put forward later on, has been implemented. The second reason is that the Department of Education has shown quite an interest in Media Literacy since the 1980s and has undertaken several projects to encourage its broadcasting. They can be seen at: <http://www.xteccat/audiovisuals>. The third reason is that Catalonia is the only autonomous community in Spain which deals with the Audiovisual competence within its competences.

Several aspects about the chart need to be mentioned, after the contents of each key competence has been compared and analysed. There are some similarities between the title and the basis in most competences, for instance: Digital competence, Learning to learn, Social and civic, Artistic and Cultural... However, Media Literacy contents only appear in Catalan communicative competences (the Linguistic and Audiovisual communicative competence and the Artistic and Cultural competence), which is highly surprising. Given the high number of programmes promoting Media Literacy in the European Union, it is hard to believe that the Framework does not contemplate it. Media Literacy is only outlined within the digital competence.

On the other hand, in the first Catalan communicative key competence, the Linguistic and **Audiovisual** communicative competence, the audiovisual dimension is embedded within the linguistic dimension in a communicative approach, and it is defined as follows:¹

The ability to communicate orally (speaking and listening) and express in writing and using audiovisual languages, making use of both our bodies and IT techniques, in compliance with different languages, making adequate use of different supports and text typologies and pursuing different functions (Decret 142/2007:21827, a).

In Catalonia there is a long tradition to use the terms “Audiovisual competence and audiovisual education” instead of “media competence and media education although, deep down, they mean nearly the same. It is well known that one of the most important problems regarding Media Literacy and competence is to agree on a common expression and definition of the concept in the scientific field². The European Parliament³ launched several studies and proposals, some of them led by the Autonomous University of Barcelona, such as “Study on Assessment Criteria for Media Literacy Levels - A comprehensive view of the concept of Media Literacy and an understanding of how Media Literacy level in Europe should be assessed (2009)” and “Current trends and approaches to Media Literacy in Europe (2007)”, to contribute to set up the missing reference framework for Media Literacy in Europe and also around the world.

In addition, we would like to mention another definition of the Audiovisual competence put forward by a different research group in Media Literacy led by University Pompeu Fabra⁴ in Catalonia, who have recently launched an important report on media competence: The level of media competence in the Spanish citizenship.

¹ English translation by the author. The original version is: “Capacitat de saber comunicar oralment (conversar i escoltar) i expressar-se per escrit i amb els llenguatges audiovisuals, fent servir el propi cos i les TIC, amb gestió de la diversitat de llengües, amb l'ús adequat de diferents suports i tipus de text i amb adequació a les diferents funcions”.

² For further information on the definitions and European actions, see Ambrós & Breu 2011.

³ The reference web site where the final studies and proposals can be found is: http://ec.europa.eu/culture/media/literacy/studies/index_en.htm

⁴ A recent report has been published about media competence in the Spanish citizenship. The results figure out the serious shortcomings of citizenship on that competence. The reference is: Fernández-Cavia, J.; Ferrés, J.; Figueras, M.; García-Matilla, A; Aguaded, Ji (2011).

Media Literacy is the capacity individuals have to critically interpret and analyse images and audiovisual messages and to express themselves correctly and creatively in the communicative contexts¹.

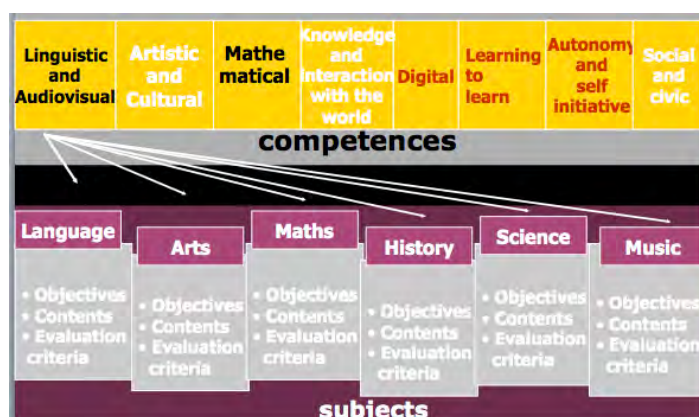
To sum up, textually, Media Literacy is more explicit in the Catalan communicative competences than in the European Reference Framework although some European policies and projects have been launched to contribute to reinforce Media Literacy around the world. The following section will analyse how Media Literacy is developed in the Catalan curriculum through discourse analysis and content analysis.

3. Media Literacy in the Catalan curriculum

The incorporation of key competences in the Spanish and Catalan syllabuses did not mean, in any case, eluding the traditional subjects. In other words, key competences have to be fitted into the traditional subjects and they have to be assumed by every teacher and developed across curriculum. Before moving on, two drawbacks on the curriculum are to be faced. The first one is that Catalan curricular syllabuses are still divided into: objectives, contents and evaluation criteria and the eight key competences are only outlined within them (Figure 1). Consequently, contents and sequencing of each competence is lacking. Secondly, this can be solved in subjects closely related to the competences, as it is the case of the Mathematical Competence and Maths, where competence and subject go hand in hand. But, how can one deal with competences without subjects closely related to them, as in the case of Learning to learn or Autonomy and Self Initiative? How can one deal with competences across curriculum, like the Audiovisual one? It is obvious that the Government did not think the most important part of the work: developing a key competence at a curricular level following a subject structure, that is to say, breaking down the key competences into objectives, contents and evaluation criteria in those cases where most part of the key competence contents were not covered by any related subjects.

¹ English translation by the author. The original version is: “capacitat d'un individu per interpretar i analitzar des de la reflexió crítica les imatges i els missatges audiovisuals i per expressar-se amb una mínima correcció i creativitat en l'àmbit comunicatiu” (Ferrés, 2006:10).

Figure 1. Visual summary of the key competences and subjects in the Catalan curriculum



After this necessary clarification, let us focus on how Media Literacy has been incorporated into the new Catalan curriculum at two levels: competences (see top part figure 1) and subjects (see bottom part figure 1). As shown in figure 1, one of the eight key competences is named the Linguistic and Audiovisual competence. This competence contains two dimensions: the linguistic and the audiovisual. The linguistic dimension, is thoroughly dealt with in the Language subject, but this is not the case of the audiovisual dimension.

The methodological procedure used to analyse Media Literacy contents in both the key competences and all the traditional subjects was a combination of two types of textual analysis: discourse and content analysis (Goodwin & Duranti 1992; Hesmondhalgh, 2006). The starting point was to define the four dimensions of the audiovisual competence. It was done by reading reference articles¹ and by analysing two Catalan projects² previously carried out. Dividing media competence into four dimensions is a methodological procedure that aids to structure and sequence the analysis. Nevertheless, the powerful relationship between them is obvious. In the end, considering the aforementioned and also the main objectives of the other key competences closer to the audiovisual one (Artistic and Cultural and Digital) the dimensions for media competence are:

- Media Literacy codes and media representation: basic knowledge of audiovisual codes and their inherent narrative structures. Learning the code of fixed and moving images in combination with words, images, sound and text.
- Media Literacy comprehension and reception to improve critical analysis; the basic skill to decode different types of audiovisual messages close to students, both in their daily lives or in their learning process.

¹ [A European approach to Media Literacy in the digital environment:](http://ec.europa.eu/culture/media/literacy/docs/com/en.pdf)
<http://ec.europa.eu/culture/media/literacy/docs/com/en.pdf>

The European Charter for Media Literacy: <http://www.euromedialiteracy.eu/charter.php?id=3>

² Ripoll, X. & Maquinay, A. (2004); Ferrés, J. (2006); Bernabeu, N. (2012)

- c) Media Literacy production to reflect upon the process and agent producers: developing the capacity to communicate ideas using audiovisual and media codes, types and supports.
- d) Values and Ideology: to reflect upon the socio-historical impact and influences from media onto citizenship, this is to say, to be aware of how vulnerable we are to the messages we receive.

After reading the official curricula, the first thing we did was to search for all lexical words referring to the Media Literacy field and the audiovisual dimensions¹, such as media, television, verbal and non verbal languages, audiovisual language, codes, ICT, etc. and compared/and to compare them to the previous research undertaken in the key competences of European Reference Framework on Key Competences for Lifelong Learning (see section 2). After that, we identified all the statements in the Catalan curricula for Primary and Secondary that corresponded with some of the four dimensions described above. Finally, all the information was organised in grills. While analysing texts, we realized that there were a few audiovisual contents referring to the first three dimensions, mainly, in the Language and Arts subjects. On the contrary, there was a lack content for the last dimension that is Ideology and Values.

Let us stop here a minute to comment on this dimension, as it happens to be among the ones we have fully developed for the curriculum. In addition, this dimension also obtained very low results in the aforementioned study about the degree of media competence of Spanish citizenship. The sixth and seventh conclusions (2011: 83) reveal citizens have great ignorance of why and how an audiovisual message influences and impacts on viewers. Moreover, they neither detect the values and ideologies that emerge from audiovisuals. If we want a democratic society, it is essential that all citizens are aware of the ideological, emotional and persuasive power of audiovisual messages as well as the effects they have on us.

Thirdly, once established the discourse and content analysis, an objective for every dimension was gradually written for primary and secondary, so the Audiovisual competence starts at first course of primary and ends at last course of secondary, it takes a total of ten years. Due to the competence concept, it has to be developed gradually during all compulsory education. Once the elements for discourse and content analysis had been established, an objective for each of the four dimensions was written, for both primary and secondary. It meant a gradual incorporation of the Audiovisual competence throughout the 10 years of compulsory education, starting off the first year of primary and ending the last year of secondary. In fact, these objectives work as sub-competences of the Audiovisual competence as the action verbs heading each chart indicate. Such verbs, which are detailed in chart III, summarise an important part of the general competence. Chart III, in next section, contains the completed objectives.

¹ The same procedure was applied in Ambrós 2002 to analyse syllabuses from LOGSE 1990-2000.

Chart II. Audiovisual competence dimensions and heading action verbs for primary and secondary objectives (or sub-competences) increasing difficulty

Dimensions	Objectives for Primary	Objectives for Secondary
Media Literacy codes and media representation.	Exploring and getting to know...	Identifying and using verbal...
Media Literacy comprehension to improve critical analysis.	Understanding and interpreting...	Understanding and interpreting...
Media Literacy production to reflect upon the process and agent producers.	Elaborating simple and audiovisual productions of different types...	Elaborating audiovisual products of varied context...
Ideology and values, socio-historical impact and influences from media onto citizenship.	Becoming aware of the impact of media and ICT messages...	Getting to know the working of the media and the ICT social impact upon citizenship...

In brief, Media Literacy contents appear, textually, in both the Audiovisual Competence and mostly in two traditional subjects in the Catalan curriculum. It means that Media Literacy goes across curriculum in two complementary levels (competences and subjects). Nevertheless, some contents are missing and therefore, given the little information in the syllabuses, it is very hard for teachers to implement Media Literacy. Consequently, a development of the key competences, especially of the Audiovisual one, is required in order to help teachers undertake projects which apply competences in their daily programmes. In fact, the presence of Media Literacy in the Catalan curriculum programmes is no different from that of the previous Catalan curriculum¹. Ambròs (2002) study, concluded that, textually, LOGSE considered media, but when everyday practice in some secondary schools in Catalonia was analysed, most of teachers admitted they did not know how to deal with Media Literacy contents and obviated them. For these reasons, caution is needed. The presence of the Audiovisual competence at a textual level is a necessary step, but does not guarantee its actual implementation in everyday teaching practice.

4. A detailed syllabus for the Audiovisual competence in primary and secondary. A realistic approach to integrate key competences

At the beginning of the previous section we outlined how unfortunate it was for the Spanish and Catalan Governments to submit the new curricula based on competences following a subject structure -that is divided into objectives, contents and evaluation criteria- missing out the most important part of the work, namely the development of sequencing of each competence. This was precisely the task we set out to accomplish for media competence and what we are going to detail in this paper. In 2009, the *Direcció General d'Ordenació Curricular i Serveis Educatius* in the Department of Education at *Generalitat de Catalunya* requested the development of the key competences to an expert group formed by professors from five different Catalan universities and led by A. Zabala, Head of *Institut de Recursos i Investigació per a la Formació (IRIF)*.

¹ For a detailed revision of Media Literacy in last Spanish curriculum, we suggest to read Ambròs & Breu (2011: 81-82).

For a period of six months, all the members worked intensely at two levels: individually and also in groups of discussion. At these meetings, the general objectives for each competence to be developed were agreed on. The aim was to avoid overlappings. Later on, each of us individually outlined and defined the contents according to the dimensions of each competence from the contents described in the curriculum. In some cases, such as those of the Digital competence, Learning to learn and Autonomy and Self Initiative, most of the competence contents had to be added on as it was being developed. In 2010 the requested document was delivered and waited and waited, but as elections to a new Government were round the corner, no reply was given. At last, a new political party became elected and Graó editions, in 2011, decided to publish all the curricular development for primary and secondary¹.

The project has three strong points. The first one is that each competence has been developed and sequenced by stages and levels following a subject structure. This implies that all teachers, whichever subject they teach, have at their disposal a vast and sequenced information to manage key competences, which becomes particularly useful when it comes to the arduous task of programming. The second one has to do not only with the conceptual frame of the competence teaching and learning but, especially, with the methodological approach used, sequencing and phrasing contents and evaluation criteria following a competence approach, which means including concepts, procedures and attitudes. See examples in charts IV and V. The third one is that the development of each key competence stems from its own competencial frame and is balanced attending the described contents for all subjects, avoiding repetitions and including the missing information. Therefore, the proposal could not be neither implemented nor copied-elsewhere without being adjusted again.

In order to illustrate the aforementioned development, chart III contains the Audiovisual competence dimensions and objectives for primary and secondary, from which contents and evaluation criteria raised. Charts IV and V are two examples of the curricular development for the Audiovisual competence in 1st level of primary and secondary (objective, dimension, content and evaluation criteria).

Chart III. Audiovisual competence dimensions and objectives for primary and secondary in the Catalan curriculum²

Main objectives for primary	Main objectives for secondary
Focus: Media Literacy codes and media representation	
1. Exploring and getting to know the possibilities offered by codes and narrative structures of audiovisual language through experimenting and analysing media texts so as to become aware of the constituent elements in audiovisual messages and the differences between reality and its media representation.	1. Identifying and using verbal, non verbal and audiovisual communicative languages in an integrated way through analysis and production of texts in school languages so as to express personal opinions and conceptions, interiorising them and transmitting cultural knowledge and social abilities.

¹ Zabala, A. (2011) a and b.

² Ambrós, A. (2011) a and b.

Focus: Media Literacy comprehension to improve critical analysis	
2. Understanding and interpreting audiovisual texts from the media, the ICT and other sources by using analysis guidelines on form and context so as to read them in a critical and creative way.	2. Understanding and interpreting media texts by different media supports through analysing their communicative structure attending the aim and intention of the message so as to read them in a critical and creative way.
Focus: Media Literacy production to reflect upon the process and agent producers	
3. Elaborating simple and audiovisual productions of different types, guidedly or autonomously, through sequencing the process and using different languages and supports with the aim to express and communicate messages to the situation, individually or in group, so as to reflect upon the agents intervening in the learning process.	3. Elaborating audiovisual products from varied contexts in a reflexive and creative way through using different languages and textual types of media and ICT with the aim to better transmit curricular contents as well as reflect upon the production process.
Focus: Values and ideology. Socio-historical impact and influences from media onto citizenship (especially on social and cultural stereotypes)	
4. Becoming aware of the impact of media and ICT messages on some daily situations through varied content analysis so as to promote a responsible and critical consumption.	4. Getting to know the working of the media and the ICT social impact upon citizenship through reflecting on elaboration, production, broadcasting and interpreting messages on different supports and contexts so as to promote a responsible and critical consumption in the multicultural society where we live.

Chart IV. Example of the curricular development for the Audiovisual competence in 1st level of primary (objective, dimension, content and evaluation criteria).

Objective 1 for primary:	
Exploring and getting to know the possibilities offered by codes and narrative structures of audiovisual language through experimenting and analysing media texts so as to become aware of the constituent elements in audiovisual messages and the differences between reality and its media representation.	
Dimension: Media Literacy codes and media representation	
Contents	Evaluation criteria
Distinguishing the real world and its representation in media stories through experimenting upon messages construction.	Comparing features coming from real products with others coming from advertisements, especially colour, size, texture, use, etc.
	Comparing real product features with features of advertised products, as regards size, colour, texture, use, etc.
	Comparing fiction cartoons and comic characters to real people.

Chart V. Example of the curricular development for the Audiovisual competence in 1st level of secondary (objective, dimension, content and evaluation criteria).

Objective 1 for secondary:	
Identifying and using the basic elements that configure the codes in verbal, non verbal and audiovisual communicative languages in an integrated way through analysis and production of texts in school languages so as to express personal opinions and conceptions, interiorising them and transmitting cultural knowledge and cater for individual and social abilities.	
Dimension: Media Literacy codes and media representation	
Content for the Secondary 1 st	Evaluation criteria

Analysing in detail the different informative codes in audiovisual messages: word, text, icon elements, sound and music. Describing their role in the global understanding of the message so as to cater for individual and social needs.	Describing all the elements present in narrative, persuasive and informative messages in the media attending their communicative goal.
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5. Final conclusions

New guidelines in European educational policies add key competences in curricula so that students became citizens better trained for life. The conceptual framework was detailed in the European Reference Framework on Key Competences for Lifelong Learning. Comparing it within the 2007 Catalan official curriculum media competence is more explicit in the Catalan document than in the European one, where it is merely outlined.

Apart from that, in the Catalan curriculum Media Literacy appears at two complementary levels: a) Media Literacy is widely related to the Linguistic and Audiovisual competence, so it is dealt with across curriculum as a part of a key competence; b) Media Literacy contents mostly appear on two traditional subjects: Language and Art, that means across subjects. “Across” proves to be the solution to integrate Media Literacy in schools. But, before the “across”, knowledge on the discipline is needed and for some of the key competences the syllabus did not cover it, such as for the Audiovisual one, the Learning to Learn, the Digital, etc. Particularly for Media Literacy, we defend the idea to include a subject in compulsory school according to the European Parliament resolution of 16 December 2008 on Media Literacy in a digital world. Deficient trials of integrating Media Literacy in the curricula the past, and the fact that the new competences have not yet been fully developed, put forward that specific contents and explanations are still needed to achieve media education.

In order to guarantee the incorporation of key competences into the Catalan curriculum, a detailed syllabus has been developed, especially for those without subjects closely related to them. The proposal, requested by the Government in 2009, is a useful tool as it is sequenced and detailed the same way as traditional subjects, into stages and levels, so as to introduce Media Literacy contents across curriculum. This is a first step to move on, but it is not enough. From an educational point of view, as the referenced Spanish report on media competence concluded (2011), data corroborates what professionals in media education had long empirically verified. True Media Literacy implies the compromise and coordination of all agents involved in education –syllabuses, teachers (initial and continuous training) and families-. Education is the key to be able to change the disappointing results obtained. In this sense, the autonomous community of Catalonia has taken a step forward introducing the media competence along with the linguistic one, from a communicative perspective of reception-production, as well as the curricular development of such key competence for primary and secondary education.

In addition, we count with the indispensable means to truly implement Media Literacy in schools: “Media and Information Literacy (MIL) curriculum for

Teachers”, recently published by UNESCO. Media Literacy in any country’s official curricula is the first step to turn it into a reality in the educational scenario. But this alone does not guarantee the presence of Media Literacy in classrooms. Teacher training in Media Literacy is essential to enable the incorporation of Media Literacy into daily teaching practice from two perspectives: the pedagogical and the epistemological one. Only when teachers are able to apply acquired knowledge in a competential framework into daily practice, Media Literacy will be present in classrooms. This requires teacher training and time. The MIL (2011:17) states that:

Teachers are more likely to embrace the MIL curriculum if it connects with pedagogical strategies that improve how they teach traditional school subjects. Fostering the changes in the education sector that would result from the introduction of MIL and their impact on teacher professional development are important goals of this curriculum and competency framework.

Therefore, we are proud of the resulting formative curriculum devised for teachers, with collaboration of JM Pérez Tornero at UAB. Little by little, educational policies seem to favour the different agents involved in the process: curriculum, teachers and families. We hope that joining policies and efforts being carried out by various institutions and organisms, will contribute to improving the degree of media and information competence in education, because, according to Frau-Meigs & Torrent (2009:21): “Media education holds the potential of reducing the disconnects between old and new media, high and low culture, proprietary and non proprietary contents, cultural and commercial conflicts, etc.”

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Training experience in ICT: A Strategy for Empowering women associations in the municipality of Pamplona (Norte de Santander, Colombia)

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Summary

This paper reports on a training/learning experience of a group of women members in women associations in the municipality of Pamplona, Norte de Santander, Colombia. This pedagogical experience is, in part, a transfer of a previous experience of digital literacy project, held in the municipality of Montsiá, semi-rural county located in the southern part of the autonomous community in Catalonia, Spain.

The main objectives of this experience were the collective Empowering of women through the use of ICT and the recovery of historical memory.

To develop the training process the researchers have chosen to use the feminist participatory action research methodology, IAPF (Feminist participatory action research methodology). This methodology facilitates the production of knowledge and generates a set of actions useful to a specific group of individuals. This empowers participants to use their self-generated knowledge in the pursuit of learning. Learning defined as the process of taking in the world around you and making sense of it (Johnston, 2007).

IAP is a process that simultaneously includes training, scientific research and political action. It also considers critical analysis, diagnosis and practice situations as sources of knowledge, while allowing the empowerment of people in society who are actively involved in the research process. IAP involves the popularization of research techniques, with the dual role of the object, as a subject and protagonist.

The emphasis of these workshops was on co-inquiry, thus empowering the women involved to generate their own knowledge through their own experiences. The impact of experiences (not just reflections) stresses the value of the feminist perspective of the issues discussed.

Keywords: Empowerment, gender, ICT, life-long learning

1. Introduction

This project has been established in the town of Pamplona, Norte de Santander, with women in the municipal associations representing the lower middle economic strata and who reflect the status of an important part of the society studied.

Pamplona is a city in the Municipality of Norte de Santander, its land area is 318 km². The urban area of the city has been classified as capital of the Southwestern province of the Municipality, in recent decades urbanization has incorporated rural to urban areas. In rural areas the average earnings are lower than those prevailing in urban areas. In recent years the situation has worsened. There is low productivity and by consequence work in rural areas is poorly paid. Many have problems accessing social services. These areas are also characterised with poor health and high illiteracy rates and school dropouts.

Through women's associations present in the territory, we wanted to approach a part of the population that is particularly affected by inequalities, whether educational levels, access to resources and development opportunity. We wanted to approach women to meet and discuss their experiences and life stories, to transmit knowledge and alternative visions of reality.

2. Context of study

The spread of neoliberal policies (economic liberalization, fiscal adjustment, reduction of economic and social role of the state, labour flexibility) in many South American countries has resulted in increasing poverty and hunger, unemployment and underemployment, the privatization of basic social services and increasingly difficult access to them by the majority of the population. In Colombia the situation was further complicated with the escalation of armed conflict.

While it is undeniable that in recent years, Colombian society has made significant changes and advances in many sectors of society, in the complex social and political context outlined above, the situation of women has been noticeably affected. The deterioration in the provision and access to basic social services and rising unemployment and underemployment has been persistent features of this South American country. Similarly, there was an increase internal displacement and to neighbouring countries, particularly among women (Ahumada, 2008).

Colombia is characterized by a large gap between legal regulations and the socio-political realities. While there is broad recognition of women's rights, in practice, due to specific socio-political realities, it is extremely difficult to realize them (Meertens, 2007). This situation makes it harder to visualize the discrimination and violence perpetrated against them and therefore also hinders

the implementation of forceful actions that result in a reduction of gender inequalities.

In such a context the commitment to influence the realities that characterise a large sector of Colombian society, in particular the realities of women at all levels, educational, economic and health makes it difficult to accomplish.

This paper reports the initial outcomes of a project which proposes an educational practice that aims at empowering women to become agents of change in their reality, they themselves set the priorities to be taken into account when designing actions aimed to improve conditions in Colombian society.

This project focused on women who suffer the consequences of an unequal distribution of resources and inadequate provision or in some cases absence of educational services. Such women are often permanent members of the informal employment sector with the consequences that this has on their entitlement for social services. In Colombia, 58% of men and 69% of women are linked to the so-called micro-businesses. These women are often the same women who have difficulties in accessing health services and/or counselling for sexual and reproductive rights, contributing to the increase in teenage pregnancy. In fact according to the National Demographic and Health Profamilia statistics (2005) up to 19% in 2002 and 21% in 2005, girls between 15 and 19 years of age were reported pregnant (Ministerio de Protección Social. Política Pública de Salud Sexual y Reproductiva, 2005).

These women are often victims of domestic violence. According to journal *Legal Medicine* in 2006 there were 61,015 victims of domestic violence and 37,047 (60.7% of the population) victims of violence perpetrated by boyfriends. 13, 287 cases amounting to 21.8% were victims of violence between other family members and 10,681 cases of child abuse (17.5%) (Instituto Nacional de Medicina Legal y Ciencias Forenses, 2006).

2.1. ICT in Colombia

The so-called "Knowledge Society" presents great challenges to any country, but in developing countries the challenges are much greater. These countries have many obstacles to overcome, such as poverty, social inequality, low educational provision, scarce health services, lack of employment opportunities and insufficient housing. Developing countries are still struggling with such issues.

Currently, Colombia records serious disparities in access to Information Technology and Communication. The country still struggles with providing sufficient educational provision to its population and provision of basic telecommunication infrastructure. Among the most notable causes are the apparent poverty and inequality of income amongst the population. Despite the economic recovery experienced in recent years, poverty and inequality of

income remain high particularly in rural areas (Report by the Council of Pamplona 2010).

Although the country has recorded some improvement in the educational sector, the educational level of the population, when compared to North America, is still low, in particular in the rural areas of the country.

Despite the efforts at facilitating access to ICT, the Economic Commission for Latin America and the Caribbean (ECLAC) and the World Bank, both declare that the digital divide is still too wide for this Latin American country. Acts such as low electricity coverage in the country, school dropouts and the number of computers per student, shows the gap between rural and urban. The concentration of wealth and the distribution of the same structural facts are configured as a complement explaining the low penetration of ICT in the country. Statistical analyses clearly show a positive relationship between income and the use and exposure to ICT. Those with higher income have better access to ICT (Píinzón Ramírez, Sánchez Gutiérrez, 2008).

ICT has been introduced in Education but ICT is not considered as a essential tool for empowering low-income sectors of the society in accessing the labour market. Often the only relationship between these projects and ICT is the use of the Internet. National policies identified for promoting sustainable development and the fight against poverty, are far from reaching the aim of empowering communities. Very often these projects are distinctively occasional, scattered and fragmented in nature, commonly with short-term objectives (Finquelievich, et al, 2003).

Initiatives in ICT and Gender are scarce; with those found mostly offering social assistance and training for traditional jobs to women with low economic means. Very few initiatives relate to the need to apply new ICT tools for changing the labour market.

In Colombia, ITSA (Instituto Tecnológico de Soledad, Atlántico), developed the *Mothers Network Program* which aims to provide ICT training to women, mothers, and victims of violence from the armed conflict in the region. Programs aimed at the promotion and dissemination of ICT rarely take into account gender issues. Very few of such programs focus specifically on training women in ICT tools and/or target women's employability involving ICT components, even though research shows clearly that there is inequitable gender disparity (Finquelievich, Martínez Lago, 2004).

3. ICT training as a strategy of empowerment

Our commitment to encourage the creation of new knowledge, to conduct research from a gender perspective and use new approaches and support innovative initiatives, has directed our action to promote women's empowerment through the use of information technology and communication as an innovative tool for this achievement.

As seen, ICT can contribute to improving the status of women in various sectors, such as fighting poverty with new employment opportunities and marketing of products, or through training and information, combating gender violence, through the transmission of knowledge. Our proposed intervention for the Empowerment of women's collective social associations in the municipality of Pamplona is based on a course in computer literacy and the recovery of historical memory.

Such a proposal leads us to consider necessary to start up work on memory, a ransom of the life stories of each woman. Through awareness of the abuses, whether in private relationships, or in the social context that many women have suffered and continue to suffer, they are encouraged to tell their life stories thus conveying their testimony and prevent further perpetuation of abuse. By writing and reading ones own experiences from a gender perspective one can foster awareness, construct a new position in front of their realities and stimulate new attitudes to the difficulties.

While we strongly believe in the importance of rescuing the positive experiences of women, so they do not create or convey exclusive models as victims, we also believe in the need for women to expose themselves to their realities as victims of cultures and men, victims especially of a patriarchal culture.

3.1. Why is ICT used as a tool for empowerment?

The empowerment of women in relation to Information Technology and Communication, involves improving the skills, knowledge, access and use of ICT. This definition includes a strategic objective referred to increasing the participation and access of women to expression and decision-making in and through the media and information technologies and communication.

The relationship of both concepts- ICT-empowerment, as Aguado, Escofet and Rubio (2009) pointed out, is understood from two perspectives:

a) ICT as a vehicle of social empowerment. The idea behind this approach is that ICTs can be a major catalyst for social and political empowerment of women and to promote gender equality. There is recognition of the potential of technology as a vehicle to achieve or improve gender equality. For example, the use of tools and competition promotes employability and self-employment or participation in virtual communities and networks can increase the capacity of free expression and decision-making at different stages of a woman's life.

b) Empowerment with ICT. This perspective refers to the level of access, use, competence and attitude towards ICT.

In summary, the empowerment of women is focused on increasing its power in key decisions of one's life, including those related to access to resources, participation in decision making and in the distribution of benefits. It is a process rather than a strategy, so there can be no development agencies to empower women, but it must be they who empower themselves. The concept

emphasizes the idea of women as active agent. Thus, autonomy, mastery, control, decision-making and freedom to choose are essential aspects in the study of empowerment (Aguado, Escofet, Rubio, 2009).

In the context of our area of study, we believe that reinterpreting life stories from the perspective of gender will help women to overcome barriers created between them and the machines and start the effective process of empowerment. These barriers are consequences of insufficient training and cultural stereotypes, traditions, norms and institutions that impose gender relations. Such barriers withstand the subordination and discrimination of women in the field of technology.

Traditionally women are considered as technophobes and have a passive attitude towards technology. While it is indeed true that there are some barriers (real or subliminal) that inhibit or impede access to new technologies by women we believe that this can be overcome. Statistics regarding access to ICT in developed countries in Latin America and the Caribbean indicate that the digital gender gap is virtually disappearing (Bonder, 2007).

Often this idea that women are 'naturally' technophobes has been used to "justify" the low presence of women in the design, production and use of such technological products, an idea that makes invisible the great contribution that women have given and continue to give in the development of ICT and its different profiles.

4. Methodology

For the development of this training process we have opted for the Feminist participatory action research methodology (IAPF). This methodological option takes into account the following assumptions:

- 1) The commitment to social change: the explicit intention of the research is part of a process of social change and non discriminatory
- 2) Valuing and respecting all subjectivities that are involved, explicitly or implicitly, in the research process
- 3) The development of a critical thinking process that is essential to any research process. Through critical thinking the process is put into question and problematized. This will help demonstrate its features and limitations.

The Feminist Participatory action research has as an objective the actions to produce knowledge useful for a group of people and to empower women through the process of building and using their own knowledge.

Empowerment and training is given by the leading and active participation of all team members, including the researcher in the research process and the teaching-learning, which is generated through the generated research. The pursuit of these methodological and other specific objectives facilitated the

active participation of all involved in the process and the emergence of the plurality of knowledge present in the group.

Another advantage inherent in participatory action research methodology is the strengthening of the creative and critical skills in the participants who apprehend their reality and find new answers to the dilemmas that it proposes everyday. In this sense it is intended that participants redefine their experience and that of others, so that their learning is contextualized in daily life and adjusted to the peculiarities of their development.

5. Objectives of the training process

5.1. General objective

The process aims to train women's associations in the municipality of Pamplona in the use of ICT as a tool of empowerment in relation to the perception of themselves and for the recovery of historical memory.

5.2. Specific objectives

- To promote the acquisition of basic skills in the use of Information Technology and Communication.
- To create opportunities for debate and exchange of ideas, reviews, interpretations, etc among the group of participating women on the evolution of their role in society and existing gender inequalities.
- To develop the themes addressed during the workshops through the support of ICT. This is done through the collection of personal dossiers images and texts.
- To edit a printed document containing all the experiences of women participating in the workshop.

The workshop participants themselves proposed to delve into the contents of computer management, to make them feel more comfortable and motivated.

The theme was chosen was the recovery of historical memory.

There were 31 women participating in the workshops with an average age of 55 years. Most participants were either unemployed with a very meagre social support allowance or employed in small firms. Of the 31 women who participated in the workshops, 16 were enrolled in primary school, 4 were enrolled in secondary school and 11 had reached the baccalaureate level. All the women carried out domestic work and took care of the family unaided by their spouses. Of the 31 women, 20 were heads of their household because the husband had abandoned them and left them unaided taking care of their children. 85% of the participants admitted to having been victims of domestic violence at least once in their life.

5.3. Data Collection

To collect the data, we have used different instruments. The first instrument was the use of a questionnaire to collect personal data and data regarding the level of digital literacy. This helped the researchers tailor the workshops to the needs of the participants. It also helped organize the logistics and methodology of the training process.

A second instrument, fundamental in identifying the specific needs of women, has been the focus groups. The development of these has laid the basis for the process of change in each woman's perception of herself and the role she plays in society. This activates the process of empowerment.

Through a critical and constructive dialogue they have questioned the development models that had prevailed in the society and which in one or other women were invisible. They have introduced concepts such as patriarchy, gender, women's rights and discrimination. From there it has begun a phase of awareness of the roles assumed, imposed and/or transmitted.

Another data collection instrument was the semi-structured interview. The interviews were conducted in the same environment where women develop their daily life and this has helped to build trust and comfort.

The semi-structured interview focused on the collection of the expression of women participating in the workshops around a flexible general script built from the evaluation questions (the interview guide). In the evaluation of the data this instrument was most used. In our case this has served to cross the information gathered during the focus groups and finally collect the results of our workshops.

The interviews have been conducted with a small number of the women who participated in the workshops, at the discretion of the subject-type sampling we consider appropriate. All interviews were done in person. We used the camcorder for recording, after asking permission from the participants.

A final technique used to ask all participants to write their life story. This has served to make the women reflect on their experiences in the light of new concepts such as dignity, equality of opportunity, patriarchal oppression, gender roles, and also to help them recover the memory of their experiences.

Throughout the whole process of training, the trainers made direct observations of the progress, constraints and obstacles encountered by women in their efforts to learn the basic use of ICT, which builds the systematization of pedagogical process.

6. Results

Through these workshops, designed and intended for women members of

social associations in the municipality of Pamplona, the authors registered four main areas of improvement, namely:

- Changes in their self-concept
- Improvement in their Computer Skills
- The recovery of historical memory and
- Empowerment

Changes in their self-concept

In the initial stages of the project the participating women exhibited insecurity in skills related to computer use and low self-esteem. Throughout the process interesting dynamics were created and as a result a change in the attitudes of women who participated in the workshops was registered. For such change to occur a great deal of encouragement was given by the trainers and the group. Thanks to the support and the dialogic nature of the workshops, women gained a new awareness of the value that society places on their role and contribution outside the private sphere.

Another important aspect is that of cooperation. In the field of group dynamics, women rediscover their willingness to help and cooperate with other members of the team, which in this particular context, is accepted and recognized and makes learning much faster and more pleasant. Throughout the learning process, especially in the development of focus groups a significant increase in the value attributed to each participant's status, as citizen, mother and wife was observed. An important feature observed during the workshops was the renewed value and importance given to the tradition of women, their cultural heritage and experience, social skills and cultural traditions. The incidence in the latter has been crucial in learning how to use ICT to treat the various topics discussed during the workshops.

6.1. Improvement in their Computer Skills

The initial impetus of the digital literacy workshops has been the general lack of knowledge of computer use and Internet surfing. At the end of the training process each woman has acquired skills to use word processing, create folders to store documents, scan photos, surf the net, write and send an email. The basic knowledge gained by all participants in the workshops has served not only to eliminate the barriers between these women and ICT, but also to stimulate the desire to continue learning in this area.

6.2. Recovery of Historical Memory

At the end of the five sessions participants had to create a single document on paper, documenting the work done throughout the workshops, particularly the selected photos scanned and discussed by each participant. This exercise documented the life history of the participants.

They also produced a paper dossier of the geographical descriptions and the outstanding features of the municipality and the town of Pamplona. This was supported with photos and comments that have been developed during the workshop sessions. This was later distributed among all workshop participants as a dossier entitled "Life history of women members of women's associations in Pamplona". This file contained all the images that have been scanned, with a caption that explains each photo. During the final integration of the documents and the proofreading of texts we have encountered messages of love, fun trivia, happy and painful moments of their life. We were very appreciative to the participants for having had the courage to share them and to enrich us with this reality.

All workshop sessions have been recorded, to record how the participants performed the activities and collected oral testimony of the history of each participant. Oral sources are slowly being reclaimed as an essential tool for the study of contemporary history (Bertaux, 1993).

In this project oral sources have been central to the reconstruction of a past, a history of the municipality of Pamplona's female. This has been reconstructed through the stories and experiences that have emerged over the debates and discussion groups, workshops and further developed by the interviews we had with women in their municipality. These represented a benchmark on the traditions and work of women in this part of the world.

The recording of specific sessions that show the initiation, development and outcomes of the workshops has been taken. They have also recorded displays that women have in the classroom of traditional crafts made in the municipality. They have also recorded images of people. The collection of materials has been assembled in order to create an audio-visual document witnessing the work of women throughout the development of the workshops, a testimony and impressions of each participant of the experience of working with new technologies.

To complete the training process we organized a final meeting, based at the University of Pamplona, where the leadership of the University and representatives of the mayor were invited. This gave the participants visibility while disseminating the results of the project and the work of these women. It opened a public space where workshop participants had the opportunity to have and bear witness to the experience they have lived. It was very important for all participants in the workshops, seeing their work reflected in a public act, to feel valued and appreciated for their efforts. Through this digital historical documentation in the context of recovery of historical memory these participants have produced a product of great value for the whole population.

6.3. Empowerment

The empowerment of women has been observed in the change of discourse. These participating women started from a situation of general mistrust and limited participation to intensive discussions, airing opinion, sharing their stories

and their doubts. As the sessions progressed one could observe these women building their confidence, leaving behind their fears and shame to deal with issues such as abuse and poverty. From a position of victim one could notice how some, in recent games, had claimed the courage to face difficulties without the need to have a man to sustain them.

7. Conclusions

Today, thanks to information and media technologies it is possible, to get the message out from and to other areas of society. The existence of a macro-release process, promoting an overall change in the social structure gives women new opportunities to promote their ideas and slowly decrease the discrimination that so far women have had to live. This awareness helps women to open up to new discourse and deal with questions that bring about a change in attitude towards their abilities and role in relation to social change.

While there is still a lot of work to be done since this attitude is rooted in their personality, we recognize that this experience has given them the opportunity to think and rethink positions and conventions. They have felt valued by the reflection group and have felt the importance of their work in society.

Through the sharing of personal experiences they have felt less alone and through the recognition of their achievements they have strengthened their self-esteem. They have dared to recount their stories, denounce injustice, laugh at themselves, mourn, surf the net and see a bit of the world.

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Guidelines for a Non Sexist Representation of Women Politicians in the Media

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Abstract

Studies examining media coverage of politics have found female politicians to be disadvantaged as compared with their male counterparts, as women tend to attract lower overall attention and to receive less substantive coverage than men. Women politicians receive more coverage of their appearance and family, and less coverage of their position on issues than do male politicians. These differences can erode a woman politician's credibility. Media should be aware of this fact. This paper presents a guidelines for a non sexist representation of women politicians in the media addressed to the media, the journalist professional associations and departments of communication studies in the universities.

Keywords: Women politicians, media representation, guidelines

1. Introduction

Different studies point out that while the entrance of female politicians into the political sphere is becoming more frequent, gender biases disseminated by the media are still significant (see Kittilson and Fridkin 2008). Because the media have become the public sphere in which the identity of the politician is constructed (see Ross 2000), those gender biases can have electoral consequences. Thus, gender differences in media coverage may influence women's participation in public life, voters' evaluations of male and female candidates, candidates' choice of campaign strategies, and people's view regarding women's role in the political arena (Dolan 2004; Kahn 1994, 1996; Kittilson and Fridkin 2008; Norris 1997).

Although some disparities exist between the different studies analyzing the relationship between gender and the news coverage a politician receives, there is a significant amount of research that suggests that the press covers men and women politicians differently. Some studies suggest that women receive less coverage and less prominent coverage relative to male candidates (Kahn 1992, 1994, 1996; Kahn and Goldenberg 1991; Trimble 2007); women receive less substantive coverage than do men (Aday and Devitt 2001; Braden 1996; Heldman, Carroll and Olson 2000); women's viability as candidate contenders is often framed more negatively than men's (Falk 2008; Fernandez 2010; Kahn 1994, 1996; Lawrence and Rose 2010); news reports on women leaders tend to

focus on personal appearance than on issues (Braden 1996; Norris 1997; Ross 2000; Witt, Paget and Matthews 1994); women are more likely to have their titles (such as Senator or Representative) dropped and they are more often referred to by their first names or as 'Ms.' or 'Mrs.' (Falk 2008); women politicians are more likely to be described in terms of the personal traits associated with traditional 'female' stereotypes (Kahn 1994); media refer to women more informally than men (Baider 2007); the press discusses "female" issues more frequently when covering women politicians and reports "male" issues more extensively with men politicians (Kahn 1991, 1994; Kahn and Goldenberg 1991); news coverage is more likely to emphasize women politicians relation to powerful or influential men (Baider 2007; van Zoonen 2006); the press is more likely to cover women candidates as losers (Anderson 2002; Falk 2008); media use more highly charged language to report the speeches of female politicians (Gidengil and Everitt 2003); and, when men are quoted they are more often than women backing their statements with reasoning or evidence (Aday and Devitt 2001).

2. Visibility and Quality of the Coverage

Earlier studies concluded that male politicians usually receive more press attention than women (Kahn 1992, 1994, 1996; Kahn and Goldenberg 1991; Norris 1997; Scharrer 2002; Serini, Powers and Johnson 1998). For example, Norris (1997) found that female Prime Ministers and Presidents received a smaller amount of press coverage in the week after their election than did equivalent male leaders. However, more recent works have showed that, as women have attained higher levels of representation over time, the amount of coverage has balanced (Atkeson and Krebs 2007; Devitt 1999; Kittilson and Fridkin 2008) or even reversed to women's advantage (Banwart, Bystrom, and Robertson 2003; Bystrom, Robertson and Banwart 2001; Trimble 2007).

Quantity is important because if women receive less coverage they may enjoy less name recognition (Jalalzai 2006; Kahn and Goldenberg 1991), and the politicians who have less coverage are less likely to be recognized and be supported by the polls (Kahn 1996). But even if women do not receive less coverage than men, quality of coverage may differ. Different researches have found that women politicians are more likely to be identified in spousal or parental roles than men (Banwart, Bystrom and Robertson 2003; Falk 2008), the press coverage is more likely to focus on how women look and what they wear than do reports of men politicians, and media are more likely to focus on the age of a woman politician than a male politician (Braden 1996; Bystrom, Robertson and Banwart 2001; Falk 2008; Fernandez 2008).

Falk (2008) also suggests that women are more likely to have their professional background dropped in news stories, so they are shown with less experience.

With regard to gender, different studies show that the gender of women politicians is more likely mentioned than male's (Bystrom, Robertson and Banwart 2001; Falk 2008; Gidengil and Everitt 1999; Heldman, Carroll and Olson 2000; Norris 1997). As Falk (2008) points out, this mention of women

politicians' gender may reinforce the idea that "women are acting in an unnatural sphere or that men are more appropriate in these positions (...) and emphasizes that sex is important and relevant to politics" (: 94).

Studies analyzing the representation of women candidates have shown that women's leadership is often coupled with their supportive role beside men, and they are often defined by their relationship with a man. This relation to more powerful or influential men can trivialize women's own accomplishments and implicitly raise doubts about whether their political accomplishments were earned by them alone (see Baider 2008). For example, Michelle Bachelet was referred to as the daughter of a man killed by the dictatorship; Ségolène Royal as a wife of a politician and daughter of a soldier, or Angela Merkel was referred to as the 'spiritual daughter' of Helmut Kohl (Baider 2008: 152).

Earlier studies define traits as stereotypically masculine or feminine: traits associated with leadership would be stereotypically masculine and traits associated with expressive personality traits would be stereotypically feminine (see Carroll y Fox 2006; Kahn 1994, 1996; Kittilson and Fridkin 2008)¹. It is suggested that male traits dominate coverage of male candidates; whereas, these traits are discussed less often for female politicians. As 'male' traits are associated with 'leadership' traits, linked to stereotypically 'female' traits, "women politicians miss the opportunity to demonstrate their leadership, strength, and knowledge" (Kittilson and Fridkin 2008: 386; see also Kahn and Goldenberg 1991). Alternatively, later studies quantify and compare personal traits references with regard to their content, context and tone, classifying traits as 'positive' or 'negative' (see Miller, Peake and Boulton 2009)². Findings of studies using this methodology suggest that men are more likely to be associated with positive traits and women are more likely to be associated with negative traits (Fernandez 2010; Miller, Peake and Boulton 2009).

In relation to the number of statements made by male and female politicians represented in the news, according to Falk (2008), quotations are one vehicle by which the press can give voters direct information about politicians and politicians are eager to get direct access to citizens. Yet, there is some evidence that women politicians are less likely to be quoted by the media (Comas d'Argemir 2009).

Finally, studies on gender stereotypes and female politicians have shown that, when a woman oversteps traditional boundaries the media react by covering her more negatively (Fernandez 2010; Kahn 1994; Kahn and Goldenberg 1991; Scharrer 2002).

¹ In this dichotomy, "male traits " include hardworking, strong leader, competitive, effective, tough, intelligent, aggressive, independent, ambitious; and "female traits" include gentle, weak, attractive, passive, dependent, emotional, unintelligent, compassionate, noncompetitive (see Atkeson and Krebs 2007; Dolan 2004; Kahn 1996; Kittilson and Fridkin 2008).

² According to Miller, Peake and Boulton (2009), traits are coded 'positive' or 'negative' based on their context in each article (i.e., a trait could be coded as positive in the context of one article and negative in the context of another).

3. Guidelines for a non sexist representation of women politicians in the media

According to the Spanish law, media should “ensure the transmission of an egalitarian, diverse and not stereotyped image of men and women in society, and promote the knowledge and dissemination of the equality principle between women and men” (Art. 36; Law 3/2007), “shall respect equality between women and men, avoiding any type of discrimination” (Art. 39.1, Law 3/2007), “make an active promotion of equality between women and men, including equal treatment and opportunity, respect for the diversity and the difference, the inclusion of a gender perspective, the promotion of positive actions and the use of a non sexist language” (Art. 26.3h, Law 22/2005), “do not use sexist and androcentric language and promote a plural image of both sexes” (Art. 23a, Law 5/2008), provide “information that respects human dignity and constitutional values, with special attention to the eradication of behaviors that favor inequality situations of women” (Art. 4.2, Law 7/2010), and “ensure that women are represented with all the authority and respect, making visible the contribution women have made in all areas of society” (Art. 23b, Law 5/2008)¹.

In line with the above considerations and in accordance with current legislation, the following guidelines are addressed especially to the media:

1. With respect to the visibility of women politicians, media shall
 - a. Ensure a balanced and equal women and men visibility in the political information content.
 - b. Ensure a balanced representation of men and women when selecting guests and partners in talk shows and political debates.
 - c. Adequately reflect women presence in the different areas of political life.
 - d. Include women in the headlines of news in the context of decision making policies that are part.
2. In terms of personal life, media shall
 - a. Avoid any stereotyped reference or comment about women appearance.
 - b. Do not describe the appearance of a woman politician unless this is the type of story which also would describe man's appearance.

¹ Catalan Law 22/2005, dated December 29th, on Audiovisual Communications in Catalonia; Catalan Law 5/2008, dated April 24th, on the right of women to eradicate sexist violence; Spanish Organic Law 3/2007, dated March 22nd, concerning the effective equality between women and men; Spanish Law 7/2010, dated March 31st, on General Audiovisual Communications; World Conference on Human Rights (Vienna, 1993); Directive 2002/73/EC of the European Parliament and the Council of 23 September 2002 amending Council Directive 76/207/EEC on the implementation of the principle of equal treatment for men and women as regards access to employment, vocational training and promotion, and working conditions; Directive 2006/54/EC of the European Parliament and of the Council of 5 July 2006 on the implementation of the principle of equal opportunities and equal treatment of men and women in matters of employment and occupation (recast); Resolution of the European Parliament of 2 February 2006 on equality between women and men in the European Union (2004/2159(INI); Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions, Strategy for equality between women and men 2010-2015; UN Convention on the Elimination of All Forms of Discrimination Against Women (CEDAW, 1979); Beijing Declaration (1995).

- c. Avoid making allusions to the political family of the woman or the relationship with their partners and children that could portray women in a context of traditional gender roles of 'mother' and 'wife' reinforcing gender stereotypes.
3. With respect to gender, media shall
 - a. Avoid highlight the gender of women politicians as it can convey the idea of surprise by the success of a woman.
 - b. Describe women in gender neutral terms, avoiding to place women politicians as women first and then as politicians.
4. Regarding the association with male figures, media shall
 - a. Avoid the idea of women subordination by associating their merits to their relationship with a male figure.
 - b. Refrain from using a patronizing tone when describing the relationship of women politicians with other male politicians or relevant male figures.
5. In relation to the name of the politician, media shall
 - a. Name male and female politicians using the same construction, either using the first name + last name or just their last name.
 - b. Avoid treating women politicians with familiarity (eg., Ségolène, Hillary) so that media can position women politicians in a lower status than male politicians.
6. With respect to quotations, media shall
 - a. Show political reality reflecting the diversity of views of both women and men politicians.
 - b. Encourage the use of direct quotation by female politicians in the same way that the media reflect the quotes of male politicians.
7. In terms of issues, media shall
 - a. Ensure women politicians to get as much coverage on political issues as their male counterparts.
 - b. Naturally assume the presence of men and women in all areas of political responsibility.
 - c. Avoid the gender attribution – explicitly or implicitly – of capacities for the exercise of politics, because that suggests a lack of competence of women to exercise some of them.
8. In relation to the personal traits and the coverage tone, media shall
 - a. Avoid differentiating between men and women using stereotypical characteristics traditionally linked to a specific gender.
 - b. Refrain from using stereotypical personality traits that imply a discriminatory assessment or an attribution of predetermined and differentiated women roles to those of men.
 - c. Avoid simplifying and trivializing the achievements of women politicians.
9. Regarding journalist professional associations and departments of communication studies in the universities, they must ensure

- a. Adopt professional codes and guidelines focused on gender sensibilization to improve coverage and representation of women politicians in a not stereotyped way.
- b. Introduce and promote gender mainstreaming in the curriculum of communication studies and teach students about legislation, codes and existing professional guidelines wich addresss gender equality.

10. In relation to the follow-up of the women politicians coverage, it is recommended to

- a. Consider holding regular working sessions between the media, the audiovisual regulatory authorities, the professional associaitons of journalists, women's organizations, and the departments of communication and journalism studies at the universities, in order to assess the dominant discourses in the media and develop, if necessary, suggestions for the improvement and/or the adoption of specific professional codes on the treatment of women politicians in the media.

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Promoting Intercultural Dialogue between East and West through Media Literacy and Pop Culture

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Abstract

This paper uses media literacy skills to investigate how mass cultural forms of the west affect non- western nations and their relationship to identity, spaces of belonging, culture, style, language and modernity. The starting point of this project is the intercultural dialogue that takes place between Thai and American youth through mediated forms of communication. Dialogue will be approached as a relational pedagogic strategy through which individuals communicate and interact with each other cross- culturally through verbal and non-verbal language, symbols and images.

The case studies that will be analyzed are the pop music videos *Empire State of Mind* and *Krung Thep Mahanakhon* (Bangkok City). Close attention will be addressed to the role of media as cultural references for youth worldwide and the pedagogic value of popular culture to learn about the relationship between culture and identity, place and space, social and political discourses, and the power relations embedded in systems of representation.

In the first section of the project, *deconstruction* (the interrogation of knowledge) will be used as a media literacy strategy to problematize cultural representations and ask how the latter are produced, transmitted and perpetuated. The music videos will be investigated as both contact zones (Pratt, 1991) for intercultural dialogue between the east and the west and spaces where western- centric discourses bring forward forms of cultural imperialism.

A media literate person must be both an attentive and critical reader/ consumer of media messages and a responsible cultural producer. The second part of the project involves the participatory youth culture of YouTube and its role in promoting intercultural dialogue in horizontal and non institutionalized ways. *Production* will be used as a media literacy strategy to teach about the importance of being self reflexive in knowledge production, bringing in different worldviews and organizing the learning process collectively and in more personal and meaningful ways.

Keywords: Identity, intercultural dialogue, media literacy, participatory culture, pop culture

Videos

NEW YORK <http://www.youtube.com/watch?v=0UjsXo9l6l8>

BANGKOK <http://www.youtube.com/watch?v=0MPYZGWZF9E>

New Port <http://www.youtube.com/watch?v=kRqns2xtTYc&feature=related>

Newark <http://www.youtube.com/watch?v=4U7kuqow3gg&feature=related>

Section I. Media Literacy and the Study of Culture

Before proceeding with the analysis of our case studies and showing the potential of media literacy to foster intercultural dialogue via the products of media and pop culture, it is important to acknowledge the frameworks used for this project. Lankshear and McLaren (1993) define critical media literacy as one “directed at understanding the on going social struggles over the signs of culture and over the definition of social reality –over what is considered legitimate and preferred meaning at any given historical moment” (p. 424). To speak of dialogue between cultures one must first understand the meaning of culture and of dialogue and investigate the power relationships invested in intercultural communications. This paper maintains that critical media literacy is one strategy to learn about intercultural communications and understand the shared signs that make up the meaning systems of our culture.

We speak of ‘meaning systems of culture’ in that meaning and culture are not biological and must not be recognized as fixed sets of indisputable rules valid throughout time. As Stuart Hall maintains (1997), “meaning does not inhere in things, in the world. It is constructed, produced. It is the result of a signifying practice –a practice that produces meaning, that makes meaning mean” (p.24). In line with Hall, culture is envisioned in this paper as a hybrid space of social struggles where multiple culture genres clash and meaning is continually negotiated and created. Signifying practices and systems of representations construct the cultures we live in. Sharing and exchanging cultural codes across countries through mediated forms of communication, appropriating and understanding them collectively is what allows intercultural communication to take place.

In this paper we will explore the codes exported from United States to Thailand and shared cross-culturally by Thai people. As Bill Nichols suggests in discussing the work of semiotician Roland Barthes, we must envision film and media productions as “art objects and indexes of culture at the same time” (p.478). The study of popular culture blends the pleasurable experience of reading and making art, and learning about the signs that build up our cultures. Applying media literacy strategies to the process allows us to critically analyse how the narratives, systems of representations and soundtracks of media productions reiterate or shape and transform cultural conventions. Digging within and socially reading texts and images, allows for a political, historical and anthropological investigation of the “map of meanings” in cultures.

1.1 Analysing Empire State of Mind



The music video *Empire State of Mind* by Jay- Z and Alicia Keys was directed by Harold “Hype” Williams and released on October 30th 2009. The song was rated by MTV one of the best songs of 2009 and gained commercial success worldwide. In this section of the paper we look closely at the signs and signifying practices in our case study and the role they play in intercultural communications. The purpose for interrogating what is being shown by the media and the entertainment industry is that in media culture nothing is casual. Careful decisions, scripts and rules legitimize who is allowed to exercise power and who is not, who may speak and who must be silenced, which codes of behavior are validated or invalidated. To proceed with our scrupulous interrogation, the questions kept in mind throughout the media literacy analysis were the following:

- What is the role of media messages?
- Who paid for the media? Whose interests are promoted?
- Which storytelling techniques are used?
- In which context is the media message produced?
- Is the media message trustworthy?
- Are media representations harmful? What are their social effects? How do they influence audience reception?
- Whose stories are being told? Who gets to speak?
- Who is the media representing? Who is being targeted? Who is spoken?

Before tracing the links between east and west, one must acknowledge that this music video is already in itself a product of intercultural communication. The hip hop song merges multiple music genres, electro pop and orchestral pop, Jay- Z raps in African American vernacular English, welcomes people to the “melting pot”, refers to the “Dominicanos” (Dominicans), intersects multiple literary styles and brings the past into the present by referring to icons such as Africa Bambaataa (known as the godfather of hip hop and founding member of the Muslim- influenced youth music organization Zulu Nation in the United States during the 70s), Bob Marley, Italian American filmmaker Robert De Niro, and

alluding to Frank Sinatra's "New York, New York" famous verse "If I can make it here/ I can make it anywhere" (with the difference that "since Jay-Z made it here/ he can make it anywhere"). This visual autobiography is intercultural in its text, music genre and cultural references, but also because of its fame, wide international distribution and outreach. After closely analyzing the video in its totality, we extracted cultural codes considered problematic and investigated the implications of exporting and sharing them cross- culturally. Our analysis has then shifted to Thai people's understanding and appropriation of western cultural codes and their subversion and integration of the latter within eastern culture.

The music video *Empire State of Mind* opens with black and white picture shots of iconic places in New York that follow the music beat. The illustrations are the foreground of Jay- Z's life and his experience of growing up in Brooklyn ("Yeah, Imma up at Brooklyn") and making it big in the city where all dreams can come true ("now I live on Billboard"). Signs ingrained in our collective imaginaries such as the Brooklyn Bridge, the Empire State Building, skyscrapers, Broadway, Manhattan, the Memorial World Trade Center, Harlem, the Statue of Liberty, the New York Yankees, commercial culture, McDonalds and Coca-Cola advertisements bring us back (despite we are not Americans) to our shared cultural codes of what USA "is" and how the American dream has been assembled, packed and exported worldwide.

Media culture and celebrities are powerful ambassadors of nations' cultures and values. In this case, Jay- Z transforms New York into the symbol for United States, modernity, western civilization and progress. The emotional transfers used, the glamour and hype of the city, celebrities, being macho, tough, hyper-masculine, rich, "cool", sexy, stylish and so on, must not be taken for granted, rather, as relevant cultural references, they must be analyzed to understand their impact on people and the wider social order.

It is not the purpose of this paper to investigate in depth the politics of gender, sexuality, racism and identity in hip-hop culture; however, the work of Patricia Hill Collins (2004), Jason Kratz, Sut Jhally, Byron Hurt (2008) and those who investigated the relationship between gender, media, culture and identity were relevant to our analysis. As Elaine Richardson (2007) maintains,

Commercial rap videos provide a dissemination of hegemonic images of black youth culture throughout the world. These images are decontextualized from their roots in slavery and its legacy of racial rule, and are repackaged by mass media and pop culture, helping to reproduce the hegemonic ideologies and replicate social inequality. (p.790)

In this media literacy project we investigated the extent to which Thai rappers wear the brand of black masculinity and adapt images, styles and poses of black youth culture in Thailand through hip hop music videos. We acknowledge that such performances shape culture and identity and support a white capitalist patriarchal order that fosters social inequalities and is indeed problematic cross-culturally.

As a prerogative of hip hop, in *Empire State of Mind*, Jay-Z seems to address his song more likely to young males even if the duet with pop singer Alicia Keys makes the video also appealing to girls. Through a critical analysis of the lyrics and the interpretation of the metaphors used by the singer, we are exposed to the recurrent themes in hip-hop culture. References are made to *drugs* ("MDMA got you feeling like a champion"), *money* ("now I'm down in Tribeca/ right next to De Niro"), *fame* ("Now I live on billboards"), *status* ("If Jeezy's payin LeBron, I'm paying Dwayne Wade"¹), *misogyny* ("good girls gone bad, the cities filled with them, Mami took a bus trip and now she got her bust out, everybody ride her just like a bus route") and *profanity* ("Jesus can't save you, life starts when the church ends"). It is important to be critical and through media literacy eradicate from pop culture these themes in that they are the values and codes of behavior that are being promoted as glamorous by the entertainment industries, exported worldwide and transformed into cultural norms and common sense. These are the codes that the youth appropriate, share and understand; this is the content of intercultural communications in the twenty first century.

1.2 From New York to *Krung Thep Mahanakhon* (Bangkok City)



In this section of the paper we will analyze the music video *Krung Thep Mahanakhon* (Bangkok City) by Thaitanium ft. Da Endorphine (2010). The aim is to put the east and the west in conversation and understand to what extent the exchange and sharing of cultural codes may be considered intercultural dialogue or a form of cultural imperialism. Vincent Rocchio (1999) maintains that cinematic and media representations have ideological functions that can be determined by mapping out the interaction between a scene, its' narrative operations and the coding of those narrative operations. As media literacy actors, it is our responsibility to critically analyse the interactions between mise

¹ This metaphor alludes to Young Jeezy's song "Kobe, Lebron". Here the rapper uses players' jersey numbers as the money paid for drugs. While Jeezy pays \$23,000 (23), Jay-Z pays \$3,000 (3) for a kilo of cocaine.

en scène (everything that appears in the camera frame –actors, props, lightening, costumes), camera movements and angles, editing, image construction, sound, scripts and their arrangement in such a way to convey particular meanings.

While in *Empire State of Mind* the music video starts with black and white shots of iconic places in New York; in this video's opening scene the camera eye looks from the sky down at Bangkok while the Thaitanium logo stands at the centre of the frame. As the logo fades in the sky, notorious areas of the city start being captured by the camera. The famous sky train running through the Sukhumvit Road, skyscrapers, malls and fountains, the Chaopraya River that traverses the city and a colour picture of the Giant Swing are in the foreground accompanied by an orchestral rhythm. Thirty seconds later, the three singers enter in row one after the other from the right side of the frame. They are standing on the cross walk at the centre of an empty "Broadway- like" street. If we decontextualize this scene from the video, it would be hard to tell that the shooting took place in Bangkok.

In these only thirty seconds, several codes from the west may be tracked through a media literacy lens. First of all, it is clear that Thaitanium appropriate the stylistic format and orchestral music genre used in *Empire State of Mind*. Secondly, one must question the choice of prioritizing cultural references such as skyscrapers, malls and the sky train running on the Sukhumvit Road over symbols that are better representatives of Bangkok and Thailand. Thirdly, Thaitanium's entrance in the music video reminds us of the Beatles' world famous Abbey Road album cover (1969). These codes appeal to people's collective imaginaries and are commonly understood by *one part* of the world's population as shared language. As Rapport and Dawson put it (1988), "the migration of information, myths, languages, and people brings even the most isolated areas into a cosmopolitan global framework of interaction" (p.10). May we consider this eastern- western interaction as intercultural dialogue? Is *Bangkok City* a response to the international community that '*The Extreme Orient*' is not that far after all? In setting the scene, we immediately understand that the target audience of this video is not merely Thai people, also foreigners and westerners.

In the first shot after the singers' appearance, the camera looks up at the sky, the music slows down and the next iconic picture that appears is the Royal Palace. This is the beginning of a series of camera movements and angles that are worth analysing when pulling out meaning from *Bangkok City*. In the next shot the singers are all dressed in white walking one behind the other on the rooftop of a skyscraper. The leading singer raises his finger up to the sky (as Jay-Z also does in *Empire State of Mind*) and then opens his arms to the city. Ground and sky, earth and heaven alternate as the camera eye shifts direction. Thaitanium, 'angel- like' figures dressed in white and standing on the rooftop of the skyscraper overlook the city and bring homage to Bangkok – *The City of Angels*.

Da Endorphine (the "Thai Alicia Keys") appears in the next scene. She is dressed almost as the American pop singer in *Empire State of Mind*, has short

brown dyed hair and appropriates the western New Yorker looks and style. The singer stands during all the video at the center of Bangkok's train station. The location is not casual, rather strategic. As a meeting place where the flow of people enter and depart from Bangkok, this location may be coded as a space of "*in-betweenness*" (Homi K. Bhabha, 1994) where local (Thai) and global (foreign), encountered (physical) and imagined (virtual) communities intersect.



The first words of the song are in Thai; Da Endorphine immediately states, "*There isn't any other place that is like our home, There is no other country*" and as the music beat increases, she switches to English and sings "*It's Bangkok City*". The choice of using English is not casual and one must question to whom the message is addressed and what cultural codes are being used. *Bangkok* is translated in Thai as 'village of wild plums' and is widely misunderstood by foreigners as meaning "The City of Angels". Thai people use instead the name *Krung Thep Mahanakhon*, which literally translates from Thai as the "City of Angels". It seems that at this point of the analysis, the intercultural dialogue between the east and the west is not taking place since cultural codes are received differently by the two cultures. For non-Thai language speakers, it would not have been possible to access the initial message of the singer if it were not translated in English subtitles; Thai people who are told that there isn't any other place like their home and country must cope with a name for their city that is not even the original one they use.

As the video unfolds, images of Bangkok continue to appear both on full screen and split screen. Thaitanium rap in English and start their ode to Bangkok by clapping and singing "*Bangkok City, This is for you*". From the next scene, the music video gives the impression to be a trip advisor for foreigners. Thaitanium sing in English that this is "*The only city where you can ride on the back of the elephant, sip Champaign, look at all the skyscrapers, Ya know what I am talking*

about”? No, we are not sure of what they are talking about! Who is doing this in Bangkok? The lifestyle promoted by the rappers reminds instead of the Hollywood film “The Hangover II” (2011), rated by Bangkok Post film reviewer Kong Rithee as one of the worst sequels he has ever seen, yet celebrated because set in Thailand is drawing big crowds. After the release of the Hollywood movie, the Internet was inundated with tourist promotional websites of Bangkok and Thailand. *Travel Happy.info* is an interesting example to refer to because it both identifies the places represented in the movie, and critically acknowledges how the media and Hollywood industry manufacture and distort reality. Many of the places represented in Hangover II do not exist in reality, rather were built in Los Angeles as interior sets. This note brings us back to the functioning of systems of representation and the social construction of meaning. Stuart Hall (1997) defines representation as “the way in which meaning is given to the things depicted (...) Your work of representation is your measuring of the gap between what you think is the true meaning of an event or object and how it is presented in the media” (p.6). Media literacy is key in measuring this gap and investigating representations critically from within.

The *Bangkok City* music video alternates outdoor and indoor shots. Da Endorphine, who is never outdoor and who is always dressed in black, lifts her finger up to the sky (as it also happens in Empire State of Mind) and invites Thai people to “*Announce for the world to know that this is Bangkok City, Explain it so they understand, That this is the city of the Thai people*”. What we see at this point in the video (and in later scenes) is on one hand the strong sense of belonging to the “*Chat Thai*” (the Thai nation) and “*kwam pen Thai*” (Thainess); on the other hand, the promotion of these values through the re-appropriation of the dominant codes and systems of representation (looks, rapper style, English language, glamorous life, money, ideas of modernity, technology and so on) that are best understood by the west.

This nexus of local and global allows us to configure the Thai community as transnational. Vertovec and Cohen (1999) maintain, “people who embody transnationalism weave their collective identities out of multiple affiliations and positionings and link their cross-cutting belongingness with complex attachments and multiple allegiances to issues, peoples, places and traditions beyond the boundaries of their resident nation-states” (p.189). This video becomes a hybrid space where strong pride and allegiance to the nation is manifested, yet multiple affiliations beyond the nation-state are also established. The intercultural dialogue that takes place between Thai and non-Thai people and the physical or mediated mobility of individuals in social spaces (east and west) play an important role in the configuration of new identities.

The concepts of culture and identity are inseparable and co-constitute each other. Stuart Hall envisions cultural identities as “symbolic articulations that are a matter of ‘becoming’ as well as ‘being’, having histories, yet undergoing constant transformation. Far from being externally fixed in some essentialised past, they are subject to the continuous ‘play’ of history, culture and power” (cit. in K. Woodward, 1997, p.54). The symbols that are in the texture of cultures operate to form identities and build societies. One may argue that the strong western-centric discourses that permeate everywhere in Bangkok (omnipresent

advertisements from the west, obsession with whitening beauty products, misunderstanding of the concept of development with extreme consumerism, urbanization and exploitation of natural resources and so on) are transforming Thais' national identity into a more Thai- westernized one. In his research on Thai Pop Music, Dr. Lamnao Eamsa (2006) maintains that borrowing from the west has symbolized for Thailand its movement into modernity; a strategy to assimilate with the imperial cultures. For a people who have always been proud of maintaining its independence from western colonization, it is of interest to explore why Thais are now allowing the west to exercise in the name of 'modernity and development' forms of imperialism through mass media and consumer culture.

In both *Empire State of Mind* and *Bangkok City*, there is a discrepancy between what is promoted by the entertainment industry and the life of real people living in both the west and east. Two members of the YouTube community commented under the Bangkok City music video:

This song is not about real Thai style.... thay just told u about "Bangkok" u could see is nothing about another city accept bangkok.... One think that i hope thay will work out nice music to show what a real Thai are too...

(Sapunna1)

it's good quality production...but there's nothing in here that truly represents 'Thai style' I would like to see Thai superstars start to integrate more Thai authenticity and pay tribute to their real roots...not just their western influences

(Siamerican)

New York is not the United States of America as Bangkok is not Thailand. The American dream that is packed and sold worldwide is promoting a life style that just a minority of the world's population can afford and usually that minority is the one that manufactures culture and produces meaning. Eamsa affirms, "Bangkok is not only the capital city of Thailand, but also the center of the Thai cultural industries. That is what identifies Bangkok as the center of national culture" (p.248). This analysis leads to the question of who is that counts as Thai or American? What is our consideration of the people living in the peripheries of the world? The need for embracing media literacy education worldwide and at all levels of society is due to the necessity of raising these questions and providing critical answers.

Less than half way through the music video, one of the singers from Thaitanium starts to rap in Thai about his life in Bangkok, his Saturday evening prayers bringing respect to Buddha, his father who studied in military school, and him becoming an artist. His autobiography varies greatly from Jay-Z's. There is no use of strong language and assaults to institutions; on the other hand, the singer stresses the importance of family values, Buddhism, compassion and loyalty to his king and nation. Da Endorphine puts her right hand on the heart and reminds Thai people to "*be proud to have been born on this land, to be right here, beneath His Royal Majesty*".



Thaitanium bring homage to their king and are all dressed in white, standing on the rooftop with their hands joined together as a sign of prayer, thank you and respect. “*One Life, One Love, One King*” is sung in English while the screen is split into two frames and the singers appear below the picture of the Royal Palace. As in *Empire State of Mind*, Bangkok is portrayed as the city of paradise and dreams, city of angels, gold, and magic. It is also misunderstood as taking the place of whole Thailand, the Land of Smiles. This positive aura existing around Bangkok is indeed pleasurable and appealing; however, it is important to question once again where do the real people stand in this picture. Where are those who suffer, who do not live in New York and Bangkok, who are victims of human trafficking, sexual tourism, violence, exploitation, who work day and night and are low paid; where are those who do not smile?

Towards the end of the music video, the chorus repeats again “*Welcome everybody to Bangkok City*”. Other remarkable cultural references that codify Bangkok worldwide are represented. The Thai flag is shown on the right split screen next to one of the Thaitanium singers who is dressed in white, has his arms open, stands on the skyscraper, and is blessed by a bright “divine” light coming down from the sky. The pop singer explains that at 8 am and 6 pm everything *stops*. This is the time when the Thai National Anthem is broadcasted on every local and national TV and Radio channel; a moment where the people in the city bring respect to His Majesty the King. As the video continues, the singers exalt the politeness of Thai people, their kindness to the foreign community, the most exclusive nightlife areas in Bangkok, the famous variety of Thai food and the notorious Thai boxing. “*Travel in Thailand, have fun and relax*” is one of the conveyed messages.

In the last minute of the video, the chorus re-emphasizes the singers’ pride for Bangkok, a city that has clearly become the symbol for all Thailand and Thai people. Thaitanium welcome “ladies and gentlemen” to the city until the camera

re- enters the station and Da Endorphine lifts her right finger and her eyes up to the sky singing the last words “*It’s Bangkok City*”. Only in the very last scene we can see what her finger was pointing at. As in the opening shot, the camera eye captures Bangkok from the sky. The Thaitanium logo appears again dominating the city from above. Four logos are also shown at the bottom of the picture: the State Railway of Thailand, the Tourism Authority of Thailand, Nitasrattanakosin Exhibition Hall and the logo of Bangkok. Learning about who sponsored the music video leads to question whose interests are being forwarded via mediated forms of communication. In his research Eamsa found that despite all television and radio stations belong to the Thai government, corporations of Thai- Chinese business men such as *Grammy Entertainment* and *RS Promotions* have the monopoly of 80% of the music market in Thailand and vertically control all aspects of the media production and distribution process. “Although the musicians have autonomy in the creation of their music, expression of their identities through their music is limited because they have to work under the policies of the music companies that they work for. The most important value of pleng string (hybridized thai- western music genre) in capitalistic societies is mass consumption”. (p. 234)

Many may argue that with globalization, advertising and the rapid circulation of commodities, individuals are shifting their role from active citizens into active consumers. However, Lawrence Grossberg (2005) argues, “globalization cannot be understood as a simple process of homogenization in which everything becomes the same (whether that means Westernized or Americanized or, perhaps, Japan-ized and Koreanized)” (cit. in Bennet; Grossberg; Morris, p. 149). Negotiations between local and global and “transculturation” (Pratt, 1991, p.34), the “process whereby members of subordinated or marginal groups select and invent from materials transmitted by a dominant or metropolitan culture” to produce their own work, exist and can be accessed through mediated forms of communication.

Section 2. Media Literacy, Participatory Culture and Cultural Citizenship



In the last section of this paper, we will present two responses to the official music videos previously analyzed. The case studies from Wales and Newark display how youth and adults use pop culture and media to rethink about their environments, identities and cultural citizenship. Learning and pedagogy do not occur only in schools. Here we explore how *Production* and *Spoofing* are effective media literacy strategies that bridge curriculum and life and promote peer-to-peer intercultural dialogue and activism. *New Port State of Mind* and *Newark State of Mind* are just two of the myriad of examples uploaded on YouTube that use spoofing to appropriate idioms from the dominant consumer culture, play with their conventional codes and destabilize and subvert their meaning to convey new ones.

In New Port, the music video opens up displaying photo shoots of places that are meaningful to the singer. The artists are not celebrities, rather common people parodying Jay-Z and Alicia Keys. Statements such as:

*Yes this is my life; These places are part of me
Keep your big apple; We'll have a tangerine
Chips, Cheese and Curry makes you feel brand new
Josie d'Arby (actress and television presenter) is from New Port, Yes it's
strange we didn't know either, Thank you Wikipedia*

are important responses to the official music videos. The producers appropriate the codes of commercial culture and distort and subvert them to create new meanings that best represent their lived experiences.

The second example takes place in Newark, the largest city in New Jersey (USA) that distances approximately 9 miles (15km) from Manhattan. According to the F.B.I. rankings of Crime in the United States (2009), Newark was rated the 23rd most dangerous city in the country in terms of murder, rape, robbery, aggravated assaults, burglary, and motor vehicle theft. As in the previous music video, the singers appropriate the format of *Empire State of Mind* to present to the world what happens just behind the corner of New York. The opening shots are images of destruction, sufferance, pollution, prostitution, garbage dumps, poverty and unemployment. The singer raps,

*I used to live in Brooklyn, working at a tech firm,
But then I lost the job, thanks to the recession,
Now I can't pay for rent here, I can't pay for rent anywhere,
They evict me everywhere.*

Words of despair and fear, not being able to choose where to live because of no fixed salary, the dream of finding a new job and escaping from Newark constitute the storyline of this video. The singer presents the dangers of living in that city and the reasons why one would want to get out from there. He raps,

*8 million reasons to get up out this trash heap,
Funny is the money that gets people trapped here,
Worst part of it is that Jay- Z, Alicia Keys will never write a song about the
peeps living in Newark.*

Since Jay- Z and Alicia Keys, or the corporations that have the monopoly over the culture industries will never write songs about the 'peeps' living out of New York, this video is in its nature denunciatory and a form of cultural citizenship.

Both videos are the expression of what Henry Jenkins calls *participatory culture*; one "with relatively low barriers to artistic expression and civic engagement, strong support for creating and sharing creations with others, and one that shifts the focus of literacy from individual expression to community involvement" (2006; p.7). In these two examples common people re-appropriate the format of *Empire State of Mind* to tell to the world their own story about the cities they live in. We move away from what Lawrence Lessig calls a "*read- only*" culture and engage instead in a "*reading- writing continuum*" that is intercultural in its nature. The read- only culture is limiting because it does not allow people to respond. On the other hand, a reading- writing continuum embodies the essence of *communications*, its relationship to community, communion and dialogic sharing of experiences with others. We can say that intercultural dialogue takes place between members of the participatory culture. In order to "spoof" –appropriate, remix, re- use, disrupt and subvert dominant discourses embedded in pop culture and produce alternative or oppositional meanings, one must be aware of and share the codes that build up those discourses. Media literacy plays a crucial role in this process both in the phases of deconstruction (interrogation of knowledge) and production (creation of a culture of one's own). Media literacy is about gaining the competencies on how to access, read, analyze and interpret the discourses that constitute and position us as subjects, and producing new meanings that shape our cultures and societies. As Sarup maintains (1993), "we cannot separate individuals and their literacy practices

from society, but rather we can proceed from the idea that ‘society inhabits each individual’” (p.6). Here lies the importance of teaching through pop culture, connecting theory and practice and the world of the classroom with students’ experiences and lifestyles. Henry Giroux and Roger Simon (1998) maintain, “it is precisely in the relationship between pedagogy and popular culture that the important understanding arises of making the pedagogical more political and the political more pedagogical” (cit. in Giroux; McLaren, 1989, p.238). Understanding the politics of how meaning is produced and transmitted through pop culture coincides with a project of civic education where students may think about their roles as citizens and participants in their political and cultural spaces.

In political theory, the concept of citizenship is related to membership, rights and responsibilities in a particular political community. In mediated communities made available through the Internet, cultural citizenship is related to membership to both deterritorialized and physical spaces, rights of freedom of expression and information, shared cross- cultural practices and the responsibility of being self- reflexive in knowledge production. Hermes (2005) defines cultural citizenship as “the process of bonding and community building, and reflection on that bonding, that is implied in partaking of the text- related practices of reading, consuming, celebrating and criticizing offered in the realm of (popular) culture” (p.10). The videos presented embody the notion of cultural citizenship in both the ways they were produced and shared and the responses they received by the world. As a matter of fact, YouTube often allows people to both upload and share their cultural artifacts on the Internet and respond to what is being shown to them. Newark State of Mind, for instance, has been viewed until today by 457.089 people and has received 1.384 comments. Reading the comments and critically analyzing what people (citizens of Newark, visitors or members of the participatory culture) have said about this city allows us to participate and reflect on that process of bonding and community building that Hermes locates as the basis of cultural citizenship. Through YouTube, people worldwide and from different cultural and social backgrounds respond and comment without restraints of time and space. Their dialogues, sharing of ideas and experiences are an act of cultural resistance and may mobilize collective actions to speak differently and creatively about issues in the world and find solutions to them.

Abowitz’s (2000) definition of ‘*resistance as communication*’ is in line with our notion of cultural resistance. “As an impetus of social and political transformation, resistance communicates; that is, it is a means of signaling, generating, and building dialogue around particular power imbalances and inequalities” (p. 878). Effective media literacy strategies must promote dialogue and critical engagement with learners. We acknowledge that digital divisions, social struggles, injustices, discrimination and exclusions exist both in offline and online spaces. We are also aware that valorizing individuals’ lived experiences, bringing them into the classroom and learning to engage with difference in a productive way will encourage people to build dialogue around inequalities and power imbalances. As bell hooks (1994) maintains, “if experience is already invoked in the classroom as a way of knowing that coexists in a non- hierarchical way with other ways of knowing, then it lessens

the possibility that it can be used to silence" (p. 84). The purpose for promoting intercultural dialogue through media literacy and pop culture is to embrace different perspectives and worldviews, convey the real voice of people and rebuild our cultural and social environments in a more sustainable way.

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The Zhaocai Mao (Maneki Neko) as my new personal amulet. Change and cultural paradox in the information society

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Abstract

The present text is a theoretical approach about how we can analyse and interpret the main differences between cultures that live in the same scenario. The possibility of finding in a small town anywhere in the world scenarios of evident multiculturalism reveals the analytical need to understand the cultural process. With this purpose, the essay discusses –using the famous Chinese cat that every oriental bazaar sells in their stores- the assimilation of new daily rituals from different cultures present in the European cities. The text also presents the communicative dialogue of mutual recognition trying to establish origin of the intercultural communication process, where different actors develop a mutually dependent relation whose ultimate expression is staged in the exchange of symbols.

Keywords: Intercultural dialogue, cultural paradox, information society, transcultural analysis

1. The situation

Living in a small village in Catalonia near Barcelona, where the majority of people use Catalan as their lingua franca, and find that one of the stores which had more economic growth in the last four years is the "Bazaar Zhong Yu" whose ownership, management and customer service depend exclusively on the family that I have as a neighbour (from China), may represent one of the main paradoxes of contemporary culture. The situation -brought by a greater freedom of movement for persons, goods and information- involves a very serious analytical exercise for understanding the adaptation of an Oriental family structure to a system of regulated work under the European capitalist economy.

At the same time, it presents a bigger demand for understanding the daily dialogue among symbols which exist between the coexistence of objects that, for example, catalyze powers: a Colombian immigrant woman, who lives near my house, comes out of the Eucharist celebration in the Catholic Church and goes to "Bazaar Zhong Yu". When she leaves the store, in which you can find all kinds of products for home, she carries in her hand her new charm to attract money: a Fortune's cat (Zhaocai Mao, in Chinese or Maneki Neko in Japanese).

The study and understanding process of contemporary cultures is impossible without a high dose of transcultural analysis. The possibility of finding in a small town anywhere in the world scenarios of evident multiculturalism -like in people, goods, appliances, information or food- reveals the analytical need to understand the cultural process. What is more, it becomes necessary to analyze its mixing -its paradoxical change- such as the mutability property that has a living organism which in its social life, it is constructed and transformed according to the experiences, images, representations and relationships that weaves with a network of different actors manifested in its visible structure or within its latent processes.

The internalization of Zhaocai Mao within a cultural space to which it does not belong, involves the interaction between distant worldviews. Its everyday interaction, but especially the assimilation of a new charm in the daily ritual of a new culture, starts the communicative dialogue of mutual recognition (which is no less a recognition of their own contexts) under which the new symbol is accepted as if it was own: the indeterminate communication process is originated, where the actors develop a mutually dependent relation whose ultimate expression is staged in the exchange of symbols (Chen, Fang and Faure, 2011: 321).

2. Holistic approach

Likewise, the cultural communication process can accept the system of family - labor structure of the "Bazaar Zhong Yu" and assimilate it, both within the rational legal system that frames the trade relations and workers in Spain, as in the traditional system of social relations whose cultural habits change. It becomes symbolic dialogue: from making purchases of certain goods in the traditional village shops to buy them in the "Bazaar Zhong Yu" recognizing that they come from different contexts, but accepting them. The process is the ability of culture in the information age to reconcile opposites and to form a dynamic of "cultural friction" (Shenkar, et al., 2008, in Fang, 2012: 5) that pops up a "new negotiated culture" (Brannen and Salk, 2000, in Fang, 2012: 6) which takes of every one of its ingredients the right dose to function in a definite context and at certain time.

Thus, the process of study and cultural analysis implies a holistic approach from four complementary perspectives: a) A historical or temporary perspective of the culture that allows a longitudinal representation of changes in the living organism, like a dynamic object, going beyond the vision of culture as static and unchanging object. b) A cross-culture perspective, away from binary dimensions¹, which contrary, would allow building a characterization of the study object as a stage in evolution, like a dynamic process that has multiple internal changes, even in the absence of addressing external factors. c) A

¹ A binary dimension responds to the metaphor of the onion raised by Fang (2005-2006). The onion vision focuses on cultural difference and its unit of analysis and it is established on the traditional nations or nationalities, forgetting a deeper study of internal dynamics that, as a living organic object, has each element of nation or nationality (Fang, 2012).

contextual perspective of culture -whose metaphor is represented in the ocean of Fang (2005-2006) -, that involves an approach to the visible aspects or cultural values, such as internal processes and the different moments of tension that can, under certain circumstances, become visible. d) A complex view of culture does not only fix his gaze on the national culture, but is concerned with the internal and external dynamics that shape, such as assumptions, values and behavior of individuals who are part of it and the culture of the groups¹.

The acceptance of Zhaocai Mao as a symbolic object by different cultural processes apart from those that actually comes demonstrate the three points raised by Fang (2005-2006) in which is established a paradoxical nature of culture, a cultural explanation that responds to a context and a specific time and a new identity of national cultures responding to globalization platform. The coexistence of paradoxical values –as it is showed by the Colombian immigrant woman who has a Zhaocai Mao next to the statue of Jesus at her home- requires the approach of an analytic stance that allows capturing the inner culture mechanism that is being built on a specific time and place. In the middle of this contextual perspective lies, without a doubt, the assessment that requires the adoption of the most appropriate dynamic for the explained situation and to determine, for example, the variation in working hours of the "Bazaar Zhong Yu" to fit to Sundays which generally in Spain are not working days.

The assimilation of habits and objects, as a result of collision and cultural clashes permits, under the characteristics of the information society, the observation of the change processes in a more transparent way, although it requires a very high analytic speed to the rapid change that means the evident and daily collision between many cultures. Under a static perspective of the culture, different and fast processes that happen inside the globalization –the introduction of Zhaocai Mao in different Western shops²- will escape from the explanatory methodological frameworks that are part of a scientific perspective that appreciates the culture from a mechanic positioning (mechanic science), and therefore, which do not reach to measure the dynamic of a multicultural and global process.

3. Cultural exploration in a economical crisis

Cultural exploration -necessarily away of bipolar and exclusive visions and taking distance of dimensions and indicators that represent serious problems for measuring the diversity of the subject- finds in the Oriental tradition, according

¹ The fact that groups were analyzed, as stated by Fang (2005-2006), involves the assimilation of the philosophy of yin-yang to approach the understanding of the use and inclusion of the opposing forces within a given value system. Thus, the cultural groups that are mixed in those contrary forces are, to the author, four: national groups of specific cultures, ethnic groups in specific regions, organizational and industrial groups and groups of global cultures with common interests (2005-2006 and Fang Leung, 2005, in Fang, 2012: 6).

² The situation, by the way, coincides with a high degree of social distance (in the West European) in front of religious traditions, also caused by a high degree of exchange of cultural and symbolic information.

to Fang (2003, 2005-2006, 2010 y 2012), a cultural analysis element based on the unexplored field of paradox.

The cultural approach device is based, likewise, in the philosophy of yin -yang as a framework for understanding the paradox and comprehends the change in the culture characteristics that are part of complex processes of collision and change within a framework of globalized and interconnected relationships.

Under dialectical analytical offered by the Eastern yin-yang perspective is possible to study the rapid introduction of an element like Zhaocai Mao, a symbol of Eastern tradition, in the everyday places of the West. The paradoxical situation occurs when coexist, in the same altar, the sacred elements of the Catholic tradition and the Fortune's cat as a symbol of Eastern prosperity.

At the same time, our Colombian immigrant woman invokes one or the other object of his altar according to the need in the specific context - an economic necessity will carry her to Zhaocai Mao, while to solve a health problem she probably will say a pray in front of Jesus' statue-. "Bazaar Zhong Yu" currently has the greatest potential for economic growth -or at least maintenance- than other similar domestic shops because of cultural change according to the crisis context. Spanish buyers preferred, some years before, a quality product pushing down their demands about low prices.

4. Final note

Nowadays, people tend to look first the price before the product quality. But the symbolic dialogue discussed would be unthinkable in a context that was not marked by a blurring of boundaries and exchange of global information. No doubt it is globalization that has allowed cultural collision and friction of which have emerged new hybrid cultural situations. From them, from daily internal struggles, from collisions and symbolic dialogues, from endless communication between languages and traditions, Zhaocai Mao is just a wave crest inside the new global culture ocean.

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Health policies in the news: communication strategies of the last three ministers in Portugal¹

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Abstract

After being involved in many polemic events for several months, Portuguese Health Minister Correia de Campos left office on January 29th 2008, and was replaced by the paediatrician Ana Jorge. It lagged behind an intense newsability about health policies initiated by that Minister, prolix in declarations to the media. His successor embraced a more sober style. Health policies didn't change much, but the news items wrote about them were drastically different. In June 21st 2011, the government team changed and a new Health Minister was sworn - Paulo Macedo – who, like his predecessor, became known for releasing moderate statements to the media, although several profound reforms in the health sector were to be expected.

In this paper we want to analyse how those Ministers managed their relation with the media during their governments, and to understand their communication strategies and the journalists' reaction to them. We gathered every news article that mentioned health policies and was published between

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2008 and 2011 in three generic newspapers: a daily quality newspaper (Público), a daily popular newspaper (Jornal de Notícias) and a weekly quality newspaper (Expresso). 1987 news articles were analysed.

This paper is part of wider investigation, “Disease in the News”. This project’s purpose is to understand the health sector’s mediatization in the Portuguese media through an analysis in four axis: the themes and sources of the health news articles; the information sources linked to health services; the organisation of those sources; how health journalists understand the health area; how the health sources evaluate the journalists’ work. We will share some of the results from the first part.

Keywords: Health journalism, political communication, media relations, news sources

1. Theoretical framework

In political issues, the media are a fundamental piece for the mediation between political organisations (parties, public organisations, pressure groups, governments) and the common citizen (McNair, 2003: 6). This mediation is made by the imposition of certain themes to the public and the complete absence of other themes (Kuypers, 2002: 167).

According to McNair, in democratic societies, the media must *inform* their citizens about current issues, *educate* by explaining the facts, provide a *platform* with diverse opinions, *advocate* political points of view and give *publicity* to the political institutions’ actions and ideas through journalistic *persuasion* (McNair, 2003: 21 e 22). And taking in consideration such a perspective, journalists are also political actors, even if they don’t accept it. Journalism can be taken as a political institution for several reasons: its historical development¹, the promotion of news products; the connection between journalists and press secretaries; the promotional space that the Government has in the media (Cook, 1998: 164). In consequence communication would become the most important function of those in cabinet; press secretaries tend to represent the thickness of such importance² and sometimes have the same status of a Minister (Seymour-Ure, 2003: 31-32, 123-124).

¹ The most evident of this historical proximity clue lies in the fact that the period in which most journalism flourished, i.e. around 1830, coincides with the period where the right to vote was introduced in the United Kingdom (McNair, 2003: 17).

² There is a widespread perception of the importance that these elements have in any power entity, and because of that they are almost always the target of requests and pressures or they are even the same agents and promoters of influence peddling. The crimes for which Michael Deaver, Reagan’s Chief press secretary, was tried in the mid-80, were an example of the latter case (Hertsgaard, 1989: 318).

This is a vision of the role Journalism plays in Society which, in our understanding, tends to reduce the journalists' work to the position of mere actors in a process where they have few or no of control, very close to the "alternative model", such as characterized by McNair himself. We recall his definition: Journalism (such as has existed) is part of "a cultural apparatus, the primary function of which is to maintain relations of domination and subordination between fundamentally *unequal* groups in society" and doesn't serve "[the public interest] (...), but the *dominant, private, selfish* interests of a society" (McNair, 2002: 22). Nevertheless, this is a perspective that aims to crucial issues such as the (not always easy) relationship between journalists and press secretaries and the complexity of political communication, a system where newspapers and journalists work. We would rather say that we conceive Journalism as a crucial agent, since it gives people the ability to choose and decide, through the distribution of quality information, in a logic close to the so called "normative model", an understanding of journalism as a "service", but recognizing the complexity that results from journalists' production contexts.

McNair himself (McNair, 2000) approaches this question from a political journalism's point of view and supports a context where people experiment contemporary politics through the media. "(...) That the actions of government and the states and the efforts of competing parties and interests to exercise political power, should be underpinned and legitimised by critical scrutiny and informed debates facilitated by the institutions of the media is a normative assumption uniting the political spectrum from left to right" (1). He also underlines the dimension of construction inherent to the journalistic work: "The accounts of political reality provided by the media are complex constructions embodying the communicative work of both groups, which ideally should, but need not always meet the standards of information accuracy and objectivity expected of political communication in liberal democracy" (1).

With the growing media coverage of politics and with the competition between media, political parties have increasingly been using public relations specialists to promote media facts and create the best events (Boorstin, 1961: 11; Beard, 2000: 188).

Political organisations realised that the press, also called 'free media', was more efficient than political advertising. This occurs because the advertising message receivers know that it reflects the interests, ideas and values of the promoter. The effectiveness of political advertising as a means of persuasion is always limited. Knowing that the advertising message is compromised, readers, viewers or listeners tend to distance themselves from it, or even reject it (McNair, 2003: 130). On the other hand, when a politician's message is given in a news piece, its authorship is attributed to the journalist and it gains authenticity and credibility among the receiver. That is why the investment on the news coverage in election time is crucial to reach for victory (McNair, 2003: 131).

One must remember that, before the advent of television, the election campaigns were amateur, decentralised and stimuli to participation and political support was accomplished through rallies and personal contact (Norris,

2000:14). In a more contemporary era (the period after World War II) the election campaigns became less reliant in the contact with the voters, and media became the main vehicle for the dissemination of the message (Gibson & Rommele, 2001: 33). This new dynamic led to the hiring of experts with knowledge about the relationship with the media which, among other actions, sought to control the communicative process through the centralisation of campaigns and the decrease of messages from political candidates (Farrell & Webb, 1998: 21) also with the purpose of avoiding gaffes (McNair, 2003: 131).

This insistent and pre-built attempt of message control and the growing promotion of the 'packaging politics' led to a shallow political speech, i.e., the content led to shallowness (Franklin, 2004: 5).

Politicians ask for technical and specialised services to work with the media, such as publicists, communication advisers and, recently, *spin doctors*. The reach for some kind of control of media content is the main reason for this procedure.

Publicity is the most important tool of public relations (Cutlip *et al.*, 2000; Bailey, 2006; Skinner *et al.*, 2010), because "in its infancy, public relations was primarily publicity" (Cutlip *et al.*, 2000: 10). Therefore, it appears as the 'heart of public relations' (Seitel, 2010: 346) and "as a management of mutually influential relationships within a web of stakeholder and organizational relational relationship" (Coombs & Holladay, 2007: 2). Some authors define publicity in a perspective of support to the journalistic work through thorough and systematic "information subsidies" (Gandy, 1982: 61), "factual, interesting, and newsworthy" (Yale & Carothers, 2001: 2) and even "media neutral" (Bailey, 2006: 312). However, some other authors open this range of coverage to other tools of communication when they state that "the purpose of press relations is not to issue press releases, or handle enquiries from journalists, or even to generate a massive pile of press cuttings. The true purpose of press relations is to enhance the reputation of an organization and its products, and to influence and inform the target audience." (Theaker, 2004: 148). They may succeed in doing this sometimes, but their failure is as common as success. However, this is where most of the notoriety of those who hire these services is at stake. When one talks about politicians, it might be at stake the very position they hold. If a member of government has the so called "bad press", i.e., when he appears in the media linked to negative events, it will be difficult to continue in that political place. No professional competence can neutralise this public tearing of one's reputation.

2. Methodology

This research aims to study the communication strategies used by Ministers who, between 2008 and 2011, were the head of the Health Ministry: Correia de Campos, Ana Jorge and Paulo Macedo. The first two were part a Socialist Party Cabinet; the last one was part of a coalition Government PSD/CDS. Our analysis is developed in a dual axis:

- The kind of news sources used in news articles that mentioned health policies,
- The way news sources are exposed on those news articles.

This paper is part of a wider research intituled “Disease in the news” and intents to analyse the media coverage of heath issues made by Portuguese newspapers. We want, above all, to understand who talks about what. In order to do so we chose the following newspapers: *Expresso*, *Público* and *Jornal de Notícias*. We have decided, in this case, to choose a non-probabilistic sample of typical cases, ruling out television, radio and online media, for a matter of convenience and considering the available resources and the easier access to data. We chose the generalist press for our purposes, to evaluate, among other things, the relevance (using the number of news articles) of the health affairs in all the Portuguese news. This makes the specialized media inadequate as an analysis unit.

In previous research (Lopes *et al.*, 2012a) we quantitatively analysed the themes and the news sources of the news articles that mentioned health topics between 2008 and 2010. Now, we are interested in understanding who talked to the journalists in the Health Ministry and what means were used to reach them. This lead us to choose content analysis in its qualitative aspect: “it’s about dismantling a speech and the production of a new speech through a process of location-attribution of significance features, resulting from a dynamic relation between the speech production conditions that are going to be analysed and production of analysis conditions” (Vala, 2009: 104).

We have focused our work in the years of 2008 and 2011, which represent another non-probabilistic stage of typical cases on our sample process. The first year was chosen because it gathered the last months of Correia de Campos’s term and the first ones of Ana Jorge’s; the second year gathers the last months of Ana Jorge’s term and the first ones of Paulo Macedo’s. Although our sample contemplated all news articles that focused on health issues and were published between 2008 and 2011 in the above mentioned newspapers, our analysis only included the ones that focused on health policies, which represents a total of 1987 news articles.

3. One prolix Health Minister, one discrete Health Minister and a very private Health Minister

After being involved in many polemic events for several months, Portuguese Health Minister Correia de Campos left office on January 29th 2008, and was replaced by the paediatrician Ana Jorge. It lagged behind an intense newsability about health policies initiated by that Minister, prolix in declarations to the media. His successor embraced a more sober style.

In the first month of 2008 the name Correia de Campos appeared directly in news articles. But starting February, Health Minister Ana Jorge was quoted indirectly: either when she went to Parliament to give a speech, or when she

spoke in public ceremonies. This posture set her aside from controversy, unlike her predecessor. At the end of her term, Ana Jorge took some chances and replied to the controversial matters she got involved in through the media, but she did it with plenty of parsimony. Her successor, Paulo Macedo, initiated his term looking to avoid the media at all costs. The Minister's quotes in the media resulted almost every time from public speeches. This member of the cabinet spoke directly with the journalists very few times and, when doing so, he opted for TV news programmes.

In the beginning of 2008 health stories were about riots against the requalification of ER rooms and 24-hour A&E (Serviço de Atendimento Permanente, SAP). The mayors and respective counties whose populations were covered by the services over which closure impended, made their voice heard loud in the media. And the Minister was reacting, deepening a dispute that grew disproportionately. The January 3rd 2008 issue of 'Público' published the following statement: "Anadia's Town council asks for the Minister's resignation". In the same issue of this newspaper, this was reported:

"Surrounded by protests on the street because of the closure of emergency services and particularly endorsed in the new year message from the Portuguese President, Correia de Campos multiplied, yesterday morning, his statements to radio and TV, in an unique operation of communication, something which he himself admitted to be necessary to improve."

Those statements have caused, undoubtedly, a saturation of news articles. On January 5th, 'Expresso' published a news article saying that: *"we even have less births occurring in ambulances (126 in 2004 and 86 in 2006), however they appear more in the news"*. On one hand we had Correia de Campos speaking permanently with journalists and, on the other hand, complaining from excessive media attention. We can read this in Público's edition of January 20th:

"Yesterday, the Health Minister accused some newspapers and political parties of 'misrepresenting the reality' and acting without any ethics".

One week after this statement Correia de Campos gave an interview to the same newspaper, taking photos in his office and with a fruit basket in front of him. There was a special care in using the media as a means to appease a climate of conflict, whose responsibility this Minister attributed to the action of journalists:

"The minister's office smells like apples. It was a gift from 'a friend' from the West, who was grateful for the announcement of the construction of a new hospital in that region. After all, not every Portuguese shows discontent towards Correia de Campos."

Q – All we see are demonstrations!

A – You see demonstrations occurring constantly in the same place. (...) What represents the country is the number of Family Health Units (USF). Some days ago I visited two of them and the people's satisfaction is different.

Q – But do you agree that there is a helplessness feeling concerning the ER, childbirth rooms and 24-hour A&E (Serviço de Atendimento Permanente, SAP) that were shut down?

A – No. There's that feeling in the media. I have some doubts if the Portuguese people share that feeling. If it exists, my job is to fight against it by demonstrating what we are doing.

Q – We see more of you when things are more agitated. Do you take advantage of the 'airtime' to explain your policy or is it despair?

A – Each crises generates an opportunity and I can't miss the opportunity to explain our positive outcomes to the Portuguese people in a direct and frontal way.” ('Expresso', January 26th 2008)

Three days later Correia de Campos left the Health Ministry. Ana Jorge, a paediatrician with a more sober style and who didn't talk much to journalists succeeded him. The Health Minister talked, almost every time, in public events: parliament debates, inauguration of health facilities and conference openings. She always looked for an evasive speech when confronted by journalists:

“Yesterday, the new Health Minister, Ana Jorge, declined to talk about a possible 'deceleration' of the reform of Emergency Rooms. In a quick tour through several health units of the North, she declined firmly to talk about closures of services, reassuring the journalists that she would soon give her opinion on that controversial matter” ('Público', February 14th 2008)

Instead of answering to unexpected questions from journalists, Ana Jorge chose to prepare the message she wanted to transmit to the public and communicated it almost every time in predetermined public spaces. She frequently used a non-direct way to express herself when she wanted to make direct statements to the media: *“this week, when questioned by 'Expresso', Ana Jorge's Press Office, said ...” ('Expresso', March 8th 2008); “according to a statement of a spokesperson from the Health Ministry to PÚBLICO, the first meeting of this working group 'is already scheduled' and new rules 'will be presented soon” ('Público', June 17th 2008); “A source of Ana Jorge's Press Office just confirmed Público that the Government's intention is to start the single dose trial sale of drugs in pharmacies created in six public hospitals: Oporto, Faro, Coimbra, Penafiel, Lisbon and Leiria (this one is already working)” ('Público', September 10th 2008). This was the most common way of communication when newspapers published negative themes. 'Público' published, on September 14th, a news article intituled “National Health Service had a financial hole of 330 million Euros in 2007”. This news was made using a press release specially directed to that newspaper:*

“In a press release sent to 'Público' by the Press Office of the Minister of Health it was stated that 'one cannot talk about finance break, because it is perfectly normal that there is a difference between the forecast and the final value. The Ministry of Health reaffirms that, 'despite the difference between the final and the qualifying forecast presented on the occasion of the discussion of the State Budget [OE] for 2008, the year 2007 was the third consecutive year of balance of the accounts of the NHS ', we can also read in the press release sent to 'Público'.”

There was another strategy used to transmit information, particularly the one that could generate controversy: to use of Secretaries of State. They would convey the Minister's message, focusing on themselves a possible political

contestation: “There is no change of course: the 24-hour A&E (Serviço de Atendimento Permanente, SAP) on Health Centres will continue to be replaced’ as alternatives to emerge, said yesterday, in Oporto, the Assistant Secretary of State for Health, Francisco Ramos” (Público, March 8th 2008). There was, indeed, a special care not to block communication with journalists. Meanwhile and simultaneously they looked for permanent positive messages. Here’s some ‘Jornal de Notícias’ headlines: “The new minister concentrates her efforts in Family Health Units” (February 14th 2008); “Government may reopen the emergency room in Anandia” (March 12th, 2008); “Minister tries to avoid polemic issues” (October 8th 2008); “Ministry promises a double opening of Family Health Units” (December 22nd 2008). There’s an implicit presence of an attentive and efficient Press Office. But the activity of those professionals didn’t always held every communication. Also, the Minister couldn’t always flee unexpected questions from journalists. And when that happened, her answer wasn’t always the most adequate. On November 11th 2008, while leaving the parliament as part of the debate on the Budget, the Minister was asked to answer a question about the amount of the Health sector’s debt and answered: “*I don’t know*”. And suggested that the Secretary of State for Health would be the best person to give that information. The following day, that statement was amplified by the media and led to severe criticism by the opposition. Then, the Minister opted for her previous strategy, and took the opportunity to speak at the launch of “Missão Sorriso” campaign, where she reassured that the Government would announce the amount of the Health sector’s debt: “*The debts are those that are already overdue, worth one million Euros. And on the day the Decree-law comes into effect [approving the support fund NHS Providers], the Health ministry will report on what is the total debt of hospitals EPE [private-public partnerships]. Therefore, [the Portuguese people] will be properly informed about the debt of the Health ministry*”, she stated in a declaration to news agency ‘Lusa’” (Público, November 13th 2008).

At the end of her term, Ana Jorge had shown herself more at ease at the media stage. She gave some background interviews, sending several messages to journalists. Without claiming too much prominence, the Health Minister participated in institutional events and took advantage of the occasion to assure her version of (negative) facts that have been reported by newspapers. Verbs like “contest”, “justify” or “react” began to be used to introduce her claims.

If we follow the news articles published on Ana Jorge’s team, we can observe a careful communication policy with dissemination of information. Through this strategy she could block questions about requested data (“About the content of the agreement, the Ministry of health has simply confirm that it was signed ... with the Champalimaud Foundation, but refused to reveal more details”, Jornal de Notícias, April, 2nd 2011); she could provide written clarifications, which are a better means of control of what is said (“The Health Ministry has clarified, in writing, that the price decrease ‘aims to ensure a good management of public resources’”, Público, February, 5th 2011); she could drop non-information to stop controversies (“The Government backed down on the intention of forcing clinicians to remain in public health units after the internship, according to the medical union’s information, and confirmed by the Ministry of Health”, Público, February 26th 2011).

We must recall that, at the end of her term, we didn't hear only from the Health Minister. Her Secretaries of State kept appearing regularly in the media, giving background interviews or specific information. This growing number of statements to the media resulted some natural mismatch between what was said and what was done, something immediately underlined by journalistic discourse: "Over the past few months, the reality has shown that the speech of the Health Minister doesn't correspond to the reality and Ana Jorge has fallen into contradictions" (Público, April, 25th 2011). Yet, we must remember that people in office have the indubitable obligation to report to those they work for: common citizens.

On June 21st, 2011, the XIX Constitutional Government is sworn and a new Health Minister takes place, Paulo Macedo. This new executive started working in an environment of great economic austerity and one of the areas where they predicted substantial cuts was Health. The Health Minister was a previous General Director for Taxation and was known for a strict management and for being very sparse with public discourse. This posture is exacerbated in the few months after arriving to this Ministry.

The Health Minister didn't talk much to journalists and, when doing so, he preferred TV stations. The press was embracing those declarations to the point of exhaustion and quoted them for a long time:

"In an interview given last week to TVI, the Minister stated that we must understand if 'the country can sustain the current number of transplants'", adding that it is not necessary to increase the number of transplants performed annually and that have turned Portugal into one of the world leaders in the area". (Público, September 7th 2011)

Here we could see a communication strategy similar to the early days of Ana Jorge as a Minister: they avoided journalists and exploited official events to pass certain messages. However, Paulo Macedo also seems to move away from institutional ceremonies. When we read the press it's difficult to find him in those kind of initiatives. On September, 5th, 2011, when he was chair of the signature of a protocol with the Board of Health and Welfare, the Health Minister made an observation quoted by 'Público': "the speeches are usually moments of politically correct statements". Therefore, journalists had to find other sources, such as official data, press releases, administrative decisions...

If the Health Minister is very sparse with public discourse, his State Secretary, Leal da Costa, gathers some media visibility. This occurs because the events attended by him deserve media coverage, and he reveals himself to be receptive to talk to journalists about themes outside the agenda and offers to give interviews to a particular media:

"The Assistant Secretary of State for Health, Leal da Costa, ensured yesterday that there are savings solutions that ensure patients 'will continue to be treated in accordance with the best practiced budget'. But he wants to 'improve the ability to negotiate with the pharmaceutical industry', said the Secretary of State,

on the side-lines of a Conference on this disease". Jornal de Notícias, October 2nd 2011

"Appearing to be 'very concerned' with the financial hole of '110 million Euros' 2011 budget for these units that provide support to patients in convalescence and to people in situation of dependency, the Assistant Secretary of State for Health, Fernando Leal da Costa, stresses that the complex financial situation was inherited from the previous Ministry, that now there is 'no money' and we 'must stop and think'. (...) The [long-term care] network will maintain itself and grow, but within our possibilities", stated to 'Público' Leal da Costa, admitting simultaneously the possibility of shutting down 'too small units that are not viable because they have very high operating costs'. Público, October 14th 2011

If, as we have said previously, Paulo Macedo speaks briefly to journalists, his press office provides some clarifications published by newspapers. We often find Health Ministry's sources such as "Paulo Macedo's spokesperson" (Jornal de Notícias, September 1st 2011); "press secretary Miguel Vieira" (Público, October 19th 2011); "Press Office" (Público, October 20th 2011).

Faced with situations in which no one assumes the origin of the information, although there is someone from the Ministry of health that gives certain information to the media, journalists choose to quote not identified news sources:

"According to an official source at the Health Ministry, of the 251 doctors in retirement who have returned to the NHS, just 152 belong to that quota, so there is still room for about 50 doctors". Jornal de Notícias, July 9th 2011

"Contact by 'Jornal de Notícias', Paulo Macedo's Press Office said that the meanwhile resigned Administration claimed only personal reasons and that the other members of the Administration have not submitted resignation". Jornal de Notícias, September 28th 2011

Politicians are not indifferent to their presence in the media. They know that part of their notoriety is played in media stages. And if there are those who strive to be always on the scene, featuring positive events, there are some others that deviate to avoid bad news. There are those who are more skilled and those who do not have the means to manage a balanced relationship with journalists; There are those who want to talk permanently, eager for a visibility that, when in excess, blinds; and there are those who run away from any quote in a medium, fearing the adverse effects that often are brought by a news piece. In recent years, Ministers who could fit in different profiles conducted the Health Ministry.

In 2008, António Correia de Campos would resign from his position as Health Minister, leaving behind a communication strategy that had hoped to promote open channels of communication with journalists. In times of crisis, as were those in the end of his term, this option would have been fatal. Any statement from him, looking to neutralize a controversy had the opposite effect: it would increase the objection towards him, already growing among the population and

at the local power level. He asked to leave. Ana Jorge, a doctor who had no political profile, replaced him.

Belonging to the same Executive of her predecessor, Ana Jorge soon neutralized the controversies that had been unleashed. Entering without making much noise and little media notoriety, and capitalizing few media notoriety, the new Minister shielded herself behind pseudo-events (Congress openings, inaugurations of installations...) to convey a message previously prepared by her Office. Every public discourse seemed to be calculated by press offices that were surely working in the backstage. It is not by chance that Ana Jorge hired Cláudia Borges to be her press secretary. She was one of the founding journalists of SIC, a Portuguese TV station, and that in the end of the 90' gain notoriety with some health TV programmes with high TV ratings. Slowly, the Health Minister had learnt to dominate media codes, and passed virtually unscathed by the information management around the swine flu, a pandemic that only existed in the media (Lopes *et al*, 2012b), but caused great wear in some official sources at the international level. Here, Ana Jorge gave the word to her Secretaries of State and the General Director for Health and, like that, she learned to protect herself. However, whenever she provided information to journalists she didn't rekindled controversy. The same would occur shortly after with the management of the E. coli outbreak (Lopes *et al*, 2012c). The standard procedure seemed to be: no permanent communication channels were opened, but media were not antagonised by denying them information. The speech was moderate and always under control.

When the Socialist Government came to term, the coalition PSD-CDS was sworn, choosing a manager who was General Director for Taxation for Health Minister. The current Health Ministry had someone outside the Health sector with the intent to settle the finances seemingly uncontrollable at that level. Advancing quickly with measures of budgetary restraint, Paulo Macedo automatically triggered a loud opposition from different actors, mainly doctors and nurses. Those professionals are not always heard in the public space (Lopes *et al*, 2012a) in a contesting tone, but this time they chose this mean to underline their displeasure before a ministerial team receptive to speak with the medical and nurse unions, yet unavailable to give clarifications to the media. The Minister avoided journalists, his Secretaries of State spoke in a moderate way and his press secretaries gave fewer clarifications. In this context, the journalistic discourse used several documents (official and specialized) and repeated quotations already used has background information. We can see here a good communication strategy for the media: in times of crisis, official sources are contained in public speaking and unavailable to act in media stages. This is certainly a legitimate and right attitude when calculated for a limited time. It is not effective for a prolonged action because journalists are obligated to seek alternative sources of information almost always hostile to the ruling power.

4. Final notes

Covering the three ministers who, between 2008 and 2011, occupied the Health Ministry, we conclude that Correia de Campos did not adopt the right communication strategy: he talked a lot, talked when he shouldn't have and, given the excess of words, it became impossible to manage the Ministry with the serenity that was necessary; Ana Jorge, although without media training, managed to conquer a balance, even in the most delicate situations: she spoke moderately, but didn't refuse information in crisis situations, showing that she knew that a growing spiral of silence may not be the most appropriate strategy; Paulo Macedo has opted for silence. He can be warned in time to put in place far-reaching reforms, but it will not be prudent to prolong this option for a long time.

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Tipología de TIC más atractivas para la sociedad

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Resumen

Vislumbrar el final de la sociedad industrial dio lugar a una incorporación de software y herramientas TIC en el ámbito individual y empresarial, con una temática orientada a la creación, uso, difusión y manipulación de la información.

No obstante, con la irrupción de la denominada Web 2.0, vinculada a la usabilidad y a facilitar el intercambio de información, la participación y la colaboración entre los usuarios de Internet, surge la idea de conocer qué software es el que más interés presenta para los ciudadanos y las empresas.

Teniendo estos aspectos en mente, se presenta un análisis de las herramientas TIC más utilizadas por la sociedad y empresas, llevado a cabo mediante la realización de un trabajo de campo que combina fuentes oficiales y privadas relacionadas con el uso de software y TIC por parte de la población y las empresas, y que establece diferentes tipologías de software: sistemas operativos, seguridad informática, gestión de la información, comunicación interpersonal, y gestión de contenido multimedia.

Conociendo estos datos, se podrán diseñar contenidos formativos orientados a satisfacer el conocimiento y dominio en dichas TIC.

Palabras clave: TIC, educación, alfabetización mediática, uso, sociedad de la información.

1. Introducción

Actualmente hay multitud de términos relacionados con las diferentes fases históricas de desarrollo de la sociedad actual. Esta situación es definida mediante diferentes términos y acepciones, entre ellas las consideradas conforme a las siguientes teorías: *sociedad post-industrial* (Bell, 1974), *post-fordismo* (Hall, 1988), *post-modernismo* (Giddens, 1990), *economía del conocimiento* (Drucker, 1969), *era de la revolución de la información* (Veneris, 1984, 1990), o *sociedad red* (Castells, 1996).

Si la *Sociedad de la Información* puede ser descrita, como afirma Manuel Castells, como aquella en la que la información tiene una acepción

predominante fundamentada en el intercambio de información bajo un paradigma o desarrollo tecnológico explícitamente dedicado a ampliar y aprovechar el uso de dicha información, esto es, una sociedad orientada al intercambio de datos e información, sobre todo desde un punto de vista transaccional y casi puramente automático, el surgimiento de las nuevas herramientas informáticas de Internet orientadas al intercambio de información entre, para y por personas, se centra más en facilitar los aspectos más comunicativos de las personas y, por ello, la sociedad.

Es por ello que, seguramente, sea más interesante hablar de *Sociedad de la Comunicación*, ya que la ansiada *Sociedad del Conocimiento* -evolución natural del concepto de *Sociedad de la Información*- todavía no puede ser todavía contemplada, desde el punto de vista de fase consolidada en cuanto al uso y aprovechamiento de las TIC e Internet.

Con esta situación de entrada, se pretende incorporar a la literatura un punto de vista que ha quedado relegado a un segundo lugar: todas estas teorías tienen en cuenta la consideración de los aspectos relacionados con las *Tecnologías de la Información y la Comunicación*, pero casi todos los términos asociados a esta fase de evolución histórica solamente hacen referencia a la primera palabra -*Información*-, y prácticamente no utilizan la palabra *Comunicación*, y eso a pesar de que la verdadera explosión, en cuanto al uso de Internet por parte de la gente, se ha llevado a cabo mediante herramientas más orientadas a la *Comunicación* que no a la *Información*.

Avanzando en dicha idea, se ofrece una visión más amplia sobre el uso de las TIC por parte de la población, aspecto representado mediante el concepto de la Alfabetización Mediática, que integra factores asociados a la información y a la comunicación, y cuya utilización permitiría aprovechar mejor las posibilidades de las TIC, tanto a nivel social como económico.

2. Información, Comunicación, Informacionalismo y Globalización

Entendiendo *información* como aquel conjunto ordenado de símbolos que se utilizan para transmitir un mensaje, y *comunicación* como el proceso relacionado con la transmisión de una información, proceso que necesita un emisor, un canal o medio por el que poder realizar el envío del mensaje y un receptor que reciba el elemento enviado, se puede establecer una correspondencia entre las Tecnologías de la Información y la Comunicación existentes actualmente, y su principal inclinación u orientación funcional: hacia la codificación y transmisión de mensajes (información) o hacia el intercambio de mensajes entre personas (sociocomunicación).

La tabla que se adjunta (*Tabla 1: Tipología de TIC que se utilizan más a menudo en la sociedad*), de la que presentamos a continuación su síntesis final, aunque no pretende hacer un exhaustivo inventario relacionado con la utilización de programas informáticos por parte del conjunto de la sociedad, sí que nos permite presentar un primer análisis de esta situación, en cuanto a qué software es el preferido y se está utilizando de un modo mayor por parte de la

sociedad:

TIC en uso	Orientación			
	Sistema operativo / Seguridad	Información	Comunicación	Media¹
<i>Uso social</i>	0	6	4	7
<i>Uso empresarial</i>	1	6	5	0
<i>Sourceforge</i>	9	1	8	13
<i>Softonic</i>	7	2	3	7
<i>Amazon</i>	5	4	1	3
Total	22	19	21	30

Fuente: elaboración propia.

Su lectura nos presenta las siguientes conclusiones²:

- La utilización social de los españoles se orienta hacia el tratamiento de información que, en la mayoría de casos, puede ser considerada como relacionada con contenidos mediáticos (información sobre viajes, medios de comunicación, formación, descarga de películas, visualización de canales de televisión o radio, fotos y vídeos, llamadas telefónicas).
- El uso de las TIC por parte de la mayoría de empresas nacionales se orienta tanto a la gestión de información como a la comunicación, ya sea con la Administración Pública, con los proveedores, con los clientes o con las entidades financieras con las que trabajan dichas empresas.
- Las descargas de software libre desde el portal web Sourceforge están orientadas a resolver claramente necesidades de comunicación, ya sea mediante la manipulación de contenidos multimedia (tratamiento de imágenes, vídeos, música), o a través del intercambio de ficheros (que en la mayoría de casos son también de naturaleza mediática) o el establecimiento de contactos personales (mensajería entre amigos).
- Contrastando este número de descargas de software libre con el ranking ofrecido a través del portal español de referencia -Softonic-, se aprecia la misma tendencia, con un número de descargas mayor también en el ámbito de programas para el tratamiento de ficheros multimedia, frente a la parte de comunicación e intercambio de información.
- Finalmente, a través de la web de Amazon, asociada claramente al comercio electrónico, se aprecia que, en este caso, la mayoría del software comprado online tiene que ver con la gestión de información,

¹ Contenidos mediáticos o de medios de comunicación.

² No hacemos comentarios respecto a la categoría de software denominado "Sistema operativo / Seguridad", puesto que no está explícitamente relacionado con el objetivo del artículo.

aunque se entiende puesto que es software destinado al control de las finanzas personales y al paquete ofimático Office.

Así pues, se puede admitir la idea de que las personas utilizan unas Tecnologías de la Información y la Comunicación orientadas -preferiblemente- hacia la *comunicación*, siempre que se den unas condiciones de utilización libre, gratuita, popular y, en cierta medida, cultural u ociosa. Por el contrario, cuando los aspectos económicos son tenidos en cuenta, se detecta una inclinación hacia la utilización de Tecnologías de la Información y la Comunicación más orientadas a la pura *manipulación de la información*.

En este contexto, resulta interesante revisar alguna de las tesis sostenidas por dos relevantes sociólogos contemporáneos, en cuanto a la situación histórica en la que nos encontramos: Manuel Castells y Saskia Sassen.

Por un lado, si se realiza una lectura de los planteamientos de Manuel Castells, se observa que define e introduce¹ el término *informacionalismo*, que afirma que es el nuevo modelo de funcionamiento de la sociedad, fundamentado en las Tecnologías de la Información y la Comunicación, que ayuda a su desarrollo, y que sustituye al paradigma industrial, propio de la sociedad industrial.

Considerando esta acepción, y sobre la base de las conclusiones de la *Tabla I: Tipología de TIC que se utilizan más a menudo en la sociedad* expuestas en los párrafos anteriores, se detecta un planteamiento muy economicista o materialista, en cuanto al alcance de la utilización de las TIC: Manuel Castells relaciona la fase histórica social actual con los aspectos más procedimentales o manipulativos de la información, estableciendo un paralelismo con la era industrial que, por otra parte, se basaba -simplificándolo al máximo- en la pura *mecanización y automatización* de los talleres y de las tareas de los trabajadores.

No obstante, también es cierto que mediante la definición que realiza para la actual sociedad, orientada al procesamiento, por parte de múltiples entidades -conexiones entre nodos [personas, grupos de trabajo, empresas, asociaciones, gobiernos, etc.]-, de información mediante las tecnologías asociadas a la microelectrónica -la *sociedad red*-, se observa la posible incorporación de factores culturales -los que se relacionaban anteriormente con las tecnologías más estrechamente ligadas a la comunicación- en los planteamientos de dicho autor.

Aunque hay que reseñar que es en una lectura cuidadosa de sus investigaciones, alejándonos de los conceptos que se asocian mentalmente tras escuchar "*informacionalismo*", cuando se encuentran dichos factores, más orientados a lo que anteriormente hemos denominado como "*utilización libre, gratuita, popular y, en cierta medida, cultural u ociosa*".

¹ Castells, M. (2004). *La sociedad red: una visión global*. Madrid: Alianza Editorial.

Por otro lado, Saskia Sassen afirma¹ que en los procesos de análisis sociales se tienen que tener en cuenta aspectos globales que van más allá de los estados-nación, a los cuales hay que encuadrarse implícitamente al realizar estudios de ciencias sociales. Al margen de estas conclusiones, con aplicaciones claramente metodológicas, se observa implícitamente la idea de ruptura de las jerarquías preexistentes en un estado, y en diferentes frentes: político, económico, cultural, etc.

Y es por ello que se observa una relación implícita más directa, en primera instancia, entre dicha autora y la acepción de “comunicación”, de entre las dos posibles dentro de la definición de Tecnologías de la Información y la Comunicación. Esto es así porque sin comunicación difícilmente se pueden realizar actividades por parte de ciudades que pongan en jaque a los mismísimos estados que las albergan, punto éste clave en el desarrollo de su concepto de *ciudad global*.

Dicho también de otro modo, se detecta un gran factor asociado a la “comunicación” en el concepto “globalización” -globalización facilitada y potenciada gracias a las TIC- que aparece en la concepción de la teoría de Saskia Sassen. Recordemos que la definición de globalización tiene bastantes componentes asociados a “comunicación”: proceso de generación de redes políticas mundiales entre las economías, sociedades y culturas regionales, mediante la comunicación, el transporte y el comercio.

3. Cibersociedad, Cibercultura y Sociedad de la Comunicación

Abundando en este tema de la comunicación, y considerando también las conclusiones expuestas anteriormente mediante la *Tabla 1: Tipología de TIC que se utilizan más a menudo en la sociedad*, conviene introducir brevemente el concepto de Alfabetización Mediática, muy relacionado con los cambios en nuestra estructura social y cultural provocados por la irrupción de las nuevas Tecnologías de la Información y la Comunicación (TIC) y el avance de la Sociedad de la Información.

En primer lugar, se observa la definición de Alfabetización Mediática adoptada en el año 2007 por la Comisión Europea²:

“La alfabetización mediática suele definirse como la capacidad de acceder a los medios de comunicación, comprender y evaluar con sentido crítico diversos aspectos de los mismos y de sus contenidos, así como de establecer formas de comunicación en diversos contextos. Esta definición ha sido validada por una gran mayoría de los participantes en la consulta pública realizada y por los miembros del Grupo de Expertos en Alfabetización Mediática. Los medios de comunicación de masas son aquellos capaces de llegar a un público amplio a

¹ Sassen, S. (2007). *Una sociología de la globalización*. Buenos Aires: Katz.

² European Commission. *Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions of 20 December 2007 - A European approach to media literacy in the digital environment*. [en línea] Recuperado el 14 de diciembre de 2012, de http://europa.eu/legislation_summaries/information_society/strategies/l24112_en.htm

través de diversos canales de distribución. Los mensajes de estos medios son contenidos informativos y creativos como textos, sonidos e imágenes divulgados mediante diversas formas de comunicación como la televisión, el cine, los sistemas de vídeo, las páginas de Internet, la radio, los videojuegos y las comunidades virtuales”.

Utilizaremos ahora una tabla¹ del estudio, realizado por la Universitat Autònoma de Barcelona en el año 2007 a instancias de la Comisión Europea, denominado *Study on the current trends and approaches on Media Literacy in Europe*. Como se puede observar, las fases del desarrollo histórico-social de la humanidad han significado la adquisición de nuevas habilidades y capacidades relacionadas con la comunicación.

Eta pa Histórica	Entorno comunicativo	Nuevas competencias	Entorno socio-cultural
Etapa Clásica	Comunicación oral y gestual	Dominio del lenguaje oral y gestual.	Sistematización y conservación del conocimiento.
	Desarrollo de la escritura alfabética.	Competencias alfabéticas (lectura y escritura).	Origen de la filosofía y la exploración científica.
Renacimiento y Primera Revolución Industrial	Desarrollo de la imprenta, de los libros y la prensa.	Amplificación y expansión de la alfabetización.	Avances en la filología empírica.
Segunda Revolución Industrial	Aparición de los medios electrónicos: teléfono, cine, radio y televisión.	Alfabetización audiovisual.	Medios de comunicación y sociedad del consumo.
Sociedad de la Información	Medios digitales e Internet.	Alfabetización digital.	Globalización de la información.
			Explosión del conocimiento.
		Alfabetización mediática (en un clima de convergencia mediática)	Sociedad del conocimiento.

Fuente: Pérez Tornero, J. M. (Director) (2007). *Study on the current trends and approaches on Media Literacy in Europe*. Brussels: European Commission.

A la vista de esto, resulta clara la coexistencia de dos modelos en la actual Sociedad de la Información: i) por un lado, el avance de las conexiones entre los actores de la sociedad -los nodos de la *sociedad red* de Manuel Castells-, realizada mediante las TIC; y ii) por otro lado, una comunicación de masas en

¹ Tabla que se puede consultar en la página 4 del siguiente estudio: Pérez Tornero, J. M. (Director) (2007). *Study on the current trends and approaches on Media Literacy in Europe*. Brussels: European Commission.

la que los ciudadanos no son consumidores pasivos de medios, sino también creados y productores.

En este contexto, y también considerando los resultados de la *Tabla I: Tipología de TIC que se utilizan más a menudo en la sociedad*, se detectan dos hechos particulares:

- Pese a que los autores no hacen una referencia grande al papel de los contenidos audiovisuales, se observa que el tipo de tecnologías asociadas a su tratamiento y distribución es de los más utilizados por parte de la sociedad.
- Los aspectos culturales son muy tenidos en cuenta por parte de los usuarios de las Tecnologías de la Información y la Comunicación. De hecho, las tecnologías más relacionadas con la comunicación se detectan como las preferidas por parte de las personas, siempre que actúen con objetivos no relacionados estrechamente con motivos económicos.

Por ello, y centrándonos en las tesis de Manuel Castells, se considera que el planteamiento de su concepto de *sociedad red* es válido para explicar diferentes fenómenos actuales, que tienen que ver con cambios sociales, políticos, económicos y culturales provocados por el advenimiento y la irrupción del trabajo en red y de las tecnologías de la información y de la comunicación.

No obstante, se cree necesario potenciar el aspecto más cultural de dicha *sociedad red*, como agente movilizador real de la actual sociedad. Es la cibercultura, descrita como la cultura que surge de la unión de las Tecnologías de la Información y la Comunicación, la industria del entretenimiento y la economía, aquella que tiene que ver con los fenómenos sociales asociados con Internet que estamos viviendo durante este principio de año 2011.

Y son las nuevas maneras de establecimiento de redes de comunicación, tales como las comunidades online, el juego compartido online, y los medios de comunicación y mensajería denominados sociales y asociados a Internet - conceptos latentemente asociados con la cibercultura-, las que provocan que las TIC tengan una utilización de imposible marcha atrás.

4. Conclusiones y aspectos de futuro

A lo largo del artículo se han presentado un par de visiones acerca de cómo puede ser definida nuestra sociedad actual: una sociedad que utiliza masivamente las tecnologías de la información y de la comunicación, que reorganiza y conecta a sus agentes, actividades y relaciones en base a dichas tecnologías, pero que es definida siempre por los autores con términos más asociados a la “*información*” que a la “*comunicación*”.

Este hecho resulta llamativo, y se sugiere su revisión, puesto que los usos más comunes y populares, por parte de la población, tienen que ver con lo que se

denominan tecnologías asociadas a la comunicación, concretamente, a los relacionados con el consumo social masivo de contenidos de naturaleza audiovisual que, en última instancia, pueden ser clasificados como “*informativos*”, pero que por la propia logística para su distribución y acceso, tienen más de “*comunicacionales*”.

En realidad, y gracias al avance de la cultura mediática y su introducción, aplicación y difusión mediante las TIC, se propone que la actual sociedad sea denominada “*sociedad de la cibercultura*”. Aunque está claro que el término “*ciber*” tienen connotaciones peyorativas -tales como *cybergoth*, *cyberpunk*, *cibercultura*, *ciber-acoso*, *ciberterrorismo*, *ciberactivismo*, *ciberokupa*- que hacen que popularmente sea difícil su aceptación y utilización, en un sentido global, para la definición de la actual fase histórica social que en este inicio del siglo XXI se está desarrollando.

Para evitar este hecho, quizás convendría hablar, ahora más que nunca, de *sociedad de la comunicación*.

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Tabla I: Tipología de TIC que se utilizan más a menudo en la sociedad

<i>TIC en uso</i>	<i>Orientación</i>			
	<i>Sistema operativo / Seguridad</i>	<i>Información</i>	<i>Comunicación</i>	<i>Media¹</i>
Encuesta sobre Equipamiento y Uso de Tecnologías de la Información y Comunicación en los hogares 2010. Servicios de Internet usados ² por motivos particulares en los últimos 3 meses ³				
Recibir o enviar correo electrónico: 85,8%			<input type="checkbox"/>	
Búsqueda de información sobre bienes y servicios: 84,8%		<input type="checkbox"/>		
Utilizar servicios relacionados con viajes y alojamiento: 65%		<input type="checkbox"/>		<input type="checkbox"/>
Leer o descargar noticias, periódicos o revistas de actualidad on line: 62%		<input type="checkbox"/>		<input type="checkbox"/>
Buscar información sobre temas de salud: 52,5%		<input type="checkbox"/>		
Buscar información sobre educación, formación u otro tipo de cursos: 52,5%		<input type="checkbox"/>		<input type="checkbox"/>
Envío de mensajes a chats, blogs, grupos de noticias o foros de discusión on-line, uso de mensajería instantánea: 48,9%			<input type="checkbox"/>	
Jugar o descargar juegos, imágenes, películas ó música: 44%				<input type="checkbox"/>
Escuchar radios emitidas por Internet y/o ver TV emitida por Internet: 42,2%				<input type="checkbox"/>
Banca electrónica: 41,9%		<input type="checkbox"/>		
Colgar contenidos propios (texto, imágenes, fotos, videos, música, etc) en una página web para ser compartidos: 35,9%			<input type="checkbox"/>	<input type="checkbox"/>
Telefonar a través de Internet ó videollamadas (vía webcam) a través de Internet: 20,5%			<input type="checkbox"/>	<input type="checkbox"/>
<i>Uso social</i>	<i>0</i>	<i>6</i>	<i>4</i>	<i>7</i>

¹ Contenidos mediáticos o de medios de comunicación.

² Se han seleccionado los que tienen un uso mayor.

³ Encuesta sobre Equipamiento y Uso de Tecnologías de la Información y Comunicación en los hogares 2010. Servicios de Internet usados por motivos particulares en los últimos 3 meses por características demográficas y naturaleza del servicio (INE – Instituto Nacional de Estadística). Recuperado el 4 de abril de 2011, <http://www.ine.es/jaxi/tabla.do?path=/t25/p450/a2010/10/&file=04017.px&type=pcaxis&L=0>

TIC en uso	Orientación			
	Sistema operativo / Seguridad	Información	Comunicación	Media ¹
Encuesta de uso de TIC y Comercio Electrónico (CE) en las empresas 2009-2010. Resultados ¹ para empresas con menos de 10 asalariados (excepto CNAE 64-66) ²				
Usuarios de servicios de internet para buscar información: 93,9%		<input type="checkbox"/>		
Firma digital para relacionarse con la Administración Pública: 86,7%	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Compartían la información con regularidad con sus proveedores: 86,7%		<input type="checkbox"/>	<input type="checkbox"/>	
Página web para presentación de la empresa: 83,9%		<input type="checkbox"/>	<input type="checkbox"/>	
Usuarios de servicios de internet para plataforma de comunicación (email, VoIP, ...): 75,4%			<input type="checkbox"/>	
Usuarios de servicios de internet para obtener servicios bancarios y financieros: 69,3%		<input type="checkbox"/>		
Comparten la información regularmente con sus clientes: 55%		<input type="checkbox"/>	<input type="checkbox"/>	
<i>Uso empresarial</i>	<i>1</i>	<i>6</i>	<i>5</i>	<i>0</i>
Descargas de software para sistema operativo Windows desde Sourceforge ³				
7-Zip: 128,477,856	<input type="checkbox"/>			
FileZilla: 110,533,936			<input type="checkbox"/>	<input type="checkbox"/>
PortableApps.com: 91,585,593	<input type="checkbox"/>			
GTK+ and GIMP: 87,923,518				<input type="checkbox"/>
Audacity: 75,258,384				<input type="checkbox"/>
DC++: 59,322,879			<input type="checkbox"/>	<input type="checkbox"/>
VirtualDub: 55,495,558				<input type="checkbox"/>
Shareaza: 54,887,520			<input type="checkbox"/>	<input type="checkbox"/>

¹ Se han seleccionado los que tienen un uso mayor.

² Encuesta de uso de TIC y Comercio Electrónico (CE) en las empresas 2009-2010. Variables de uso de TIC (a enero de 2010). Resultados para empresas con menos de 10 asalariados (excepto CNAE 64-66) por principales variables (INE – Instituto Nacional de Estadística). Recuperado el 4 de abril de 2011, <http://www.ine.es/jaxi/tabla.do?path=/t09/e02/a2009-2010/I0/&file=01004.px&type=pcaxis&L=0>. No se incluyen datos de las empresas con más número de empleados, por no hacer demasiado extensa la tabla, y porque las empresas con menos de 10 asalariados conforman más del 90% del tejido empresarial español. Estos datos pueden ser consultados a través de: Encuesta de uso de TIC y Comercio Electrónico (CE) en las empresas 2009-2010. Variables de uso de TIC (a enero de 2010) por agrupación de actividad, principales variables y tamaño de la empresa (INE – Instituto Nacional de Estadística). Recuperado el 4 de abril de 2011, <http://www.ine.es/jaxi/tabla.do?path=/t09/e02/a2009-2010/I0/&file=01002.px&type=pcaxis&L=0>

³ Sourceforge (n.d.). Recuperado el 4 de abril de 2011, <http://sourceforge.net/directory/popular>

TIC en uso	Orientación			
	Sistema operativo / Seguridad	Información	Comunicación	Media ¹
BitTorrent: 52,54,268			<input type="checkbox"/>	<input type="checkbox"/>
PDFCreator: 49,082,445	<input type="checkbox"/>			
Pidgin: 44,126,588			<input type="checkbox"/>	
CDex: 42,544,043				<input type="checkbox"/>
WinSCP: 41,874,327			<input type="checkbox"/>	<input type="checkbox"/>
AMSN: 40,048,067			<input type="checkbox"/>	
Guliverkli: 33,640,525				<input type="checkbox"/>
XAMPP: 32,765,577	<input type="checkbox"/>			
eMule Plus: 30,941,837			<input type="checkbox"/>	<input type="checkbox"/>
Tortoise SVN: 28,689,928	<input type="checkbox"/>			
ClamWin Free Antivirus: 27,814,266	<input type="checkbox"/>			
Notepad++: 27,512,429		<input type="checkbox"/>		
TightVNC: 23,785,640	<input type="checkbox"/>			
UltraVNC: 23,449,827	<input type="checkbox"/>			
Dev-C++: 22,858,262	<input type="checkbox"/>			
ZSNES: 22,804,463				<input type="checkbox"/>
AC3Filter: 22,788,050				<input type="checkbox"/>
Sourceforge	9	1	8	13
Descargas de software ¹ para sistema operativo Windows desde Softonic ²				
Ares			<input type="checkbox"/>	<input type="checkbox"/>
aTube Catcher			<input type="checkbox"/>	<input type="checkbox"/>
avast! Free Antivirus	<input type="checkbox"/>			
Windows Live Messenger Messenger Plus			<input type="checkbox"/>	
PhotoScape				<input type="checkbox"/>
AVG	<input type="checkbox"/>			
WinRAR	<input type="checkbox"/>			
Microsoft Office 2010 Microsoft Office 2007		<input type="checkbox"/>		
Adobe Photoshop				<input type="checkbox"/>
CCleaner	<input type="checkbox"/>			
Virtual DJ				<input type="checkbox"/>
Adobe Reader	<input type="checkbox"/>			
jDownloader	<input type="checkbox"/>			

¹Agrupando los productos que pertenecen a la misma marca.

²Softonic (n.d.). Recuperado el 4 de abril de 2011, <http://www.softonic.com/>

TIC en uso	Orientación			
	Sistema operativo / Seguridad	Información	Comunicación	Media ¹
ESET NOD32 AntiVirus	<input type="checkbox"/>			
Adobe Flash Player				<input type="checkbox"/>
Firefox		<input type="checkbox"/>		<input type="checkbox"/>
Softonic	7	2	3	7
Compras de software ¹ desde la web Amazon ²				
TurboTax Deluxe Federal + e-File + State 2010 TurboTax Home & Business Federal + e-File + State 2010 TurboTax Basic Federal + e-File 2010 TurboTax Premier Federal + e-File + State 2010		<input type="checkbox"/>		
Microsoft Office 2010 Home & Student (Disc Version) Office for Mac 2011 Home & Student -Family Pack Office for Mac Home & Student 2011 - 1 Pack Microsoft Office 2010 Home & Business (Disc Version)		<input type="checkbox"/>		
VHS to DVD 5.0 Deluxe				<input type="checkbox"/>
QuickBooks Pro 2011		<input type="checkbox"/>		
Adobe Photoshop Elements 9 (Win/Mac)				<input type="checkbox"/>
Kaspersky Internet Security 2011 3-User	<input type="checkbox"/>			
Quicken Deluxe 2011 Quicken Premier 2011		<input type="checkbox"/>		
Mac OS X version 10.6.3 Snow Leopard	<input type="checkbox"/>			
Microsoft Windows 7 Home Premium Upgrade Family Pack (3-User)	<input type="checkbox"/>			
Dragon NaturallySpeaking Home, Version 11			<input type="checkbox"/>	<input type="checkbox"/>
Norton Internet Security 2011 - 1 User/3 PC Norton 360 5.0 1-User/3PCs	<input type="checkbox"/>			
McAfee Total Protection 2011 3-User	<input type="checkbox"/>			
Amazon	5	4	1	3
Uso social	0	6	4	7

¹Agrupando los productos que pertenecen a la misma marca.

²Bestsellers in Software (n.d.). Recuperado el 4 de abril de 2011, http://www.amazon.com/gp/bestsellers/software/ref=zg_bs_nav

<i>TIC en uso</i>	<i>Orientación</i>			
	<i>Sistema operativo / Seguridad</i>	<i>Información</i>	<i>Comunicación</i>	<i>Media¹</i>
<i>Uso empresarial</i>	1	6	5	0
<i>Sourceforge</i>	9	1	8	13
<i>Softonic</i>	7	2	3	7
<i>Amazon</i>	5	4	1	3
<i>Total</i>	22	19	21	30

Fuente: elaboración propia.

De la televisión de masas a la televisión social. Participación de las audiencias en los canales públicos europeos

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1. Introducción

La participación activa de los usuarios de redes sociales abarca múltiples ámbitos temáticos a los que debemos sumar el de la conversación en torno a contenidos y estrategias de las televisiones. Cada vez son más los ciudadanos que participan simultáneamente del consumo de productos televisivos y de la actividad en alguna red social. Una encuesta reciente de la agencia especialista en marketing digital *Digital Clarity*¹ en la que participaron 1.300 usuarios británicos de Internet móvil menores de 25 años, demuestra que la mayoría utiliza un dispositivo móvil para hablar con sus amigos sobre el programa de televisión que está viendo en ese mismo momento. Ocho de cada diez respondieron que habían utilizado Twitter, Facebook u otra aplicación móvil para comentar activamente en programas y chatear con sus amigos mientras miran. El estudio británico descubrió que la forma más común para comunicarse es Twitter, con un 72%, seguido por Facebook con un 56% y otras aplicaciones móviles, con un 34%. Un 62% de los usuarios de televisión social, combina los tres. Este tipo de informaciones demuestran que la tendencia denominada televisión social es más que una realidad. De hecho, algunos planteamientos expuestos este año en la 49 edición del MIPTV, el mayor mercado mundial de contenidos audiovisuales, confirman que las redes sociales son hoy el termómetro del éxito de los productos audiovisuales. Según Caroline Servy, directora general para el mercado hispano del observatorio de televisión The Wit, las redes sociales permiten conocer, de forma rápida y

¹ <http://www.marketingdirecto.com/actualidad/tendencias/la-nueva-television-creada-por-los-social-media/>

sencilla, la valoración que la gente hace de cada programa. Servy aseguró en este congreso celebrado recientemente en Cannes, que después del Reino Unido, España es el país europeo que más utiliza Twitter para comentar series de televisión. Sin ir más lejos, el II Congreso Iberoamericano sobre Redes Sociales celebrado en Burgos en marzo del 2012 ha sido testigo del interés que se ha generado en torno al concepto de la televisión social. María Maicas, responsable de redes sociales de RTVE, aseguró en dicho congreso que la televisión está ganando usuarios gracias a las redes sociales. En definitiva, los nuevos entornos digitales (redes sociales, blogs, plataformas de videos digitales, microblogging, etc.) favorecen la orientación empresarial basada en las relaciones, y los medios de comunicación no se quieren ni deben quedar atrás en un contexto donde la que la mayoría de las empresas han optado por ir de la mano de las redes sociales.

2. Objetivos y metodología

Este estudio presenta los primeros pasos de un trabajo de investigación que pretende conocer y analizar la dimensión social que alcanzan las televisiones públicas europeas a través de las redes sociales¹. Precisamente, el concepto de “Televisión social” hace referencia a la participación activa que muchas personas llevan a cabo a través de smartphones o tablets para compartir sus impresiones sobre lo que ven en Televisión. Se trata pues de verificar si estos medios alargan su vida más allá del formato televisivo a través de los comentarios que generan en Twitter y Facebook durante y después de su emisión.

A través de esta investigación sabremos si ciertos canales de televisión públicos europeos expresen el verdadero potencial de las redes sociales. El objetivo concreto de esta comunicación es mostrar, como paso previo al análisis más profundo, el número de redes sociales asociado a cada una de las cadenas de televisión sometidas a la investigación, así como presentar una descripción comparativa de estos perfiles.

Se ha optado por estudiar todos los canales públicos de difusión nacional de España, Italia, Reino Unido y Francia, por tratarse de los países europeos donde más se usan las redes sociales, según un reciente estudio de eMarketer². La utilización de estas plataformas, concretamente en España, Italia y Francia, está creciendo rápidamente. En estos países se han mostrado patrones de crecimiento similares en los últimos años. Los tres mercados tenían menores tasas de penetración que el Reino Unido hasta 2010, pero las previsiones de eMarketer auguran que el uso de los medios sociales en España, Francia y Alemania superará la penetración del Reino Unido en 2015.

¹ La presente comunicación forma parte de los resultados del proyecto de investigación financiado por la UPV/EHU “Democratización de la prescripción: De las revistas de consumo a las redes sociales” (Ref. EHU11/11), dirigida por el profesor Jesus Ángel Pérez Dasilva

² <http://www.emarketer.com/Article.aspx?R=1009019>

Figura 1. Penetración de las redes sociales en Europa

Social Network User Penetration in Western Europe, by Country, 2011-2014
% of internet users

	2011	2012	2013	2014
Spain	53.6%	58.7%	62.8%	65.9%
Italy	52.5%	56.9%	60.3%	62.7%
UK	52.6%	55.3%	57.7%	59.9%
France	50.0%	54.0%	57.0%	59.0%
Germany	46.1%	51.1%	55.6%	58.8%
Other	48.6%	53.5%	57.8%	60.8%
Western Europe	50.0%	54.4%	58.1%	60.8%

Note: internet users who use a social network site via any device at least once per month
Source: eMarketer, Feb 2012

137046 www.eMarketer.com

Fuente: eMarketer

En total se han analizado 34 canales de televisión. Los datos han sido recogidos en la primera semana de mayo del 2012, con la identificación de varios parámetros como la antigüedad y número de fans en el caso de Facebook; y el número de Tuits y seguidores en el caso de Twitter. Las cadenas sometidas a estudio son:

- **RTVE:** La 1, La 2, Canal 24 horas, Teledorte, Clan, TVE HD
- **FRANCE TV:** 1ère, France 2, France 3, France 4, France 5, France 0
- **BBC:** BBC One, BBC Two, BBC Three, BBC Four, BBC HD, CBBC, BBC News Channel, BBC Parliament
- **RAI TV:** Rai 1, Rai 2, Rai 3, Rai 4, Rai 5, Rai Movie, Rai Premium, Rai Gulp, Rai yoyo, Rai storia, Rai News, Rai Sport 1, Rai Sport 2, Euronews

3. Del Mass Media a la televisión social

La industria de los medios de comunicación audiovisual está experimentando una transformación con la llegada de las nuevas tecnologías, haciendo evolucionar el modelo televisivo hacia nuevos retos y horizontes. La mutación de los hábitos de consumo de los telespectadores no es exclusiva de la llegada de las redes sociales. El desarrollo de la televisión digital introdujo a principios de este siglo importantes tendencias de cambio en el espectador tradicional. Según un estudio realizado por la Universidad del País Vasco en 1999¹, uno de cada cuatro abonados afirmaba que aumentó mucho o algo su tiempo de presencia ante el televisor, cuando lo comparaba con el momento en que tan sólo recibía los canales hertzianos analógicos. Ese incremento se registró

¹ Esta investigación, dirigida por Carmelo Garitaonandia, realizó una encuesta sobre una muestra de 305 hogares abonados a la nueva televisión multicanal

sobre todo en los hombres y entre los mayores de 45 años (Garitaonandia et al: 2000). En ese contexto de la implantación de la televisión digital, el usuario empezó a ser considerado cada vez menos como un punto de audiencia a vender a los anunciantes y más como un cliente al que extraer el máximo rendimiento, porque su tiempo de consumo se convertía en mercancía (Tucho Fernández: 2005). De hecho, según algunos autores, la televisión multicanal estableció la necesidad de implantar un nuevo tipo de gestión de la audiencia asociada a las técnicas de marketing, más especializadas y procedentes de otros mercados de consumo (Arnanz: 2002). Sin embargo, la idea de la interactividad en la televisión que se auguraba desde la década de los setenta no se desarrolló como se esperaba en el siglo pasado, quedándose estancada en una mera promesa (Rodríguez: 2011):

“Con la provisión de servicios de videos bajo demanda posibilitados por la plataforma de televisión por cable, primero en Estados Unidos y luego en Europa occidental, se buscó impulsar la explotación de servicios interactivos en la televisión. Pero estos servicios no lograron el impacto esperado en las audiencias.”

La adaptación de las empresas audiovisuales a las nuevas estrategias de marketing y gestión de sus audiencias ha evolucionado hasta el contexto actual, donde han entrado en escena las redes sociales¹.

“Los medios sociales, muy especialmente los blogs y Twitter, constituyen manifestaciones genuinas de la conquista del espacio de la comunicación pública por parte de la gente corriente, al margen de los medios de masas.”
(Orihuela 2012)

En cierto modo, la audiencia ha dejado de ser un conjunto de personas o usuarios dispuestos a manejar únicamente el mando a distancia, para convertirse en perfiles de usuarios registrados en redes virtuales donde crean comunidad y conversaciones al mismo tiempo que consumen contenidos televisivos. Se trata de una tendencia a la que se le han adjudicado diversos nombres, como el de aplicaciones de “segunda pantalla”, herramientas de “visualización simultánea”² o “televisión social”, siendo este último término el más extendido. Esta tendencia aporta un nuevo concepto de entretenimiento a la televisión, permitiendo que los telespectadores interactúen intercambiando sus impresiones de lo que ven. Los usuarios no son sólo consumidores de contenidos en las redes sociales, además los están compartiendo. La televisión ofrece cada vez más contenidos digitales a la carta en forma de clips, artículos relacionados con contenidos y novedades, etc. En este contexto, los medios sociales desempeñan un papel importante al tratarse del vehículo a través del que los usuarios informan, anuncian, alertan o advierten al resto de usuarios con la difusión de estos materiales.

¹ Un reciente estudio de eMarketer sobre el uso de redes sociales en Europa ofrece el ranking de los países europeos en los que existe mayor penetración del uso de redes sociales. España es el país donde más se emplean estas plataformas (53,6%), seguido de cerca por Italia (52,5%), Reino Unido (52,6%) y Francia (50%).
<http://www.emarketer.com/Article.aspx?R=1009019>

²<http://www.cnnexpansion.com/tecnologia/2012/04/16/la-nueva-tendencia-tvredes-sociales>

“En el nuevo escenario comunicativo la noticia evoluciona desde el trending topic (Twitter) hasta el topic (Wikipedia), surge desde los bordes (testigos y víctimas) y no necesariamente desde el centro (medios), su alcance depende cada vez más de conversaciones”. (Orihuela 2012)

Las redes sociales influyen en el modo y la forma en que los consumidores interactúan y comparten contenido todos los días. Estas plataformas han causado un destacable impacto en el comportamiento de los usuarios. La mayoría de los internautas participa activamente en alguna red social, lo que hace que muchas empresas hayan implementado estrategias del llamado *Social Media* para promocionarse. En este sentido, las empresas audiovisuales no deberían quedarse atrás. Cada vez más, los espectadores de televisión aprovechan estas plataformas para relacionarse y hablar sobre los productos televisivos que están consumiendo de manera simultánea. Lo que está todavía por clarificar es si los propios medios expresen el potencial que les ofrecen las redes sociales. Un reciente estudio denominado Tuitexperimento¹ demuestra que los medios de comunicación españoles no están acostumbrados a interactuar con sus seguidores en Twitter. Durante varias semanas y con la colaboración de algunos usuarios, los responsables de este proyecto realizaron preguntas a 22 medios de comunicación de alcance nacional con presencia en Twitter. Una de las conclusiones que se puede extraer de este experimento es que los medios analizados no consideran prioritario mantener la interactividad o la conversación con los usuarios. El 40% de los medios consultados no respondió a ninguna de las preguntas (figura2). Además, de los 264 tuits enviados en total, solo 32 obtuvieron respuesta.

Figura 2. Resultados obtenidos por Tuitexperimento (2012)



Fuente: <http://tuitexperimento.com/>

¹ <http://tuitexperimento.com/>

A pesar de estos resultados, no son pocos los autores que consideran necesaria e imprescindible la convivencia de los medios de comunicación y las redes sociales.

“En el caso de los medios de comunicación, ya pueden olvidarse de que estas redes son el enemigo que les ha robado la magia de ser el primero en contar la noticia. Ellos necesitan a las redes sociales. Son un altavoz, el camino para captar nuevas audiencias.” (Pereda: 2009)

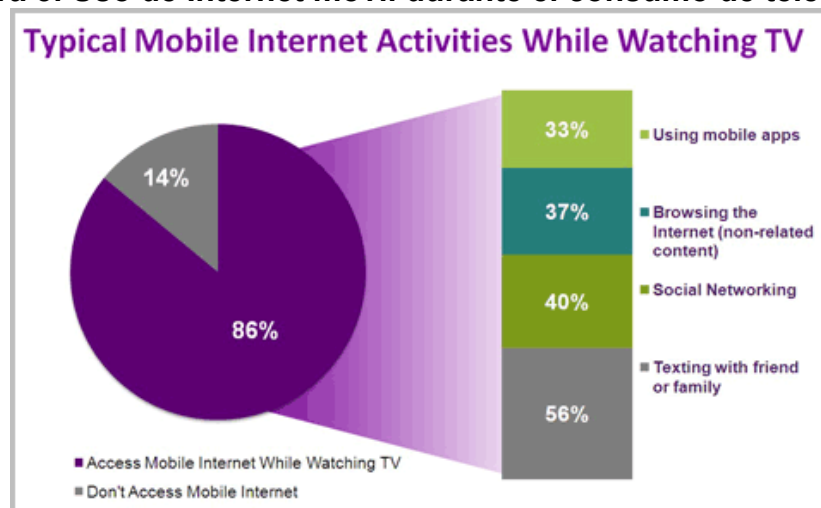
Tíscar Lara considera que los medios de comunicación quieren ser redes sociales, pero no saben cómo adaptarse para conseguir cierta garantía de éxito (2008), y recuerda el caso del programa Cámara Abierta La 2 de TVE, donde los telespectadores graban sus propios videos. Según esta autora, si los medios quieren atraer y consolidar redes sociales con y entre sus audiencias, deben incidir en aspectos como los siguientes (Lara: 2008):

- *Conectividad*: Estar conectados con sus audiencias y cultivar la relación de proximidad, articulando la sensación de compartir tiempo y espacio, así como intereses e inquietudes dentro de una misma comunidad.
- *Servicio*: A pesar de la proliferación de medios ciudadanos, los medios de comunicación siguen liderando los primeros puestos como fuentes de información. Pero ya no basta con producir y ofrecer noticias, ahora los medios tienen que dar servicio.
- *Participación abierta y de calidad*: Los medios se enfrentan al dilema de ser abiertos para mantener a su público, asegurarse el retorno y hacerse ubicuos para ser imprescindibles. Por tanto, construir una red social en torno al medio no significa cerrar sus puertas para atrapar a los usuarios. Al contrario, la fidelidad está relacionada con el servicio que se logre proporcionar a las necesidades de la comunidad.
- *Orientación y dinamización*: La sobreabundancia de información exige del ciudadano mayor responsabilidad para localizar, filtrar y generar sentido de los datos disponibles. Los medios son un vínculo más en las redes entre particulares y profesionales que van tejiendo un tipo de filtro motivado por el criterio social. La dificultad está en ver cómo conseguir que esa participación sea de calidad, que añada valor a los datos en bruto.
- *Gestión del conocimiento*: Crear y mantener una red social implica identificar y poner en valor las contribuciones de calidad de sus miembros, reconociendo a aquellos más motivados a la colaboración y canalizando espacios para que éstos se reconozcan también entre sí y encuentren lazos de afinidad común.

Para José Manuel Noguera (2010), la convivencia entre medios y redes es necesaria, entre otras cosas, por imperativo económico. “Si la televisión tardó trece años en conseguir cien millones de usuarios, Internet empleó cuatro y el iPod de Apple necesitó tres años, Facebook llegó al centenar de millones de usuarios en apenas nueve meses” (Noguera 2010) y cuando la plataforma creada por Mark Zuckerberg alcanzó los 300 millones recibió la primera facturación positiva del negocio. Ahora, la oportunidad de negocio llega de la

mano de la televisión social. Según un estudio realizado en 2011 por Yahoo¹ y la Compañía Nielsen, el 86% de los usuarios de Internet móvil utilizó sus dispositivos móviles mientras veía televisión (figura3). En este dato se apoya la prestigiosa publicación Fast Company² cuando asegura que el año 2012 se perfila como el año de la televisión social.

Figura 3. Uso de Internet móvil durante el consumo de televisión



Fuente: <http://advertising.yahoo.com>

Una cuarta parte de estos afirmó que están actualizando contenidos relacionados con lo que estaban viendo. De modo que se presenta una atractiva oportunidad para los proveedores de contenido y anunciantes de conocer mejor su mercado y actuar en consecuencia.

4. El consumo de la Televisión Social

La participación de los espectadores en las redes sociales no sólo abre nuevos canales para la implicación de los consumidores en sus programas de televisión favoritos y para la interactividad con otros usuarios de gustos afines, también ofrece información sobre qué temas impulsan estas conversaciones. Según un análisis reciente³ realizado por NM Incite y Nielsen, los consumidores que usan estos medios sociales para hablar de lo que están viendo en televisión lo hacen en gran medida para hablar de ganadores en concursos (14%) de votaciones (6%) y para juzgar (6%), lo que demuestra el alto consumo que hacen estos usuarios de contenidos relacionados con los reality shows (figura 4). Los géneros que más alimentan la conversación entre usuarios son según este estudio la comedia (10%), el romance (8%) y el drama (6%). El entretenimiento (11%), el atractivo físico (9%), los fans (9%) y los escritores y creadores (6%) completan el resto de los temas principales que

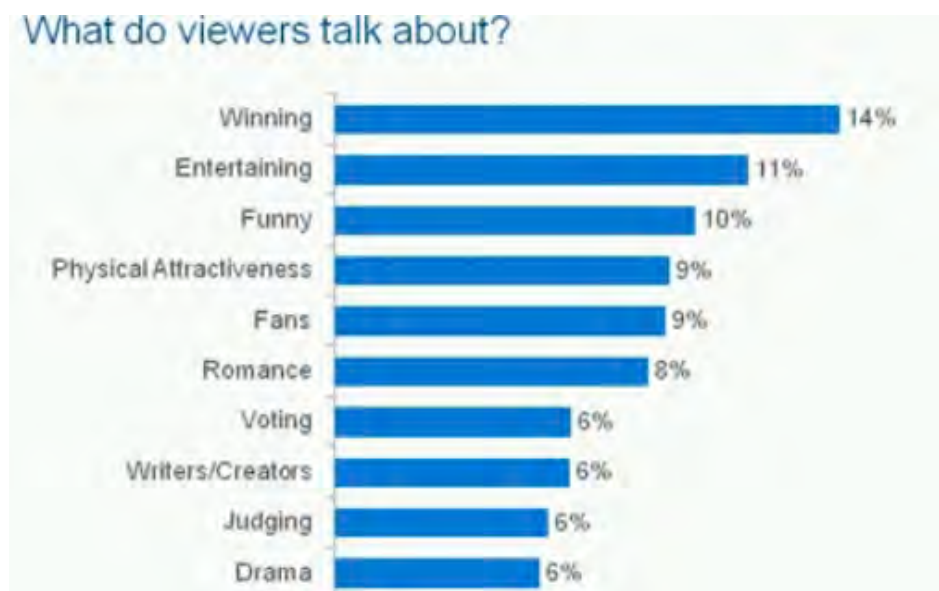
¹ <http://advertising.yahoo.com/article/the-role-of-mobile-devices-in-shopping-process.html>

² Tal y como explica en su página Web, "Fast Company es una publicación líder mundial sobre marcas comerciales, con un enfoque editorial centrado en la innovación en la tecnología, en la economía ética, el liderazgo y el diseño. Está escrito para, por y acerca de los líderes empresariales más progresistas".

³ Estas entidades estudiaron durante más de 20 meses la relación entre las conversaciones en redes sociales y los programas de televisión.

generan conversación de los consumidores en los medios sociales. El citado estudio de Nielsen desvela que en Estados Unidos aproximadamente el 40% de los propietarios de tablet y smartphone utiliza sus dispositivos mientras ve la televisión diariamente.

Figura 4. De qué hablan los telespectadores en las redes sociales



Fuente: www.nielsen.com

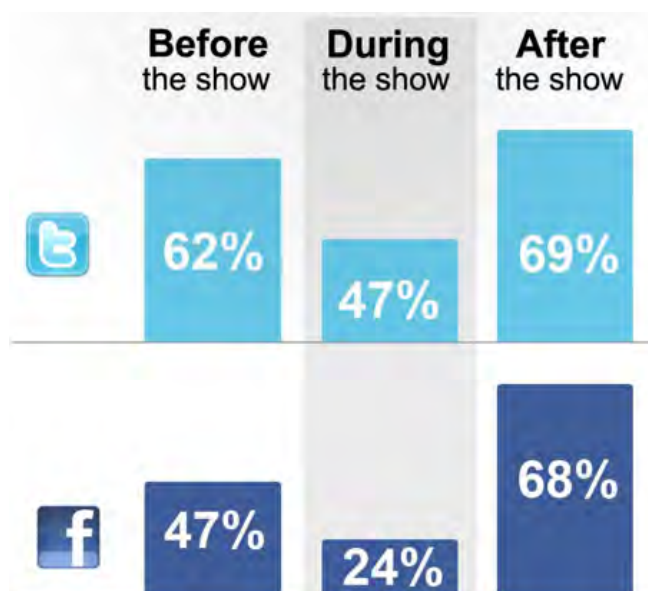
Según datos publicados por Nielsen, un 55% de los espectadores que participa en medios sociales al mismo tiempo que ve la televisión son hombres, ocupando las mujeres el restante 45%. Los menores de 18 años representan el 34% de la población usuaria de redes sociales, sin embargo, representan sólo el 12% de la población que hablan acerca de la televisión en estas plataformas. Sucede lo contrario con la franja de edad comprendida entre los 25 a 34 años. Los usuarios de esta edad comprenden el 17% de la población activa en medios sociales, pero suponen el 29% de entre aquellos que hablan de televisión en los mismos. El estudio antes citado de Yahoo¹ y la Compañía Nielsen publicaba en el año 2011 que el 86% de los usuarios de Internet móvil (y el 92% de los usuarios comprendidos entre 13 y 24 años) utilizó sus dispositivos móviles mientras veía televisión.

Por su parte, Tv Guide ha presentado un estudio² sobre cuándo y dónde se comentan mayoritariamente los programas de televisión en Estados Unidos. Los resultados de este análisis desvelan que los espectadores son más propensos a hablar de sus programas favoritos en Twitter y Facebook antes y después de la emisión del programa, en lugar de durante la emisión del mismo (figura 5).

¹ <http://advertising.yahoo.com/article/the-role-of-mobile-devices-in-shopping-process.html>

² <http://www.lostremote.com/2011/05/13/when-do-tv-viewers-post-on-facebook-twitter/>

Figura 5. Usuarios activos en redes sociales durante emisiones televisivas



Fuente: TV Guide

Los usuarios de Twitter tienden a ser un poco más activos durante los programas que los usuarios de Facebook. El 20% de los encuestados aseguró que sus conversaciones en las redes sociales les impulsan a consumir más televisión. Coincide con esta teoría María Maicas, responsable de redes sociales de RTVE, quien asegura que la televisión está ganando usuarios gracias a las redes sociales:

“Nunca se ha consumido tanta televisión como hasta ahora. El Social TV, el que puedas estar viendo la tele y tuiteando, está dando una segunda oportunidad a la televisión”¹.

No son pocos los estudios que se están publicando en torno a la participación activa de los usuarios en práctica de la Televisión Social. Según una encuesta publicada recientemente por la consultora Accenture², casi dos tercios (64 %) de los consumidores estadounidenses encuestados recuerda haber visto símbolos de medios sociales como el "me gusta" de Facebook mientras ve la televisión. Por otra parte, uno de cada tres espectadores (33%) ha interactuado en las redes sociales, ya sea activando un "me gusta", escaneando un código

¹ Declaraciones de María Maicas en el congreso iRedes celebrado en marzo del 2012 en Burgos. <http://www.itespresso.es/las-redes-sociales-%C2%BFbenefician-o-perjudican-a-la-television-62000.html>

² http://newsroom.accenture.com/article_display.cfm?article_id=5440

Accenture es una compañía global de consultoría, servicios tecnológicos y outsourcing, con más de 246.000 personas trabajando en más de 120 países. Esta consultora colabora con sus clientes para ayudarles conseguir el máximo rendimiento.

QR o buscando un hashtag en Twitter, después de ver alguno de los logotipos de estas redes en la pantalla del televisor.

El principal motivo de estos usuarios a la hora de interactuar en las redes sociales mientras ven la televisión según Accenture es el de obtener más información sobre un programa, producto o servicio (43%), pero existen otras razones para la participación activa en la televisión social: Obtener cupones y códigos de promoción (32%); participar en algún concurso o sorteo (31%); ver otro video (26 %); interactuar con el programa o producto en las redes sociales (26%); conectarse con usuarios de intereses similares (21%); compartir o recomendar un video o un programa a otras personas (20%) y hacer una compra (16%).

No es menos destacable la conclusión que se extrae del informe elaborado en Estados Unidos por la Cumbre Social TV¹: el 76% de los participantes activos en el fenómeno denominado Televisión Social asegura que su principal motivación para la actividad en las redes, que incluye los mensajes, actualizaciones de estado y comentarios, es evitar que su programa favorito sea retirado de la programación.

5. Resultados y conclusiones

A continuación se muestran las tablas de los resultados obtenidos del testeo llevado a cabo en los 34 canales de televisión públicos nacionales de España, Francia, Reino Unido e Italia. Tal y como se ha especificado anteriormente, los datos han sido recogidos en la primera semana de mayo del 2012, con la identificación de varios parámetros como la antigüedad y número de fans en el caso de Facebook; y el número de Tuits y seguidores en el caso de Twitter. En total se han analizado 34 canales de televisión.

5.1. RTVE

FACEBOOK

CANAL	URL	DESDE	ME GUSTA
RTVE	http://www.facebook.com/rtve		120.000
LA 2	http://www.facebook.com/rai.art#/la2detve	18-1-2011	7.996

TWITTER

CANAL	URL	TWEETS	SEGUIDORES
RTVE	@rtve	14943	356.010
TVE	@tve_tve	8336	91.405
24 HORAS	@24h_tve	9591	73.687
LA 1	@1	2352	50.356

¹ Se trata de una cumbre centrada en los medios sociales y su efecto sobre el consumo de contenido de televisión, contenido online, en tableta y en dispositivos móviles

LA 2	@la2_tve	4143	48.655
TVE HD	@HD_tve	32	11.511

5.2. FRANCE TV

FACEBOOK

CANAL	URL	DESDE	ME GUSTA
LA 1ere	http://www.facebook.com/La1ere	26-11-2010	7.340
FRANCE 2	http://www.facebook.com/france2	21-4-2009	154.000
FRANCE 3	http://www.facebook.com/france3	5-3-2010	61.635
FRANCE 4	http://www.facebook.com/france4tv	30-9-2008	34.824
FRANCE 5	http://www.facebook.com/france5	5-7-2009	4.986
FRANCE 0	http://www.facebook.com/france0tv	25-2-2010	23.858

TWITTER

CANAL	URL	TWEETS	SEGUIDORES
LA 1ere	@la1ere	1.242	579
FRANCE 2	@France2tv	11.575	184.931
FRANCE 3	@France3tv	3.305	12.426
FRANCE 4	@France4tv	3.526	18.060
FRANCE 5	@France5tv	4.143	69.654
FRANCE 0	@FranceOtv	1.835	5.552

5.3. BBC

FACEBOOK

CANAL	URL	DESDE	ME GUSTA
BBC SPORTS	http://www.facebook.com/pages/BBC-Sport/164139051318	22-10-2009	23.992
BBC THREE	http://www.facebook.com/bbcthree	10-1-2008	393.513
BBC NEWS	http://www.facebook.com/bbcnews		311.000

TWITTER

CANAL	URL	TWEETS	SEGUIDORES
BBC SPORTS	@BBCSport	12.507	215.829
BBC	@BBC	1	90.056
BBC NEWS	@BBCNews	143.687	723.857
BBC3	@bbcthree	4.572	28.670
BBC PARLIAMENT	@bbcdemlive	1.950	10.023

5.4. RAI TV

FACEBOOK

CANAL	URL	DESDE	ME GUSTA
RAI	http://www.facebook.com/pages/Raitv/88988179171	5-6-2009	207.000
RAI 1	http://www.facebook.com/pages/Rai1/165907013448357?rf=142106575799870	30-11-2010	21.770
RAI 2	http://www.facebook.com/pages/Rai2/180328751981695	29-11-2010	9.139
RAI 3	http://www.facebook.com/pages/Rai1/165907013448357?rf=142106575799870#!/pages/Rai3/143563942360060	26-11-2010	16.831
RAI 4	http://www.facebook.com/pages/Rai4/175278142499856	3-12-2010	11.816
RAI 5	http://www.facebook.com/raicinque	26-11-2010	46.704
RAI GULP	http://www.facebook.com/pages/Rai-Gulp/140073636004986#!/RaiGulp	30-7-2011	2.592
RAI SPORT	http://www.facebook.com/pages/RaiSport/152897901388822?ref=ts	26-8-2010	11.259
RAI MOVIE	http://www.facebook.com/RaiMovie	26-5-2010	3.324
RAI STORIA	http://www.facebook.com/raistoria	8-2-2009	25.846
RAI PREMIUM	http://www.facebook.com/pages/Rai-Premium/386843214691191?rf=141449902538621	11-5-2012	1.459

TWITTER

CANAL	URL	TWEETS	SEGUIDORES
RAI	@RaiTv	4974	87.300
RAI 5	@raicinque	5.428	10.527
RAI GULP	@RaiGulp	605	935
RAI SPORT	@RaiSportweb	6.195	1.803
RAI MOVIE	@raimovie	5.357	4.553
RAI NEWS	@Rainews24	36.710	260.600

Después de verificar la presencia o ausencia en Facebook y Twitter de 34 canales de televisión públicos europeos, podemos afirmar que no todas las cadenas estudiadas tienen presencia en alguno de estos medios sociales. El 64 % de los canales analizados posee una cuenta activa estas plataformas. Si desgranamos este dato por cada canal de televisión observamos que no se registra la misma penetración de las redes en todos los grupos de comunicación.

Los seis canales de televisión española tienen presencia en Twitter, sin embargo solo dos están registrados en Facebook. La BBC muestra un patrón similar, con mayor presencia en Twitter que en Facebook. De las 8 cadenas públicas británicas 5 están presentes en Twitter y sólo tres ofrecen un perfil en la plataforma de Zuckerberg. Por el contrario, La Rai tiene más presencia en Facebook (11 de sus 14 canales) que en Twitter (tan solo 6). El único grupo que registra presencia de todas sus cadenas en las dos redes sociales es France TV.

El perfil de Facebook con más antigüedad es el de la cadena británica BBC Three, un dato que no sorprende teniendo en cuenta que el Reino Unido fue el país europeo donde más usuarios registraba en sus inicios la red creada por

Mark Zuckerberg. Por el mismo motivo se entiende que su página registre el mayor número de “me gustas”, llegando a alcanzar la cifra de 393.513 en el momento de la consulta. Por el contrario, la última cadena que ha aterrizado en Facebook es la italiana Rai Premium. Este canal, cuyo contenido es principalmente ficción, registró su perfil el 11 de mayo del año 2012¹. Este mismo perfil es el que menos fans registra, tan sólo 1.459. Por lo tanto, queda patente que la fecha de antigüedad influye directamente en el número de “me gustas” que puede llegar a alcanzar una página de estas características.

El número de seguidores de Twitter más alto lo encontramos en el canal de televisión BBC News, con más de 723.000. Le sigue, de lejos, RTVE con 356.010 y RAI NEWS con 260.600. En cuanto al tráfico de tuits, todos los perfiles analizados, excepto el de TVE HD y BBC, registran una actualización reciente (escasos minutos u horas). En el momento de la consulta, la última actualización de TVE HD en Twitter era del mes anterior, quizá porque la única diferencia entre este canal y TVE (que también tiene presencia en Twitter) es la calidad de la imagen, no el contenido. El motivo de la falta de actividad de la BBC es distinto. Este canal utiliza su cuenta en esta herramienta de microblogging como enlace hacia otras cuentas activas de los presentadores y colaboradores vinculados a la cadena. De hecho, solamente registra un único tuit correspondiente al link para acceder a estas cuentas.

Por otro lado, los únicos perfiles de Facebook que ofrecen el link directo a la cuenta de Twitter son los de BBC Sports, BBC Newslive y Rai Gulp.

Solamente las cadenas de televisión del grupo RAI (excepto Rai3 y Rai gulp) ofrecen el logotipo de enlace a Facebook y Twitter de forma clara en sus páginas Web oficiales.

Tal y como era de esperar, todos los grupos de comunicación analizados están presentes en Facebook y Twitter, si bien no todos los canales de televisión están presentes en ambas redes sociales. Observamos, por tanto, una tendencia generalizada de las televisiones por asegurar su espacio en el ecosistema de las redes sociales.

La presencia en el entorno social del ciberespacio presenta una atractiva oportunidad para que los responsables de las empresas de comunicación den a conocer su producto, a la vez que encuentran una herramienta rápida para recibir información directa de la audiencia y tratar de fidelizarla actuando en consecuencia. De hecho, la participación de los espectadores en las redes sociales ofrece información sobre qué temas impulsan las conversaciones en estos entornos. Cada vez queda más patente que se están implantando nuevos hábitos de consumo y que tanto los medios de comunicación como los anunciantes deben hacer el esfuerzo de no ignorar estos comportamientos. Ignorarlos significaría no saber reaccionar a tiempo ante una tendencia que según algunos expertos es muy influyente, hasta el punto de considerar que el 2012 está siendo el año de la televisión social.

¹ De hecho, en un inicio se constató la ausencia de este canal en Facebook, pero a medida que avanzaba el análisis se comprobó el nuevo registro de Rai Premium en esta red social.

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Medios de comunicación y herramientas de gestión de la memoria y el conocimiento: plataformas y procedimientos para la ciudadanía plural

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Resumen

Utilizar los recuerdos, saberes y diversidades culturales como elementos articuladores de la alfabetización en medios de la población adulta y adulta mayor es una estrategia de educación que propicia el diálogo intercultural e interpersonal. A la vez, supone un elemento motivador del aprendizaje, basado en el reconocimiento del valor de la experiencia vivida y en la transmisión de conocimientos a otras personas y colectivos.

Las TIC y la Web2.0 facilitan la difusión de las memorias, de los conocimientos de las personas y la visibilidad de la pluralidad social. Contando con algunos conocimientos operativos, con el equipo necesario y con conexión a Internet, cada persona o colectivo puede decidir qué compartir y poner a disposición de los demás.

Es necesario que las instituciones públicas pongan a disposición de los ciudadanos los equipamientos y herramientas precisas, que cuenten con profesionales que impulsen estrategias que hagan visibles y difundan los materiales generados, contribuyendo a darles valor social.

Exponemos en esta comunicación una serie de trabajos realizados en Cataluña que hacen contribuciones en este sentido. En todos ellos se plantea la necesidad de la educación en medios para que la ciudadanía pueda utilizarlos como instrumentos de reconocimiento y de transmisión de conocimiento hacia otras personas de semejantes o diferentes perfiles generacionales. Se avanza así en criterios y desarrollos innovadores, pensados para su aplicación en entornos locales.

Palabras clave

Educación de adultos, conocimiento local, educación en medios, Web2.0, TIC, ciudadanía plural

Abstract

Media and management tools of the memory and the knowledge: platforms and procedures for plural citizenship

Use the memories, knowledge and cultural diversities as articulating elements of media literacy of adults and older adult education is a strategy that promotes intercultural dialogue and interpersonal. At the same time, is a motivator of learning, based on the recognition of the value of the experience and the transfer of knowledge to other people and groups.

ICT and Web2.0 facilitate the spread of the memories, knowledge of the people and the visibility of social plurality. Counting on some operational knowledge, with the necessary equipment and Internet connection, each person or group can decide what to share and make available to others. It is necessary that public institutions available to citizens equipment and tools that have precise and professional strategies that encourage visible and disseminate materials generated, contributing to give social value.

We present in this paper a series of works in Catalonia who make contributions in this regard. In all of them there is a need for media education to enable citizens to use them as instruments of recognition and transfer of knowledge to others in similar or different generational profiles. This implies progress in standards and innovative developments, designed for use in local environments.

Keywords: Adult education, local knowledge, media literacy, Web2.0, ICT, plural citizenship.

1. Introducción

Los recuerdos, conocimientos y diversidades culturales pueden ser utilizados como elementos articuladores de la educación en medios de la población adulta. Se trata de una estrategia que promueve el diálogo intercultural e interpersonal, motivando para el aprendizaje al dotarlo de sentido personal y social a través del reconocimiento del valor de la experiencia vivida, la propia y la del resto del participantes del grupo, a la vez que se propicia la transmisión de conocimientos a otras personas y colectivos.

Las tecnologías digitales, las TIC y la Web social o Web2.0 facilitan este trabajo. Evidentemente, son necesarios algunos conocimientos instrumentales, equipos adecuados y conexión a Internet, para que cada persona pueda decidir qué recuerdos y conocimientos compartir. Pero disponer o poder acceder a estos elementos depende de múltiples factores condicionantes. Los ámbitos de educación y de formación de adultos pueden colaborar en la resolución de las dificultades de determinadas personas y colectivos si las instituciones los dotan de los recursos necesarios.

Pero no solo esto es preciso, ya que los profesionales, además de enseñar a utilizar los equipos y las posibilidades de las redes y herramientas, deben impulsar la visibilización de los conocimientos de los usuarios y del resto de la ciudadanía, utilizando medios de comunicación y herramientas de gestión de la memoria y el conocimiento que han de contribuir a dar valor social a las

memorias personales, en relación a la memoria colectiva, y a mostrar la pluralidad social. Por tanto, los profesionales precisan de criterios y de modelos que les orienten.

Exponemos en este texto una serie de trabajos realizados en Cataluña que hacen contribuciones en el sentido expuesto. Unos los hemos dirigido, en otros hemos colaborado y también exponemos otra experiencia, especialmente interesante en relación a nuestros propósitos, aunque no hemos participado en ella. En todos estos trabajos se plantea la necesidad de la educación en medios para que la ciudadanía pueda utilizarlos como instrumentos de reconocimiento y de transmisión de conocimiento hacia otras personas de semejantes o diferentes perfiles generacionales, originándose en todos los casos desde la preocupación por la memoria, el conocimiento y la diversidad presente en el entorno local.

Fundamentalmente, se centran el uso de las TIC y la Web2.0, pero también se contempla, en algunos de ellos, la utilización de otros medios de comunicación con las mismas finalidades, bien sea porque son experiencias realizadas antes del desarrollo de la Web social o, en otros casos, porque se constata que los medios tradicionales tienen diferentes usos, valores y significados que los virtuales.

En cualquier caso, la educación en medios de la población adulta puede y debe generar espacios de relación, dinámicas y productos mediáticos, para propiciar diálogos entre culturas, entre personas y entre generaciones.

Para alcanzar plenamente estos objetivos, así como para comprender la pluralidad social y los mecanismos necesarios para su difusión y visibilización, es preciso diferenciar tres elementos: memoria, conocimiento y cultura.

Sucintamente, entendemos por memoria los recuerdos de las experiencias vividas; por conocimientos, los saberes aprendidos, bien a través de la formación reglada o formal, bien a través de la observación y la experiencia; y por cultura, los saberes compartidos con otras personas, conformadores del sistema de comunicaciones y relaciones de un grupo humano en un tiempo determinado.

En una sociedad plural, global y local a la vez, las comunidades geolocalizadas están compuestas por personas con diferentes memorias, conocimientos y culturas, fruto de sus condiciones de nacimiento y de vida, incluyendo las movilidades sociales. Es habitual, en los estudios y prácticas educativas, la referencia a un solo elemento de estos tres. La propuesta que exponemos comprende los tres simultáneamente, para ponerlos conjuntamente en valor, contrarrestando la tradicional exclusión que perpetúan los sistemas de transmisión de conocimientos dominantes cuando ciertos saberes no resultan acordes con sus propósitos. Así, buena parte de las memorias presentes en las colectividades ha sido excluida para procurar la hegemonía de una única visión, infravalorando el pasado de numerosos grupos humanos. Igualmente, gran parte de los saberes de las personas son considerados no útiles por relacionarse con formas de vida pretendidamente anacrónicas o con los

trabajos domésticos y por tanto supuestamente no productivos. También la hegemonía de una única cultura nacional tiende a borrar las huellas de los mestizajes.

Distribuir estos conocimientos requiere de plataformas adecuadas. En general son los medios de comunicación, pero la organización de la información, de forma que la suma de las partes y particularidades mostradas en las aportaciones adquieran un sentido global, requiere de herramientas de gestión de la memoria y el conocimiento. Las definimos como aquellas herramientas en línea que organizan la información aportada por participantes en función de categorías que establecen correspondencias y, por tanto, permiten la recuperación de los registros generando relaciones entre ellos, con otras informaciones y explicaciones de carácter general, elaboradas por expertos, para mostrar el pasado y el presente como la suma de las particularidades y decisiones personales enmarcadas en parámetros de tipo temporal y geográfico. La crono-geo-referenciación y la tematización son por tanto esenciales, de forma que tiempo y espacio puedan ser elementos relacionables con temas relevantes, ofreciendo así explicaciones sociales significativas, visibilizando la pluralidad social y generando conocimiento social local-global.

2. Proyectos

Recojo en esta comunicación los siguientes trabajos, desarrollados entre 1995 y la actualidad:

1. *Taller de Historia de Pallejà* (Ajuntament de Pallejà, Memorial Democràtic de la Generalitat de Catalunya, Diputació de Barcelona). Proyecto que dirigimos y en que experimentamos con las entrevistas colectivas como procedimiento de investigación y de intervención social. Los resultados de esa dinámica de trabajo se difundieron a través de programas de radio (programas emitidos en Ràdio Pallejà), libros, exposiciones, catálogos y otros actos.

2. *La Tecnología en el Patrimoni de la Memòria* (Universitat Rovira i Virgili, proyecto Equal Igualdader, Fondo Social Europeo; en que colaboré como formador). Este proyecto se dirigió a mujeres residentes en núcleos rurales de la comarca catalana del Montsià, ofreciendo formación en TIC en talleres concebidos como espacios de encuentro y de recuperación de la memoria de las mujeres.

3. *Experimentación en educación, comunicación y ciudadanía* (Aula de Formació d'Adults de Pallejà). En los últimos años hemos utilizado blogs como herramientas para compartir los recuerdos y conocimientos en ámbitos de educación de adultos en procesos de aprendizaje en TIC, extendiendo la memoria y los saberes de los participantes hasta otros colectivos próximos (ver *Autors de Pallejà*, en <http://autorsdepalleja.blogspot.com.es>, *Juventud de ayer*, en <http://juventuddeayer.blogspot.com.es>, entre otros). Los resultados de estas y otras dinámicas socio-educativas fueron publicados en revistas (*Quaderns de La Molinada. Memòria i Creació Literària*, 3 números disponibles en

<http://www.palleja.cat/palleja/cat/?tit=Altres%20publicacions&ref=altrespublicacions>).

4. *La Memoria Virtual de la Gent Gran* (Districte de Sant Martí del Ajuntament de Barcelona, Servei Educatiu de Sant Martí-Centre de Recursos Pedagògics del mismo distrito, Secretaria de Telecomunicacions i Societat de la Informació de la Generalitat de Catalunya, Consorci d'Educació de Barcelona -Ajuntament de Barcelona i Generalitat de Catalunya-, Obra Social "la Caixa" y Televisió de Barcelona –BTV-). Se ha celebrado ya la séptima edición de este proyecto (una por curso escolar) que, además de promover la formación en TIC de las personas mayores, favorece el intercambio con estudiantes de las escuelas de primaria y la recuperación de la memoria del distrito.

5. *SOC Tortosa* (Ajuntament de Tortosa, en colaboración con la Fundació Ciutat de Viladecans, el Ajuntament de Rubí y la financiación del Consorci Administració Oberta de Catalunya –AOC-; en que colaboré como formador). Nos remitimos a este prototipo de portal de ciudad para la participación ciudadana en la construcción de conocimiento colectivo sobre el pasado y el futuro de las ciudades (actualmente inactivo) como prototipo de una herramienta en línea para la gestión del conocimiento.

6. *TOTS. Memoria, conocimiento y patrimonio intangible* (Ajuntament de Pallejà, Memorial Democràtic de la Generalitat de Catalunya; proyecto que dirigí). Trabajo en que una herramienta de gestión del conocimiento local permitía diferenciar recuerdos, saberes y cultura, integrándolos dialogando en una visión de conjunto sobre una población determinada. Planteamos su desarrollo desde el ámbito de la formación de adultos, pero propiciando dinámicas transgeneracionales a través de acciones de educación no formal gracias a las que construimos una imagen fotográfica, fragmentaria y colectiva a la vez, de una población, en un momento concreto, recogiendo todas las diversidades en las diferentes generaciones. También se generó un modelo de herramienta en línea de grandes posibilidades en todos los niveles educativos.

A continuación detallamos las características y resultados de cada uno de estos proyectos.

2.1. Taller de Historia de Pallejà

Este proyecto se desarrolló en la escuela de adultos de Pallejà, municipio del Área Metropolitana de Barcelona, entre 1995 y 2000.

El objetivo principal fue recuperar la memoria de las personas que acudían al centro, especialmente a los cursos de alfabetización y postalfabetización. Mayoritariamente (pero no exclusivamente) eran mujeres adultas nacidas en las regiones del sur de España, que llegaron a Cataluña entre los años 50 y 70 del siglo XX, en las migraciones campo-ciudad que se dieron en esas décadas. Para poder construir una explicación del pasado común pero diverso a la vez de todas esas personas, que permitiera ofrecer una visión pluriterritorial incorporando los procesos de movilidad, partimos de los paradigmas de la

historia de la comunicación no-androcéntrica (Moreno Sardà, 1991) y elaboramos un método adecuado, las entrevistas colectivas.

Las entrevistas colectivas son un método biográfico participativo de investigación que mediante el diálogo entre iguales lleva a la obtención de fuentes orales. Sobre las tradicionales entrevistas individuales (entrevistador-informante) las entrevistas colectivas permiten la interpelación y propician nuevas evocaciones que surgen a partir de las explicaciones de los recuerdos del resto de participantes. De esta forma no se aísla el relato, que se inserta en un diálogo de experiencias y conocimientos.

En una primera fase la dinámica de la entrevista partía del desarrollo de un tema y en otra segunda fase los participantes aportaban materiales personales como objetos, fotografías o documentos, a partir de los cuales se generaba la dinámica de trabajo, obteniéndose así un catálogo de fuentes de la memoria (orales, documentales, audiovisuales, materiales).

Las entrevistas fueron grabadas en audio y los materiales fueron registrados y fotografiados o escaneados, de forma que el trabajo que se realizaba en la escuela podía ser reutilizado, tanto para otras actividades con los mismos estudiantes como para propiciar intercambios y comunicaciones con otras personas y colectivos.

Las entrevistas fueron transcritas y esos textos se reconvirtieron en materiales escolares y en cuadernos de lectura para los propios estudiantes. Posteriormente, se publicó un libro en que se resumieron esos cuadernos (Molina, 2000) y en el año 2009 se editaron las transcripciones completas (Molina, 2009).

Por otra parte, las mismas grabaciones fueron fuente para otros medios ya que una parte de estas fueron emitidas por la radio local. Los materiales recogidos fueron mostrados en una exposición, celebrada en el año 2000 en Pallejà. Fue acompañada por una serie de actos y de actividades educativas dirigidas a colectivos adultos y también a alumnos de escuelas de educación infantil y primaria, para los que se prepararon visitas en que las participantes en el Taller de Historia actuaban como monitoras (en este caso todas fueron mujeres). También se prepararon materiales escolares, que utilizaron los maestros de las escuelas municipales con sus alumnos en los cursos posteriores, y talleres, en los que los participantes en el Taller de Historia transmitieron sus conocimientos y experiencias a los niños y niñas de la población. Así se hicieron talleres de cocina, de artesanías tradicionales, de juegos, etc., y otros en los que se transmitieron los recuerdos de los mayores en torno a temas especialmente interesantes para los niños.

Así, la propia dinámica del Taller de Historia fue un acontecimiento cultural, educativo y de participación que trascendió el espacio físico y social de la escuela de adultos donde se originó¹.

¹ Una explicación completa de este proyecto puede consultarse en mi propia tesis doctoral, *Encontrarse en la Historia. Fuentes, protagonistas y espacios: metodologías para una historia de la comunicación no-androcéntrica* (Molina, 2007).

2.2. La Tecnología en el Patrimonio de la Memoria

El proyecto *La Tecnología en el Patrimoni de la Memoria* del Laboratorio de Aplicaciones Telemáticas en la Educación del Departamento de Pedagogía de la Universitat Rovira i Virgili de Tarragona fue parte del Proyecto Equal Igualdader, financiado por el Fondo Social Europeo y dirigido por la Dra. Mercè Gisbert.

Sus objetivos fueron:

- Ofrecer talleres de capacitación y sensibilización para acercar las TIC a mujeres residentes en núcleos rurales de la comarca catalana del Montsià.
- Favorecer la recuperación de la memoria histórica de las mujeres de la comarca.

En cada uno de los talleres, las participantes escogieron una temática que consideraron importante en relación al desarrollo de su municipio y en que la mujer había tenido un papel decisivo, para reconstruirlo y compartirlo con el resto de la sociedad. Las temáticas giraron en torno a los trabajos del campo y la industria, los oficios tradicionales, las fiestas, la gastronomía y la moda.

De esta forma se añadía al aprendizaje un componente incentivador que le daba sentido personal y colectivo. Para ello las mujeres aportaban material fotográfico personal y documental que completaban con sus textos, de forma que el proceso resultaba creativo y requería de la implicación personal. De esta forma se incidió en dos desigualdades, la tradicional marginación de las mujeres de las explicaciones históricas y la brecha digital entre hombres y mujeres, generando para ello espacios donde se compartía aprendizaje y diálogo.

Como resultados significativos¹, se realizaron talleres de 9 horas de duración repartidos en tres o cuatro sesiones, en 8 municipios de la comarca. También se realizó una sesión de clausura con participantes de los diferentes municipios (II Congreso de Mujeres del Montsià) en la que se organizó una exposición con los materiales obtenidos y se celebró una sesión en que se presentaron dos publicaciones electrónicas, un CD con el conjunto de materiales recogidos y trabajados en los talleres (Gisbert, 2006-b) y un segundo CD con vídeos que muestran el desarrollo de los talleres y que recogen las impresiones de las participantes, así como de la directora y el resto del equipo del proyecto (Gisbert, 2006-a).

2.4. Experimentación en educación, comunicación y ciudadanía

La experiencia del Taller de Historia de Pallejà (ver apartado anterior 2.1) demostró que la comunicación es la estrategia fundamental que permite articular educación y memoria, tanto en el trabajo escolar como cuando se

¹ Para obtener detalles sobre este proyecto ver Gisbert (2007) y Del Prete (2009).

busca dirigirse a otros contextos para que los resultados puedan ser compartidos por otras personas de la misma o diferente generación.

El desarrollo de las TIC, de Internet y, especialmente, de la Web social, han abierto nuevas posibilidades en la última década, facilitando que la memoria y los conocimientos de las personas adultas puedan ser compartidos. Sin embargo, esto no quiere decir que otros medios y soportes deban ser menospreciados, ya que cada uno de ellos presenta ventajas, bien sea por su facilidad de uso para ciertos colectivos de personas, por la inmediatez para ser compartidos, como elementos de prestigio para los contenidos y los productores, etc.

Por este motivo hemos propiciado en los últimos años la utilización de blogs en contextos de formación de adultos, pero sin olvidar simultáneamente la realización de revistas impresas como soportes para compartir los recuerdos y conocimientos en procesos de aprendizaje en TIC, extendiendo la memoria y los saberes de los participantes hasta otros colectivos.

Algunos de los blogs elaborados en los últimos cursos continúan activos, como *Autors de Pallejà*, en <http://autorsdepalleja.blogspot.com.es>, blog del Club d'Escriptors de Pallejà o *Juventud de ayer*, en <http://juventuddeayer.blogspot.com.es>, la bitácora del grupo III de la etapa instrumental de la escuela de adultos de Pallejà, entre otros.

Resultados parciales de los trabajos realizados por los estudiantes de iniciación a la informática (en el marco de la formación instrumental) de la escuela de adultos de Pallejà, produciendo esos blogs, fueron publicados en los números 1 y 2 de la revista *Quaderns de La Molinada. Memòria i Creació Literària*, mientras que en el número 3 se publicaron trabajos de los miembros del Club d'Escriptors. La revista se editó en papel pero también se encuentran disponible en formato digital (pdf) en <http://www.palleja.cat/palleja/cat/?tit=Altres%20publicacions&ref=altrespublicacions>).

La dinámica de trabajo diseñada para la producción de los blogs se concretó en un método (Molina, 2011) que considera 5 fases: autoevaluación-aprendizaje, reconocimiento-configuración, rememoración-producción, comunicación-exposición e interacción-conclusión.

Esos 5 binomios aluden en primer término a los procesos de memoria y comunicación de los estudiantes, mientras que el segundo término se refiere los procesos educativos en relación a las TIC y los medios de comunicación. De forma que los objetivos no se limitan a las cuestiones instrumentales tecnológicas, incorporándose competencias en comunicación y de índole social, alcanzadas en procesos colaborativos y democráticos.

Tanto los blogs como las revistas son, finalmente, instrumentos que visibilizan los saberes y pluralidades de los participantes, que elaboran documentos de utilidad temporal o permanente, en función del soporte elegido.

2.4. La Memòria Virtual de la Gent Gran de Sant Martí (página del proyecto en <http://memoriavirtualgentgran.wordpress.com>)

Los promotores definen el proyecto en su página Web como “multimedia socioeducativo”, en que alumnos de secundaria y adultos mayores colaboran para recuperar la memoria del distrito. Los adultos, inscritos en cursos de introducción a Internet y las TIC, aportan sus recuerdos que trasladan a los jóvenes en entrevistas virtuales o presenciales para que estos hagan trabajos que valoran las biografías de los participantes y la historia colectiva.

En el conjunto de ediciones celebradas han colaborado 9 institutos y 4 colegios del barrio y, concretamente, en la séptima edición, correspondiente al curso 2011-2012, participaron 15 personas mayores y 32 jóvenes de dos institutos.

Los objetivos se dividen en dos grupos. Para los adultos el proyecto ha de ser un estímulo para iniciarse en el uso de Internet y para utilizarlo para comunicarse, así como para acceder a información y a otros recursos relacionados con su vida cotidiana. A este objetivo se suma la voluntad de crear un espacio de diálogo e intercambio de experiencias entre adultos para posteriormente transmitirlos a los jóvenes. En cuanto a los estudiantes de los centros de secundaria, se trata de abordar competencias relacionadas tanto con la iniciativa personal y social como otras referentes a los usos de las tecnologías y el tratamiento de la información. Junto a estas, el trabajo con los mayores ha de despertar su interés por la historia oral, por los conocimientos de las personas de otras generaciones y por el distrito donde viven.

En el blog de los participantes (<http://blogmvgg.wordpress.com>) puede verse una buena muestra de los documentos aportados por los adultos, textos de elaboración propia acompañados por fotografías o documentos personales. Además de este medio y de los diferentes actos que se programan en el marco del proyecto, también TVClot ha realizado reportajes sobre las diferentes ediciones (enlaces en <http://memoriavirtualgentgran.wordpress.com/prensa>).

2.5. SOC Tortosa

El portal de ciudad *Soc Tortosa* (actualmente inactivo) fue concebido como una herramienta en línea para la gestión del conocimiento local aportado por la ciudadanía, en relación a documentos expertos, mediante un procedimiento participativo, para construir conocimiento colectivo sobre el pasado y el futuro de la ciudad en la que se aplicó el prototipo, Tortosa (Tarragona, Catalunya).

El proyecto se inició en el año 2006 dirigido por la Dra. Amparo Moreno Sardà y fue impulsado por el Ajuntament de Tortosa. En una primera fase se desarrolló un prototipo de portal de ciudad para desarrollar una explicación en que se articulasen las aportaciones personales, en forma de relatos, imágenes y documentos, con explicaciones elaboradas por profesionales. Simultáneamente las informaciones debían ser georeferenciadas en mapas digitales que debían permitir capas temporales (Moreno, Gascón, Molina, 2011).

El prototipo llegó a estar activo y se hicieron aportaciones documentales que permitieron poner a prueba y experimentar con la herramienta. Diferentes circunstancias impidieron que se pudiera desarrollar la segunda fase prevista, en que se debían incorporar documentos personales y profesionales hasta construir y mostrar una explicación plural de la sociedad local.

2.6. TOTS. Memoria, conocimiento y patrimonio intangible.

Recogiendo la experiencia acumulada en proyectos anteriores elaboramos en 2009 el proyecto TOTS (en español TODOS) para el Ajuntament de Pallejà.

El proyecto constaba de tres bloques de trabajo. Un primer bloque de comunicación del propio proyecto, dado el impacto que se esperaba y la necesidad de consolidación, puesto que debía dirigirse a toda la población del municipio de forma permanente; un segundo bloque de creación de un archivo-mediateca de la memoria de la localidad, cuya herramienta central debía ser una Web para la gestión de la memoria con tres apartados fundamentales: memoria, conocimiento y patrimonio intangible; y un tercer bloque cuya actuación central consistió en la realización de una acción-exposición construida merced a las aportaciones fotográficas ciudadanas para la producción de una imagen fragmentaria y diversa de la ciudadanía del municipio, un documento memorialístico de autorrepresentación del presente.

Se completó el primer bloque de comunicación, se realizó el tercer bloque íntegramente y quedó inconcluso el segundo bloque ya que a pesar de haberse construido la herramienta en línea, dificultades derivadas de decisiones políticas municipales impidieron que llegara a ser operativa y que se pudiera avanzar en las dinámicas previstas para la aportación de documentos que debían constituir el archivo-mediateca.

A pesar de estos resultados parciales, sí supuso un avance en la definición de metodologías necesarias para relacionar las historias personales con la historia colectiva. La acción-exposición TOTS, que sí fue realizada y completada, reveló la idoneidad del procedimiento para propiciar la reflexión social colectiva, generando simultáneamente materiales para la investigación sobre las formas de representación social y constituyéndose como un método de intervención social y educativa (Molina, 2010). Se recogieron más de 1000 fotografías que compusieron un mosaico de la vida social del municipio, de las formas de relación públicas y privadas de las personas que participaron.

3. Conclusiones

La educación en medios es necesaria para que la ciudadanía pueda utilizar las TIC como instrumentos de reconocimiento y de transmisión de conocimiento hacia otras personas de semejantes o diferentes perfiles generacionales. Esto no ha de hacer olvidar el importante papel que los medios tradicionales

(impresos y audiovisuales) siguen cumpliendo y, por tanto, no hay que descuidar la formación para su utilización en el mismo sentido, facilitada por la implementación de las tecnologías digitales.

Para que esto sea posible, es necesario que las instituciones educativas dispongan de las plataformas y de los recursos materiales y humanos necesarios. Así mismo, los especialistas en comunicación han de diseñar las herramientas y procedimientos de forma que resulten accesibles para todas las personas.

Los resultados de los trabajos que hemos expuesto plantean criterios y desarrollos innovadores, pensados especialmente para su aplicación en entornos locales. La gestión de la información obtenida resulta esencial para construir explicaciones polifónicas que muestren la pluralidad social. Para resolver esta cuestión es necesario disponer de herramientas digitales y en línea, accesibles para todos, que permitan tanto la carga de los documentos como su recuperación utilizando categorías estandarizadas y en relación a explicaciones generales que hagan comprensibles los documentos y memorias personales.

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Letting people talk in media? Portrait and problems of citizens' participation in audience discussion programmes

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Abstract

Today's media landscape resembles much of León's (2010) interpretation of «a new informational ecosystem». However changes are not exclusively in terms of the content, as «drama, comic and spectacular» (Meyer, 2003) emerge as frequent news value in current media productions. Journalism, in particular, seems to demonstrate a special interest in what kind of contributions people are able to offer to their work. In some formats, such as the audience discussion programmes, it is likely to observe eager citizens who are interested in talking and taking part in those spaces.

Thus, it is probably helpful to analyse how media institutions are working towards letting people talk in these specific spaces. Positioning this topic under the concept of the 'citizens' engagement' in media, our observation will focus on two emblematic formats of public opinion on Portuguese radio and television. Hence, a comparison will be drawn according to several criteria: portrait of the participants (listeners and viewers) that take part in these formats; topics discussed, alongside a description of the commentators or guests invited by media productions (gender, provenience, invitation (actor/observer), job, programme and subject relationship).

This paper also grants a particular focus to the role of digital media, whether these platforms constitute real opportunities for public intervention or simply express a recent tendency in media and society. This study has also been represented in the research project «TV journalism and citizenship: the struggle for a new digital public sphere», held in the Communication & Society Research

Centre, in the University of Minho, (Braga – Portugal), which has worked as a permanent observatory of Portuguese television journalism.

Keywords: Public participation, digital engagement, citizenship, radio and television journalism

1. Possible roots for civic participation

There is a general – but true – tendency to assume that the birth of the occidental thought is profoundly rooted on the ancient Greek civilization, in a movement which had travelled first to Italy then to the rest of the European space. Especially important in the context of empowering citizens to engage with public affairs, the Greek forums have rapidly inspired the democratic models which have based their roots in this culture subsequently. In the Greek amphitheatres, oval and/or round buildings with tiers of seats around a central open area, as those used in ancient Rome for gladiatorial contests, there was a special attention to take into account the public matters into discussion, frequently widely participated by the Greek citizens, from a range of topics which included law to war, for instance (Sinclair, 1999).

In this regard, to be more specific, it has been acknowledged that since the Homeric period, around 4th century (B. C) to the 5th (A.D.), the Greek King had full capacities, stipulated by law, to gather in one reunion, commonly known by the Assembly, their citizens and political hierarchy to understand their personal opinions and thoughts regarded to the public affairs, especially those which were related to the daily routines of Athens. It is precisely in this context that we would aim to draw our comparison to the present reality in the media as the public opinion programs are considered the main focus of this research paper. In these formats, widely spread in radio and television, people are invited by media institutions to participate, thorough several platforms, from telephone to mobile and digital technological devices. In the Greek context, there were several constraints which are absent nowadays, meaning that only citizens had the real possibility to join the public assemblies, excluding slaves, women, foreign, in a general outlook. At this present time, as these questions related to the citizenry have been abandoned, it is also fair to recognize several limitations which prevent people to interact more with media productions, especially in these formats. Having in mind a similar Greek model, we are perfectly able to find public spaces for citizens' participation which guide their activity by discussing real problems of a community. Understanding present constrains underlined by the participants in these formats, in order to reach higher levels of intervention in the media scope, as well as comprehending their personal views regarding to participation *per se*, are the main objectives of this research, somehow inspired by the ancient Greek landscape of public intervention.

In a theoretical framework, the concept of 'participation' has been present in several recommendations stated by the European Commission which have defined it within a paradigm of an «active democracy, through intercultural dialogue exchange». Also the Study on Assessment Criteria for Media Literacy

Levels (2009) published by the EAVI (European Association for Viewers' Interests) described 'participation' as the key element for the social competence, a communicative skill in the top of the pyramid of the Structure of Media Literacy Assessment Criteria. Following studies such as those published by Sonia Livingstone and Peter Lunt (1992), this case study reflects about how media are keen to let people participate in some of their productions.

The ocean of definitions in the concept of 'participation'

As Ernest Laclau and Chantal Mouffe (1985) have underlined, the concept of 'participation' has been able to travel throughout several seas. Starting from the simply definition of a dictionary¹, 'participation' refers to «the fact of taking part, as in some action or attempt». The verb is to participate², which could be described as «to take or have a part or share, as with others; partake; share». Although we might identify little ambiguity, there is room for admit that, in a minimum level, there is an implication to a communicative performance, recognizing its active role. Nonetheless, it is reasonable to collect other perspectives from some researches who have been interested in debating the nature of this concept.

Thus, there are quite a lot of contexts which it is likely to observe the concept of participation. It could be argued that is not a exclusive concept from politics or even the media scope, but it is a useful concept to understand the broad notion of civic engagement. Recognising its centrality to our reflections, citizens' participation in media has been claimed by a whole new post-electronic generation, although it remains unclear yet if these new possibilities of intervention in the journalistic formats dedicated to the public are significantly fostered by the advanced devices of communication. In the grasp of some theoretical contributions to the concept presently discussed, we could eventually remember Espen Ytterberg who defines citizens' participation in media as «participation is about mastering a set of performance roles that are given by the production context and by the requirements of the format» (2004: 678). Gunn Sara Enli, in other terms, believes that opening the gate of media productions to the citizens consists in a «perspective, not be reduced to media-centric participation, but also initiate democratic participation. In practice, however, the participatory formats are primarily designed to attract audiences on several platforms, and multi-platform formats are thus increasingly being embraced as one solution to the current challenges facing PSB associated with deregulation, digitalization and convergence» (2008:117). In addition it is also curious to observe that this researcher also points out that participation exists so that «audiences were encouraged to climb the great ladder of culture, to move from darkness to enlightenment» (2008:114).

Still in this superficial bibliographical review, Kiwan suggests to include the notion of motivation in the concept of participation as it has been considered that «understanding what motivates people to participate is crucial to

¹ <http://dictionary.reference.com/browse/participation> [access on 05-04-2012].

² <http://dictionary.reference.com/browse/participate> [access on 05-04-2012].

developing an inclusive conception of citizenship» (2007:228). Although remains in a certain way unclear this assumption, as we might draw a different range of motivations (desire to express opinions, political background and influence, spending leisure time, just to name a few – Ribeiro, 2008), there is a general acceptance to the idea that only motivated citizens are, in fact, able to participate in media platforms such as the audience discussion programs. Investigating precisely what kind of motivations are being drawn by those who interfere in these contexts should let media productions work for captivate a wider audience.

Evelina Dagnino (2004) refers that the concept of participation should be outside the politics scope, as it has been always granted attention to this notion in this field of studies. According to Dagnino, media should be focused in questioning public affairs such as «social inequality and poverty», so that real intervention of people in these contexts of broadcasting could produce real changes in social terms, in the daily life. The Brazilian researcher also notes that citizens' participation in media should be included in the field of moral, «in the terms of solidarity, the great claim of this redefined participation, disconnected from its political and collective meaning, in order to establish firmly in the private territory confined to moral» (2004:102).

Hence it is possibly to observe two additional dimensions to the concept of participation: motivation and morality. However, what other landscapes should be include in the portrait of participation? Howard Rheingold (2008) defends that new possibilities are coming along with the technological evolution. These communicative scenarios are strongly connected – to use a very up-to-date word – with mobile devices that allow individuals to interact not only with themselves but, in other perspective, with media formats such as those studied in this context. Following Rheingold, Internet, for instance, has been working around text, audio and video, using platforms like blogs, podcasts, video cast - not to mention the next communicative environment such as social networks – offering real possibilities for people to interact. As commonly happens, there is little attention to the debate related to people's abilities to manage those devices, their knowledge or even the access to. Those questions are frequently popped up by the media literacy studies (EAVI, 2009; Pérez-Tornero, 2004), as it is assumed that devices do not work by themselves, nor the awareness to deal with those things is necessarily easy and problems free.

It is also expected to find some criticism in the concept of participation, as Rosa Alfaro Moreno (2006) underlines that media institutions are keen to integrate citizens' voices in their domains just to guarantee a faithful audience, strongly associated with the ideal, following the author's perspectives, of „media marketing“. This might be controversial, but Moreno defends that media use participation as a key element to ensure audiences, building a coherent mental image of those formats in people's social representations.

2. Strings to attach people on the media: a comparative study in the Portuguese television and radio

In order to follow a comparison between the platforms that allow citizens to express their opinion on radio and on television, it was made an observation into the two most emblematic public opinion programmes in Portugal. Fórum TSF in radio and Opinião Pública in news TV SIC Notícias.

Opinião Pública is a television program that is broadcasted twice a day, 11 am and 5 pm,¹ on SIC Notícias, the first Portuguese thematic channel exclusively with information programmes hosted on cable and paid television. During the transmission of this program, TV viewers are invited to express their opinion about national and international affairs. The most important tool to participate remains in the telephone but it is possible to express opinion by email, the program website and through a forum hosted on social networks. On the other hand, Fórum TSF, it is an almost two-hour program, during the morning hours, promoted by private radio station TSF. Amid its goals, it is likely to observe the intention to engage with listeners by opening a public opinion space that gathers one of the possible topics of the day. Guests related to the subject are invited, as well as listener's contributions, especially via telephone, but now also available on TSF's Facebook page and its online forum.

To achieve the proposed goals, the study took place during an ordinary week, between 26th March and 2nd April of 2012. During the period of observation was developed a portrait of audiences that participate in the two programmes; an analyses about the ways of participation, from the telephone to digital platforms; the subject discussed and an observation about the profile of the commentators invited to take part on these programmes.

a) Topic announcement

This first point of investigation is about the appeals made by the two programmes for people to engage during their transmission. During this examination the objective was to understand if there is an express and clear request by both platforms working towards citizen's participation.

Engagement platforms	Programmes	
	<i>Opinião Pública</i>	<i>Fórum TSF</i>
Broadcast	Between 3:30 pm and 4:30 pm	Right before "Noticiário das 9"
Web Site	3 pm and 3:30 pm	Between 9 am and 9:30 am
Social Networks	Only Facebook and in the last two days of analysis	On Facebook between 9:20 and 10:25 am

Table I - Topic announcement

¹ *Opinião Pública* programmes were only analysed during the afternoon period in order to have a similar base to both platforms: one per day.

Opinião Pública used to have during the present analyse a public appeal for viewers to comment the topic announced during SIC Notícias emission. The message with the telephone number, the email and the topic that would be discussed during the programme went to the air between 3:30 pm and 4:30 pm, almost one and half hour and half an hour before the programme starts. SIC Notícias, the most watched channel on cable television in Portugal, exclusively with news, has an own web site where it is possible to find a request for viewers to participation during Opinião Pública emission. Between 3pm and 3:30 pm viewers can find on web site the topic selected to be discussed during television emission. The last platform where it was possible to find an invitation for viewers to express their opinion during the programme was on social networks. In this particular gate of participation it was only available the information about the topic of the day on Facebook and only in the last two days of the investigation.

TSF is a radio platform known for news programmes and Fórum TSF is one of the most famous that goes to the air on this station. As a public opinion format the announcement of the topic discussed during the emission was made before 9am newscast. Here, in a short space of time the journalist explains the main issue of the day and the platforms that are available for listeners to engage. As it was showed in Opinião Pública, Fórum TSF has a developed space on internet where citizens are able to find the topic of the day, between an hour and half an hour right just before the programme starts. One important aspect of this point is that social networks are really explored by Fórum TSF. To understand this it was possible to find during all days, before and during the emission of the programme, a clear appeal driven for listeners to participate on the debate.

b) Modalities of participation

Engagment platforms	Programmes	
	<i>Opinião Pública</i>	<i>Fórum TSF</i>
Telephone	48	49
Web Site	0	12
Email	1	0
Social Networks	0	14
Total participants	49	75

Table II - Modalities of participation

After the observation about the available platforms used by the two programmes to invite their audience to take part of the transmission, here the focus of the study tries to understand the platforms used by listeners and viewers to engage in the programme as active citizens. In this subject it was only taken in to account the public participation that went on air, both on radio and on television.

Opinião Pública relies its interactive spirit in the telephone. By the numbers it is possible to understand that this traditional media is the most used platform to

engage with viewers during this public opinion format. These numbers are more remarkable because during the five days of observation the total of participants that saw their contribution on the air was 49. In this group, 48 came from telephone and only one from email. Although SIC Notícias has a well developed Facebook and Twitter it was not possible to observe, during the five analysed emissions of *Opinião Pública*, any public participation from the forum created on social networks platforms.

In addition to have a larger number of participants during the live emission, a total of 75, *Fórum TSF* has a more diverse range of platforms used for people to express their opinion. Telephone is the most important used tool with 49 users during the five days of observation. Here, the journalist responsible for the programme uses to read some of the messages left by listeners on social networks in 14 times. *Fórum TSF* website is also a valid option for people to talk, as it is possible to understand by the 12 messages that went on air during the investigation.

c) Participants profile

	Participants <i>Opinião Pública</i>									
Engagment platform	Gender		Age		Origin		Occupation			
Telephone	Men	31	Medium	50,8	Lisbon	21	Active	27		
	Women	17			North	11			Retired	10
					Centre	6			Unemployed	8
					Alentejo	4			Housekeeper	3
					Algarve	3				
					International	3				
Email	Men	1	Without Information							

Table III - Participants profile: *Opinião Pública*

In this point, the profile of the participants in these programmes is in the core of our reflection. The host introduces the listener with information regarding, age, origin and occupation.

As long as this research was being carried out, it was possible to find 31 men and 17 women by the telephone. The information available about the only person that participated by email is that was a men. The medium age of all participants in *Opinião Pública* using the telephone was 50,8. One important aspect of this observation was the origin and the occupation of participants. Here is obvious that most of people call from Lisbon with 21 phone calls and in the second place appears the North of the country with 11 calls.

In terms of occupation we made a distinction between the active sector and the non-active sector. In the non-active sector that was identified in 21 cases it was

found 10 retired people, eight unemployed and three housekeepers. In other hand here were 27¹ viewers representing the active sector.

	Participants <i>Fórum TSF</i>						
Engagment platform	Gender		Age	Origin		Occupation	
Telephone	Men	47	Without Information	Lisbon	24	Active	41
	Women	2		North	20	Retired	5
				Centre	5	Unemployed	2
						Housekeeper	1
Facebook	Men	11	Without Information				
	Women	2					
Web Site	Men	10	Without Information				
	Women	1					

Table IV - Participants profile: Fórum TSF

As posed before, Fórum TSF is a programme that uses more platforms for people to talk and take part of the emission than Opinião Pública. In the three tools identified there were more man than women. On telephone it was find 47 men and two women. As in SIC Notícias programme Opinião Pública, Fórum TSF in TSF the only information available in the web site and in Facebook was the gender. In the web site there were 10 men and one woman and in Facebook 11 men and only two women. The origin of participants that called by telephone to Fórum TSF was other aspect of this study. In this point Lisbon is the most represented city with 24 participants, - more than the cities from the North (20) and five from the Centre. One of the differences between Opinião Pública and Fórum TSF is that the number of participants with an active occupation, 41² in radio. In terms of non-active participants we found five retired people, two unemployed and one housekeeper.

¹ From the active sector we observed: one Administrative, one Chemical analyst, one Architect, one Social Assistant, one Technical Assistant, one Cook, three Commercials, one Seamstress, one Maid Office, two Cleaners, two Warehouse Employees, two Entrepreneurs, one Nurse, three Engineer, two Public Employe, one Geographer, one Police, one Driver, one Professor

² From the active sector we observed: Two lawyers, one Agronomist, one Postman, one commercial, six Merchants, one Flight attendant, one Economist, six Entrepreneurs, two Engineers, one Student, one Public Employee, one Commercial Manager, one Sports Manager, one Industrial, six Drivers, one Warehouse Employee, one Optometrist, four Professors, one Woman Desk, one Sociologist and one Therapist.

d) Guest's Profile

Opinião Pública						
Origin		Gender		Occupation	Theme Related	Invitation reason
Lisbon	3	Men	5	Professors	Related with the theme	5
North	2			Journalists		
				Lawyers		
				Observers		
				5		

Table V- Guest's profile: Opinião Pública

In the last point of this analysis, the objective is to understand the profile of guests invited to take part of the programme. Normally, both of the studied formats have one or more guests in charge of the opinion about the issue in discussion. One important thing about the presence of these specialists is that, usually, they do not reply to what viewers and listeners say during their intervention.

The first point of observation shows that there is a balance between North and Lisbon when the objective is to understand guest's origin. Between 26th March and 2nd April of 2012 it was identified three people from Lisbon and two from North. As it easy to recognise all five guests were man. Five men were invited to the programme during the five days of study. One important fact is that most of the guests invited were journalists and academics, both represented in two days. Other object studied is the relation with the study theme. Here the purpose is to understand if guests have knowledge, for their studies or professional experience, to talk about the issue. Opinião Pública only has received guests related with the theme. The last item to analyse is related with the invitation reason or the mote. In this point the important is to know if guests have a direct involvement with the theme- actors- or not- observers. This programme had five observes during the five days of study.

Fórum TSF					
Origin		Gender		Occupation	Theme related
Lisbon	22	Men	21	Politicians	Related with the theme 23
				Unions	
				Journalists	
				Academics	
North	1	Women	2		
				Invitation reason	
				Observers 7	
				Actors 16	

Table VI- Guest's profile: Fórum TSF

This first difference between Opinião Pública and Fórum TSF in this point is the guest's number. While Opinião Pública have received only five guest's, Fórum TSF had 23, much more that only one per programme. Here guest's origin presents more diverse results. 22 guets were from Lisbon and only one came from North. When the subject is the gender, men are much more represented, with 21, than women with only two. Fórum TSF has also a diverge range of occupation than the television format. Here is possible to identify eight politicians, six guests from unions, four journalists, three academics and two people from institutions. As in Opinião Pública all guests were theme related. In the last point were observed 16 actors and seven observers. In other words there were more invited guests with an active influence on the discussed subject than in Opinião Pública.

Final remarks: participants' profile not that different, as productions work differently towards social media

After discussing the last data, it is possible to conclude that, both programmes, Opinião Pública on television SIC Notícias and Fórum TSF on radio station TSF, are broadcasted in a time period where people are most likely to start working. Having in mind this sociological tendency, the two programmes aim to fill an open space in the media. Taking into account some general lack of opportunities for people talk in the media, especially in informative, there is though a little difference in these two productions. Fórum TSF, for instance, deals with a free inscription tax on those who want to participate, as Opinião Pública acts differently, and people have to pay to be able to participate live by the telephone. Even the public Portuguese channel RTP that had a public opinion forum on RTP Informação, on paid television, ended in the first months of 2012.

Comparing the two formats, while Opinião Pública is still very dependent of telephone and has not an active appeal to engagement by digital platforms, Fórum TSF, that has also very participants by telephone, gives a real opportunity for digital engagement. The Facebook page and the web site of the radio programme are well develop and are much more active than what is happening in the television format. Here it is possible to find a digital public opinion forum, fostered by a dynamic strategy to include citizens' opinions on air.

Regardless different gates to participate, the general profile of participants in the two platforms remains close. They are men, from Lisbon and are active workers. Here, the distinctive point is that on television there were found more non-active people, like unemployed and retired, than on radio. It is possible explained because radio is a mobile platform and television is still a tool used, most of the time, at home.

About the invited guests to both programmes it is possible to draw two different profiles. One television they are man, from Lisbon, journalist or academics, related with the theme and observers. Talking about the radio, these commentators are men, from Lisbon, politicians, related with the theme and actors.

The opinion public forums are a phenomenon that must be studied during the time. As it was possible to see it is not a common kind of program, both on radio and on television, and the digital revolution, that is more present on Portuguese radio than on Portuguese television, can be a new challenge for media. It is also important to understand what motivates, or not, citizens to be part of this programmes and the real effect that these formats have in civil society.

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SOUND, DEAFNESS AND AUDIOVISUAL PERCEPTION

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Abstract

The article deals with the perception of sound on audiovisual messages by the deaf and its implications on decoding the image. It is assumed that the message reception happens by alternative routes. For the research, we have used audiovisual messages edited both **with** and **without** sound. Results indicate that the perceptive reception route involving sound is not just auditory but implicating the whole body. Moreover, results point out to the recognition of a private group's preferences regarding interaction with sound by auditory means, indicating new forms of perception that must be considered in the context of entertainment and education.

Keywords: Sound, deaf, reception, audiovisual perception, education.

There can be no one so deaf as he who will not listen.
Molière

1. Introduction

The research is based on the authors' experience with audiovisual and film-training proposals for hearing impaired people. The desire to investigate the theme stems from the clues that emerged during the meeting held in Brasilia called I Congress of Cinema for the Hearing Impaired, with the author's participation. The research is oriented towards the following reflections: is it necessary to use audio on films made for the deaf? Concerning the use of audio on film, how does it affect reception and perception?

Audiovisual perception stimulates the brain so that both vision and audition work together to ensure that the spectator does not see a fractured image; on the contrary, audiovisual perception produces a new image, a juxtaposed text (Chion: 1994). According to Deleuze (2007: p. 303):

What constitutes an audiovisual image is a disjunction, a dissociation from the visual and the sonant, both autonomous, but at the same time an immeasurable relationship of an "irrational" that connects one to the other without becoming a whole, without turning into the minimum whole.

Ouedraogo (2011), in an investigation of cinema, sound and education, highlights the relationship between sound and image that implies the consolidated coupling of eye-ear. The authors consider the audiovisual perspective of the senses of sight and hearing taking into account that spectators have both. However, we are proposing an analysis about other perceptive paths, tread by subjects that lack the auditory reception of sound.

The hearing-impaired develop sight as their main information input source. Without hearing, they cannot perceive audiovisual as those without this handicap. How do the hearing-impaired assign meaning to image and sound? If they follow a different perceptive path, will their reception of audiovisual works do so as well?

The question of how deaf people perceive audiovisual stimulus has stirred sound researcher Michael Chion. The author asks if, when they are watching television, "(...) the deaf mobilize the same regions at the center of the brain as hearing people for sound (...)?" (1994, p. 12). The author does not give an answer, but his questions moves us to conduct our research more specifically with the deaf.

Those who were born with bilateral deep neuro-sensorial deafness have never experience hearing sound. They do not have auditory memory, have not developed oral language, which characterizes pre-language deafness. The profoundly deaf are not capable of hearing the human voice. Even though they cannot hear those sounds, according to Freeman, Carbin and Boese (1999), sound can reach them through bone or skin, permitting the deaf the perception of the mechanical wave of vibration. In that sense, even though the deaf cannot hear, they have all the conditions necessary to interact with sound, something that is not exclusive of hearing people.

2. Sound, deafness and stereotypes

Cinema has dealt with the relationship between sound and deafness in some films, which will help us illustrate how that confluence has helped build stereotypes. On *Children of a Lesser God*, by Randa Haines, the deafness-sound dichotomy points out the differences between two worlds. Actor William Hurt plays a speech teacher who falls in love with his former student Sarah, a deaf character played by Marlee Matlin. They are protagonists of a sensible narrative in which the importance of sounds lies in its representation of the difference between the deaf and the hearing. While Hurt, playing professor Leeds, finds self-realization by teaching his deaf students to speak and sing, Sarah defends deaf culture and sign language, which does not include speech or sound as an element of constitution of its identity. On this movie narrative, we highlight the scene in which deaf students sing and dance for their parents on their graduation. On Thoma's conception (2002), this scene, which brings up

the effort by the deaf to speak and sing, reinforces the idea of normalizing the deaf by making them reproduce the hearing culture.

The movie *Beyond Silence*, directed by Caroline Link, narrates the relationship between a deaf father and a hearing daughter. It deals with the conflict stemming from the daughter's interest on learning the clarinet. As the hearing daughter prepares to be a professional, her father feels excluded from the musical world. In one of the most dramatic scenes, the father tries to get closer to this sonant universe and asks his daughter what is the sound of snow. In fact, the deaf soundscape involves differences between groups, cultures and identities.

In the movie *Mr. Holland's Opus*, by Stephen Herek, Holland, played by Richard Dreyfuss, is a piano teacher who finds out that his baby son is deaf. Some of the narrative's turning points are characterized by the difference between deafness and sound. For the father, his son cannot share the musical universe, prevented by his deafness. In one of the most dramatic scenes, when the father feels deeply saddened by news about John Lennon's death, the stereotypes crumble down. The news makes an impact on the teacher, but he believes that his son is unable to grasp the historical and artistic relevance of the fact. On the contrary, during a discussion, his son confronts him by asserting that he understands John Lennon's relevance as well as his music and that he is not alienated from the universe of sound. The story changes from this point onwards. By the end of it, Richard Dreyfuss conducts an adapted concert for the deaf, using a light scheme as an aid to show rhythm changes in the music.

The idea that the deaf is not interested on sound is usually based on two points of view. One is that they cannot be interested as they are unable to hear, rendering sound useless. The other is that the deaf need to preserve their identity and once sound is implicated on speech, which represents an attitude of normalization of deafness by the society towards the deaf community. The, then, idea arises that the deaf tend to ignore sound.

Haguiara-Cervellini (2003), on his investigation of how music affects deafness identified that the deaf express their musical tastes and, while doing it, affirm their right to perceive sound.

The sound and deafness matter reveals more than tastes, as it is relevant on a space of conflict between the idea of normalization and deaf identity. While investigating the audiovisual production of deaf youngsters, Gutierrez (2011) identified that the deaf make use of sounds. Their sound selection is associated to a need of producing a message that is accessible to the hearing, as they intend for their messages to reach everyone and be more attractive and accommodating for the hearing. In this research project, the deaf participants created a news telecast named *O Jornal dos surdos* (The Deaf News). Results indicate that all seven participants wished to deal with sound. Of all the youngsters with different degrees of deafness, only one participant with profound neurosensory bilateral deafness manifested an interest on feeling the vibration of the sound selected by the editor. The research did not investigate

the effects of the vibration, but its relevance is on indicating that the vibration could be yet another key element for visual elaboration. (Gutierrez: 2011).

Christie, Durr and Wilkins (2006) wrote an article about deaf filmmakers' productions based in a movement created in 1989 by a group of deaf artists, Deaf View/Image Art (De'VIA). The movement defends an art form based on the visual experience of the deaf, *person of the eyes*. For the movement, the entire artistic production of the deaf is based on deaf culture. The authors analyzed a film festival using the following question: how do the deaf utilize the means to communicate themes, discursive formats and a visual aesthetics? Among the films, *Paper Airplane*, 14min, by Adrean Mangiardi¹ (USA; RIT SoFA) showed a visual representation of sound. In the deaf director's viewpoint, sound has a visible form. However, our results point out to a different path in this relationship between sound, deafness and audiovisual: **the vibration of sound**.

Believing that the deaf perceive sound through vibration, we have investigated in which measure this element that is felt by the body constitutes an audiovisual kind of perception for people with profound deafness in an entertainment context as well as an interface between entertainment and education.

3. Audiovisual on education

Image and sound are strongly present today. Both elements are embedded in our daily lives so as to generate new ways of living, feeling, learning and teaching. The juxtaposition of image and sound is capable of giving meaning to the world and directing our gaze, as a window to new sensations, to an audiovisual gaze.

On the educational spaces, audiovisual manifests itself in different formats and languages: video classes, educational films, documentaries, fiction films, television shows. The idea of using audiovisual as a tool is very present in the daily activities of a scholars the only alternative for this form of expression. In this work, we seek to overcome this reductionist conception, as there is a wider and more complex field of possibilities out there. Using education for media as a support, we have captured the conception of audiovisual as a study object with an emphasis on sound, the musical form, as a key element of entertainment and production of pleasurable sensations on reception. Some authors have aided us in ransoming the importance of dealing with audiovisual in an educational context, in its more attractive dimension (Carneiro: 1999: 2005; Gonnet: 2004; Moran: 2000).

Gutiérrez (2003) and Porto (2003) emphasize that communication media afford the subject with a relationship of meaning, affection and cognition. Babin (1989) states that the audiovisual awakens our senses, brings about our sensitivity and sharpens intuition. Aguaded (2001, p.20) discusses the rights of youngsters to experience audiovisual in that dimension: "*la finalidad de educación en medios*

¹¹Rit's School of Animation and Film. Rochester, NY.

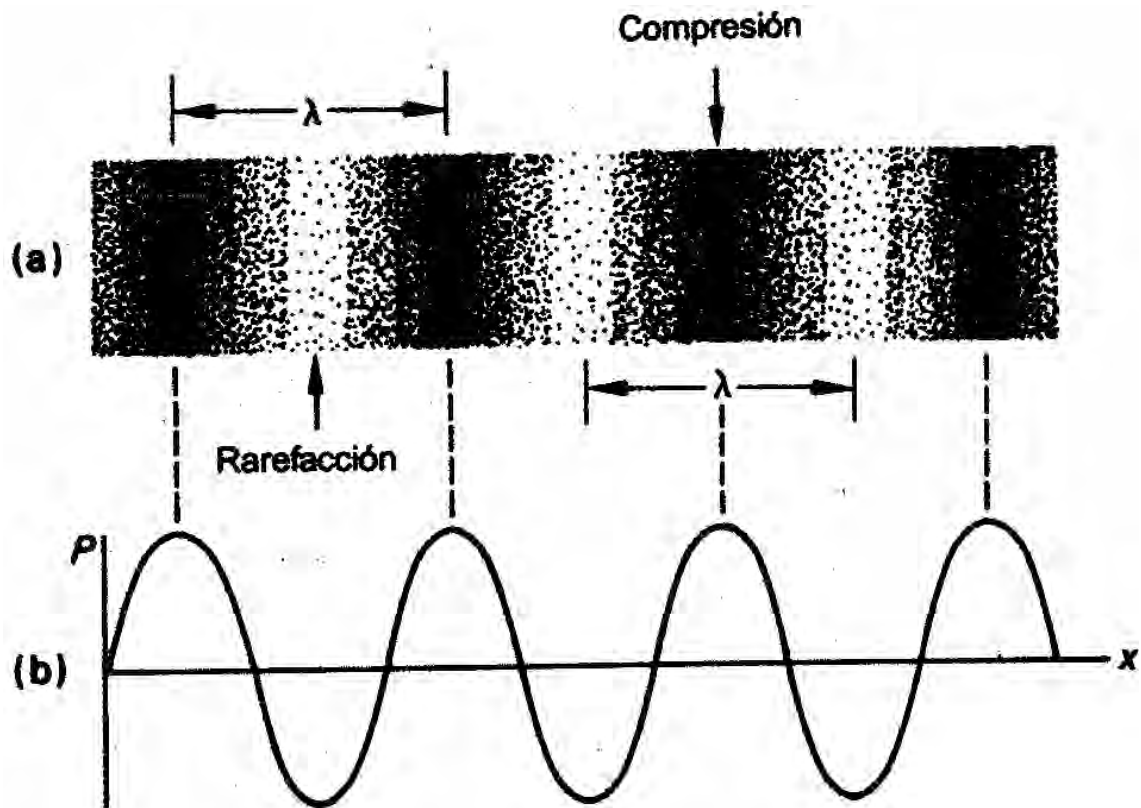
no puede consistir en hacer que los alumnos se sientan culpables de lo que les gusta.” Accordingly, we investigate the element of sound as it interferes with the reception of an audiovisual message within the group of deaf students, prioritizing their tastes and comfort generated by the sound.

4. Theoretical hypotheses

Sound has always been considered in regard to its communicative aspect. However, before transmitting information, it resonates not only on the tympanum but also the body, chairs, tables, etc. This vibration is our focus on experimentations about the effect of sound vibrations on non-hearing people when confronted with an audiovisual message. It is necessary to explain that we have acted on a proposal for an informal film training for the deaf. The project is based on a perspective of empowerment for deaf people who wish to have access to film as an art and expression form. During classes, we have been experimenting with overseeing students in the process of audiovisual reception of the movies shown. This context has motivated us to develop hypotheses that may cause an expansion of what is known within this area.

4.1. Sound before everything: vibrations

Sound can be defined as a longitudinal mechanical wave that propagates through an elastic medium. This wave causes the vibration of all surfaces within its reach. The vibration level is a function of the intensity and frequency of the sound. If the intensity rises, vibration becomes more important. Low frequencies cause stronger vibration than high frequencies. The audible sound range goes from 20Hz to 20,000Hz for the medium listener (Hugonnet & Walder: 2006). This range is shortened by age or pathological factors and may even be inexistent for some deaf, as is the case of some of our subjects. Sonant sources, however, do not generate audible sound only. There are infrasounds lower than 20 Hz that are audible for some animals (dogs and cats, for instance) that can feel infrasound vibrations during earthquakes, and act as alarms for seismic active regions (Leipp: 2010). Sometimes audiovisual professionals cut off part of the frequency range to the detriment of other sound information or to eliminate undesired sounds. On film and music, we must avoid limiting the sound range to what is audible only. Vibrations may not benefit the hearing but, besides communicating information, sound communicates emotion as well. Low frequencies range from 20Hz -110Hz, medium frequencies from 110 to 1760 Hz and high frequencies 1760Hz-20,000Hz. Lower frequencies generate more vibration than higher frequencies. On clubs, the vibration effect is desired and translates into an increase on the lower frequencies. We can better understand why during recording the studios demand complete silence, as when they shoot a scene. This track that will be part of the film will bear the responsibility of filling in the soundtrack with a background entirely of sound including non-audible sound, of which it has a wealth of to enhance reception.



Picture 1.A sound wave

Important: Sound is constituted of many waves of different characteristics, making up a wave cloud. This multiplicity of variable waves causes different effects.

Volume can be translated as hearing level.

Pitch is the subjective magnitude and refers to the high or low quality of a sound.

Timbre (tone) is what allows for the distinction between sounds.

Sound vibrations, either musical or not, reach our body and, with some attention, we can feel those vibrations. As it strikes the tympanum, a low sound makes an impact that is not, however, local" skin and tissues also react to sound vibrations. This resonance can be more or less important depending on the other characteristics of sound: its volume, pitch and timbre¹.

4.2. Hypothesis 2: compensation

The human being, as well as most animals, cannot survive without the eye-ear set. The ear is by far the most important, as defends Emile Leipp (2010). Hearing covers the whole area where the subject stands. Leipp states that the ears first perceive danger and only afterwards does sight capture and evaluate

¹Experiment on the vibrational effect of sound: http://www.youtube.com/watch?v=K-_PV1Ib1jI

its source, allowing the human being, or some animals, to take action. However, not everyone is in full possession of such physical and physiological integrity, as, for instance, the deaf and the blind.

Generally speaking, the deaf are deprived of one of the senses and that is why they develop the remaining senses further. An example of compensation is the blind that has a more attentive hearing sense than usual. As for the deaf, they may have a more developed tactile sense. In fact, we subscribe to the hypothesis that the deaf are more aware of sound vibrations because of their lack of audio perception. The vibration sensation may be less perceived by the hearing as their attention is usually shifted towards the auditory or audiovisual message.

4.3. Hypothesis 3: vibration and image

Vibration is an important part of the motivation for the deaf to watch a movie. The deaf perceive the relationship between vibration and image, establishing a connection that is comparable to what the hearing do regarding sound and image.

5. Methodology

According to a popular saying, experience is worth more than science. Indeed, there has been an ongoing concern with confronting our empirical ideas with deaf subjects, especially those with the highest level of auditory deficiency.

5.1. Experiment I

In our study of the perception of sound on audiovisual images by deaf youngsters and its implications on the reading of the image, three deaf participants watched the movie *O menino, a favela e as tampas de panela*¹, by Brazilian director Cao Hamburger (1995). The duration of the movie is 4 minutes and 25 seconds from the beginning until the end credits. The movie was aired in parts, **with** and **without** sound. The projection was in an auditorium chosen to discriminate the surrounding sounds, so that participants could easily identify parts with and without sound. The investigation took place in the auditorium of the Memorial Baptists Church in Brasília, Brazil. Our tools were the observation of the reactions of the deaf as well as a 4-item questionnaire. The participants answered the questions using sign language.

The names of the participants will not be disclosed, so we will identify them from now on with their initials only: MA, JO, GE.

MA: 22 years old, profound bilateral deafness.

¹“The boy, the *favela* and the pot lids”, in a literal translation.

JO: 35 years old, profound bilateral deafness.

GE: 31 years old, profound bilateral deafness.

Using the answers as a starting point, we proposed an analysis based on our hypotheses.

Questions:

1. Have you noticed any changes during the airing of the movie?

MA: Yes, there were changes. It seems to me the sound was very loud. The music goes well with the chasing scene, where the boy had to run.

JO: I felt a nice vibration, by heart started beating fast. On the last scene of the movie I felt no vibration at all.

GE: When it began I was startled with the vibration of the sound. I perceived it as very loud. In the end the vibration ceased.

2. Did you enjoy the change? (What have you felt? Which is more comfortable to you?)

MA: I didn't enjoy the change very much. I prefer it without sound. I feel calm.

JO: I felt the beating of the plates, where the boy plays with pot lids. I feel normal about the change. I like the vibration.

GE: I wish they hadn't turned off the sound, because I feel more interested in the movie with it. When they turn off the sound it feels as if I'm losing something about the movie. It is more pleasant with sound.

3. Why?

MA: In the beginning the sound was louder and in the end they turned it off. I prefer it louder. I like the sound of music.

JO: I like it because it makes me feel the joy of being alive.

GE: Ever since I was a child I got used to the TV. I would turn the volume up. I have profound deafness and that is why I feel sound through the vibration in my body. It is normal.

5.2. Experiment II

The second experiment was done with a group of seven students with ages between 16 and 20. They watched the educational show for the deaf *Notícia em*

*Mãos*¹ (Gutierrez: 2002). The program was edited in two versions **with** and **without** sound divided in four parts: 4 minutes with sound, 3 minutes without sound, 2 minutes with sound and 3 minutes without sound. The projection took place in an auditorium. The venue was chosen so as to better discriminate surrounding sounds such that participants could easily recognize the parts with and without sound. The investigation took place in the auditorium of No. 2 Teaching Center in Ceilândia, in Greater Brasília, Brazil. We used as tools the observation of the deaf students' reactions and a four-item questionnaire. Each participant answered the questions by choosing one of the alternatives. For this second phase, we decided on a multiple choice questionnaire.

5.2.1. Participants' answers

a. Have you felt the change?

No opinion	0
() Yes	7
() No	0

b. You felt more focused:

No opinion	1
() With sound	5
() Without sound	1

c. What sensation do you have with sound?

No opinion	0
() Good	2
() Very good	4
() Neither good nor bad	0
() Bad	1
() Very bad	0

6. Analysis and interpretation

6.1 Analysis of experiment I

The hypotheses lead us to ask whether, while producing a film for the deaf, audio is needed. The collective imagination, common sense, that is, believes that sound is but a vehicle of auditory information. Regarding the hypotheses

¹News at hand (our translation). Educational program produced by the Educational channel of the Secretariat of Education of Distrito Federal.

we have been developing, we shall analyze the function that audio may have on a film aimed at a deaf audience.

All participants noticed the change in the movie, as the higher volume allowed vibration to reach them. Thus, we concluded that sound touches the deaf through vibration. There is, as a matter of fact, a compensation for the lack of audition, promoting on such a group heightened attention in this perception channel. For instance, all participants noticed when sound was turned off and this change created a specific reaction connected to the movie.

As for the relationship between vibration and image, we consider that the statements of both MA and GE point out to the third hypotheses, that the vibration supports the understanding of the audiovisual message. MA stated that the “music goes well with the chase scene, in which the boy had to run”. GE said that he was more interested in watching the movie as he felt the beats vibrating on his body. It means that there is positive interference by the juxtaposition of sound and image. However, there is space for continuing investigation with an expansion of the sample group in order to ascertain if this interference of sound goes as far as creating what Deleuze called audiovisual, that is, a new image created by the combination of the visual and sonant images.

It is necessary to consider that, for this research, we chose to conduct a case study with a group of 3 people that fulfilled our requirement of having profound deafness, without any auditory memories. Results within the group have shown that 100% perceives sound through vibration.

The entire group felt that it was more pleasant to watch the movie with sound.

6.2. Interpretation of experiment I

By airing the movie partly with and partly without sound, we wished to avoid harming our research by not leaving space for responses other than the confirmation of the vibratory effects as they were received, with the acknowledgement of its absence and an eventual additional contribution during the reception of the movie’s audiovisual message. With that, we aim at proving the reliability of our hypotheses.

All three investigation subjects perceived the presence or absence of sound, which represents an 100% positive response. We can trust that they perceived an aspect of sound that is not informational, as they never actually heard. Such a result confirms our first hypothesis, the motivator of this work. We worked with the most profound case of deafness possible, that is, congenital bilateral deafness. As the result of the perception is positive, it leads us to the conclusion that **all deaf perceive sound**. On the following phase, we analyzed its impact on audiovisual perception.

For two of the subjects (GE and JO), sound improves their perception of film. JO has a good, comfortable sensation and does not get into detail. JO reminds us of Paul Valéry (1937) who prefers the “science of sensations” then the

“science of works”. GE has a taste of vibration in his body. He likes sound “louder”. Could it be that the reason why he like a higher volume is that he is used to this form of audiovisual reading? GE and JO prefer a higher volume of sound. Some questions arise: To which level? How to establish a standard level for all? The subject MA perceived sound as louder than the other participants, to the point of wanting it turned off. Some clues to be explored in our future investigations: Did MA have a compensation that increased her level of tactile perception? What would be her appreciation with levels adequate to her preference? What is the proportion of cases such as MA’s in relation to the other two subjects’ case?

According to our hypotheses, the deaf may have more sensitivity, which brings us closer to MA, who felt the sound as louder. The compensation for lack of audition could increase tactile sensitivity. If that is the case, the sensation of sound waves may be felt strongly. As for GE, the habit of turning up the volume of the TV may be the source of his wish to turn up the volume every time he enjoys audiovisual pieces. We do not have enough information from JO, who did not state his preferred sound level, leaving us unable to reach a conclusion. It could be interesting to investigate the question about a standard sound level for the hearing. Another potential research subject matter would be if they feel more comfortable “listening” on hearing level.

Thus, we emphasize that producers of movies aimed at a deaf audience must consider that there is an interest from such viewers on sound in its vibrational character. We see it as fundamental to reflect about projection rooms within the spaces where those subjects spend time. The sound is connected to the pleasure of perceiving audiovisual stimulus.

6.3. Analysis of experiment II

With the movie experiment, we have confirmed that the deaf can perceive sound. This result of our first inquiry comforts us in the sense of tuning us into some information that is vital towards using audio on products aimed at a deaf audience as well as thinking of ways of integrating the deaf and the hearing.

Regarding our second inquiry, we expected two possible outcomes. First, that sound, as we saw on the previous experiment as being greatly welcomed as additional entertainment, could cause lack of attention in the experience of audiovisual education. Second, that sound could, on the contrary, cause a better reception of audiovisual educational material. The experiment confirms the usefulness of sound vibration in the reception of film and also of audiovisual educational material, a result that supports our third inquiry.

We can conclude that sound helps the deaf in their reception of the educational message using audiovisual media. This effect is increased with the use of rhythm-based music such as hip hop or reggae.

6.4. Interpretation of experiment II

In the educational context, the deaf are reaching higher and higher schooling levels, which lead us to consider the use of audiovisual material for this community. Besides that, we believe that it is necessary to expand the investigation towards a more diverse participant range. We are interested in finding out what kind of sound is more comfortable for the profoundly deaf as well as people with other deafness levels. The impact on learning corresponds to the importance of involving all senses in the process of significant learning, that is, the one that integrates cognition and emotion. (Fonseca *et al.*: 2010; Mitjáns Martínez: 2009; Tacca: 2006). According to our results, emotion is a singular element for audiovisual reception and we believe that education can be more effective if audio is adequately used on educational videos.

7. Conclusion

This work has the particularity of joining a pedagogue researching communication and a specialist in deaf education who doubles as sound engineer, filmmaker and researcher of aesthetics on cinema. On first sight, it seems an illogical attempt to join sound and deafness, which ends up becoming a very interesting experience for the deaf as well as for us researchers. Even with the confirmation of our hypotheses, we still have much to investigate and explore regarding the relationship of the deaf with *audio-vision*. We believe it is fundamental to integrate the hearing in the search for accessible audiovisual formats for the deaf. However, this search cannot be distant from the interests of the deaf themselves. Technological design in all formats must consider the needs of the users. It is necessary to emphasize that, for this group, audiovisual access is a very difficult struggle, as they do not effectively participate on the decision-making process of such technology. In that regard, philosopher and technology critic Feenberg (2010) proposes that technological design must consider aesthetic, human and subjective values. That means that when he is designing an audiovisual project, the sound engineer must include the deaf in his decision-making process. It is the social practices, the subjectivity, the desires and responses of the body regarding sound that can guarantee an accessible format to every audiovisual message that is not limited to content but also to form, to aesthetics. It is necessary use communication towards giving access to the deaf to the dialogue between users and specialists (Feenberg: 2010; Neder: 2010). Indeed, we are treading a path of empowerment for this minority that leads us to new possibilities of *audio-vision*.

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Moviemakers at playground

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Abstract

The meaning of education cannot continue be considering as an engine that promotes accumulation of content empowered by a rating system where indicators have no relation with students capacities, especially in growing processes, contemplated in the early years of our life, when a person needs to develop strongly the values that will conduce it's life.

Education should start to assess current knowledge built it through meaningful processes, looking forward to where all persons are able to receive information, process it and create an opinion.

Through analysis of the methodology of the Workshop Film-Basic Level from LUDICA Audiovisual Centre for children and teenagers, I would like to share the systematization and created educational proposal to teach audiovisual production, where play and experimentation are used as the baseline for the learning process and creation of short films made 100% by students.

Finally, we will stop at the exhibition of measurable results and in those who cannot be quantifiable but, sometimes, turn out to have much more importance.

Keywords: Kids, teenagers, education, communication, play, metacognition

1. Introduction

The next year it's my 10th year anniversary of leaving school, it means that almost the same time I spent in a classroom I have walked outside.

I cannot remember exactly some of the content, names, places or other details that my teachers commented on those days, but I know what I felt every time I managed to solve a complicated math exercise or the moment when, despite all the problems we had, we managed to pull off the presentation of a dance. It is the sum of the significant experiences ranging framing who we are, which after years remain being the model under which we organize ideas, socialize and make decisions.

We know that, just as we, students remember facts where the excitement was mixed with knowledge, especially where they had to explore the unknown and discover their reasons, generating indelible stamps in his memory. Boys and

girls, immersed in these contexts, not only are achieving admit new concepts, but they have understood to work in an organized manner, to solve problems strategically, to realize its mission, to work in teams or individually, etc.

"The process of recover-information is easier for some types of memory, especially for the high emotional experiences, than for others" (Berger, 2007:367).

2. Creative education

In which occasions we usually see children and adolescents at school establishing objectives and rules, researching topics, interact, move, negotiate views, fight and resolve differences?

Indeed we have agreed, at recess, while they play, they are really learning at an early age, probably unwittingly, basic rules and agreements that make us who we are. Cultural elements, religious, historical, that intermingle in children dynamics when they have fun and interactive spaces, testing and strengthening their personality and social behavior every day.

"The fun in this context actually means nothing to seize the fantastic possibilities of intuitive knowledge (the perceptions, hunches, the findings, interpretations, creations and recreations) for children to understand each concept with the force and effectiveness that can only offer the pleasure of re-inventing life through play." (Izurieta, 1996: 93)

How many of us would deny children the possibility of education through constant participation or gaming?

The bell rings to end recess and we go back to class. We realize that what we saw a moment ago on the outside it's not being used on the inside. Is it lack of time or pedagogical creativity?

There are two basic problems that actually end up being part of the same knot in the skein. We have teachers, bureaucracy, ministries, parents, etc.. not interested in promote, from his seat, a creative education, perhaps because none of them ever had a motivating education at school and hence have no reference rather than the passivity that children must endure in class.

The other possible problem that stops the evolution of education is that teachers often talk about how the workload is hampering the implementation of dynamics that encourage research and constant interactivity because the time available in class is short and issues demanded by the different Ministries of Education are still endless.

Also filling reports with figures is usually an endless task for teachers. Nevertheless, this issue has great significance, for it is through these records that knowledge "achieved" by the students are quantified and all those involved

in the reading of the results, from parents to the ministers, smile if numbers are treated in blue or disapprove with a grimace whether it is red typeface.

2.1. Approved or disapproved

During the 11 years of school life I remember with pleasure a section reserved for the opinion of the tutor in the register of notes. I liked very much reading her advice, I felt as if all this time in class she really would have seen me, had understood who I was, what I liked and did not.

I never found out why in the register they didn't include notes for kindness, responsibility, joy, openness, creativity and so many other things we could have had each student in that classroom. As a child I always found strange that teachers praised the "great students" named as such only by their grades without, sometimes, taking into account the human quality of the same, which sometimes wasn't as good as their school record.

"Silberman about U.S. education: We are very good in those themes (math, language, etc.). But we have failed miserably to teach individuals to behave like human beings. Just look around to corroborate. Definitely, we have been emphasizing the wrong syllable" (Buscaglia, 1992:4).

What are we putting numbers on? What are we valuing?

No one wonders if children are feeling more confident, or if they demonstrate respect for others, or his or her ability to make decisions and deal with problems has increased, and so on. The records do not reveal growth in capacities of abstraction, empathy, metacognition or psychosocial development of the student, however, we continue describing in numbers the absorption of concepts instead of the processes that kids create to understand the world that surround them.

If the importance of things lies in the numbers that represent them, to be commensurable, accurate and palpable, then should not we start measuring items that really concern the education that boys and girls need today?

I note, like many others that if something is not quantifiable it's market value is diffuse. When I explain to my friends how much I make, the price of my car or what is the monthly cost of my son's school I'm also indicating the intrinsic value of these issues. Life, some say, is priceless (I assume because of its incalculable value), however, when I compare it to bullets prices, for example, seems to lose its survival ability automatically.

Continue considering education as the engine that promotes accumulation of content, empowering a rating system with indicators that are not intertwined to capacities, it's foolish especially at this time. The educational paradigm is worm-eaten. We have various tools such as: analog and digital libraries, an incredible amount of applications on mobile devices of various kinds, specialized free programs, etc, that can help us to reach different issues daily. Common education programs forget these and, instead of helping us to be

better human beings and to learn how to learn, prefer to focus on the accumulation of themes in our memories.

Today's education cannot continue in this path, as many authors have noted, we must begin asking ourselves what human beings need to be competent today. If we continue this industrialized constrained learning scheme, silent as parents, as teachers and ministers, education will remain away from the construction of knowledge through meaningful processes that provide students with an advanced metacognition. We need people able to receive information, to process it and have an opinion about it.

3. "I understand my environment, I analyze it and do something about it"

"The individual that through visual education develops its perceptual and analysis abilities up to an independent capacity of observation will transfer this attitude inevitably to other areas and other sectors. The goal will not be evidence only in his or her improved visual observation skills, but in a much more acute environmental approach" (Canales, 2003:14).

Ludica Audiovisual Centre for children and adolescents propose a way of learning where games and experimentation are the bases of filmmaking learning. We will analyzed Film Basic Level Workshop for children and adolescents, where the scheduled game serves as an introductive metaphor of the theory, involving the student in the construction of knowledge, guided by a teacher who invites to discover the spaces that form audiovisual creation, placing children at the heart of understanding the environment, analyzing it, thereby strengthening the generation of a particular point of view and organize their ideas as a communicative act, articulating a speech using images and sounds.

"Media literacy is the process of teaching and learning about media, media literacy is the result: the knowledge and skills acquired by students. (...) Media literacy implicates necessarily people who can read and write in media. Therefore, media education aims to develop both critical understanding and active participation. (...) The media education revolves around the development of critical and creative skills of young" (Buckingham, 2005:21).

3.1. What is Ludica?

Ludica-Audiovisual Centre for children and adolescents is created with the primary focus of providing students the opportunity to approach a form of audiovisual communication, finding here the basic theoretical issues with a simple language organized in formats specially created for them so that they can to perform their own contents.

Since April 2009 Ludica becomes the first private space dedicated to audiovisual teaching for children and adolescents aged 9 to 14 years in Perú.

This is a project co-created and directed by Joshua Chavez and Vanessa Perales, which offers three levels of media education based on learning through dynamic and constant practice. These levels of workshop are: "Basic Film Workshop", "Advanced Film Workshop" and "Appreciation and Film Making Workshop".

Through this paper we want to explain, in general terms, the development of the methodology and content created for the Basic Level Film Workshop, whose systematization proposal and syllabus creation falls, since its inception, in whom presents this project, stopping especially on the results achieved, those quantifiable and those that are not measurable but in many occasions much more important.

3.2. Film Workshop Level Basic

During 14 sessions of 3 hours each with a maximum of 10 students per class, the professor and his assistant encourage, progressively, the following objectives:

- Develop the students' contact with their senses, helping them to understand through the exploration of the same, the functions of nonverbal communication that meets the audio-visual language.
- Promote analytical observation and the free expression of their hypotheses, while they use the audio visual language.
- Encourage the creation of own speeches while knowing the value of teamwork, patience, effort and responsibility.

All this is integrated into the formal curriculum and manifest created for the workshop where students travel thru the following topics:

- History of Cinema
- The audio visual language
- Special effects
- Parts of the story
- Writing the script
- Tools for recording
- The charges in a recording
- The pre-production
- Editing

"The dilemma, however, is when and how to teach these "language" and "techniques". Skills cannot be taught permanently if they are not placed in the context where students need to use them to communicate meaning" (Buckingham, 2005: 209).

3.2.1. Methodology

Indeed it is desired that the issues raised lines before are organized so that boys and girls of the workshop admit them slowly, having understood and test them first.

Therefore creates two class models that are developed in an oscillatory way throughout the course to promote learning that begins in the instinctive/empirical and then to the formal use of audio visual language to communicate fully.

Chart 1. Class Types.

Class Type A	Class B Type
<ul style="list-style-type: none"> • Metaphor Games. • Developing theoretical issue. • Appraisal of videos. • Practice Exercises. • Group or Self Review 	<ul style="list-style-type: none"> • Metaphor Games • Recording • Group or Self review

"The addition of metaphors in educational discourse is a sound basis for an enhancement of the teaching-learning process. When connecting a concept with a preceding knowledge or prior experience, a good metaphor helps to discover a new reality or dimension from something known. It is therefore a privileged resource for a meaningful education" (Ferrés i Prats, 2008:123).

Ludica's methodology lies primarily in the use of games as the starting point of both kinds of classes Type A and Type B. Here the activities are the metaphor that unites the exploratory/ interpretive experience with the later given theory, legitimizing what the student initially has discovered. Let's look at the development of the education system.

a. Class Type A

The game is used for students to discover and understand the meaning of concepts empirically so that later these will be officially named in the theoretical section. For example, if we talk about music composition, the class will start with an activity that makes us all walk according to what the music tells us; if we speak of raccord or continuity, we will play "Treasure Hunt" identifying misplaced items, etc. With this vision, the teacher can question students what

they have discovered during the dynamic, and make bridges between the student's impressions and the theme of the session.

The theoretical development is done with a simple language and plenty of visual examples that encourage analytical observation and discussion. The teacher must constantly question the students about what they have noticed during the game stage and thus formulate ideas arriving to the issues that are discussed now.

Then comes the practical exercises (photo shoots, recordings of short films, etc.) where the student, individually or in groups, actively use the theory, thus uniting concepts with experiences that they have discovered recently, obtaining the construction of signifiers and meanings.

After the session the team meets to go back on what they learned in class. What has been understood or not, what they liked or disliked. It is a challenging space for the teacher because comments are often sharp, sometimes without filter, but above all, and if we encourage mutual trust and respect, you can achieve a transparent conversation with the group.

b. Class Type B

The initial dynamics are based on challenges that students must overcome to notice the importance of teamwork, both to record short films as for life. They note the importance of the joint effort to achieve their goals, which in this case are materialized into an audiovisual product that will represent all alike and forever.

The recordings listed in class Type B are of longer duration and thus require much effort (physical and emotional). There is a pre-production work, production and post-production done entirely by them, in which teachers perform an advisory role. Kids need to be very sure of what they want to accomplish because it is during the course of the record, the result seems too far away. That is why the professor and his assistant should encourage them to persevere to achieve a result that may, at the time, seem invisible, sharing with them that the sum of all tasks will achieve the projection of their short-film at the end of the course.

Equally the self-evaluation and group evaluation at the end of a recording usually becomes in opposed positions among students. They notice more clearly the meaning and consequences of responsibility, respect, creativity and patience; because with these tools they manage to cope with all the problems that normally occur in the shoot. Looking back, I think, makes them note the value of overcoming various difficulties together.

"The production work usually requires students to work in groups for relatively long periods of time, which in turn often requires superior skills in communication and time management. Students must learn to propose their

own goals, to fixed-term work, to resolve disputes, to distribute responsibilities between the groups and so on" (Buckingham, 2005:140).

c. The projection

The other day my dad and I were talking about The Golden Disc ¹¹ travelling on the Voyager spacecraft since 1977. Carl Sagan, the project director, put 115 pictures, plus sounds and music from different parts and ages of the world to tell what humans are in case someone or "something" would contact us.

This initiative always has caught my attention because it makes me think of the constant human interest to show to others that they were here. Like the Golden Disk, the audiovisual works that students performed in the Film Workshop Basic Level provides an opportunity to demonstrate their effort, creativity and worldview through a socially valued physical element that has invited the student to leave a mark forever. It is not just to learn concepts about cinema but, as well, raises the student's ability to communicate using the visual language.

At the end of the course is organized a closure show. This is the final event which invites guardians, relatives, friends of the students, and so on so they can see the presentation of the various tasks performed. Students return to Ludica walking differently, kids and teenagers from Film Workshop are now audiovisual producers showing and explaining to their guests the short films they have created.

There are more activities to come even after the workshop has ended. Final short films are sent to film festivals all around the world and different presentation are organized in colleges and universities interested in displaying. In these cases, the children are the ones who introduce their work and departing on it, based on questions from the audience, listening to views about it, etc.

This closing process is, at the same time, an open path to more opportunities. The film projected silently admired by viewers certifies (without doing it literally) that a group of boys, at one point in their lives, together, did everything to make things right, and that is the most valuable thing they could have learned.

3.2.2. The tripod

There are three essential pillars that will help achieve the objectives at the Film Workshop Basic Level:

¹ <http://voyager.jpl.nasa.gov/spacecraft/goldenrec.html>

- The constant presence of activities.

As explained previously, the dynamics are used to connect the students with their senses and thoughts, serving as a bridge between the empirical and theoretical knowledge with its metaphorical value. It should push away the fear of failure to make way for the invention, proposals, creative problem solving and teamwork.

- The teacher's role as a motivator guide.

The master and his assistant must promote the meeting of the student with the knowledge that comes from both outside and of itself, leading to the creation of audiovisual texts with a message. It is true that sharing concepts is important, but even more to be accompanying the student constantly, motivating a critical look and the interest in express themselves about the world around.

- The work area as communication and education space.

It goes to indicate that learning venues also interact with students, therefore talk about integration, exploration, creativity and teamwork would be in vain if not promoted a situation to invite the participation of students and teachers in class equitably, with available materials, seats that look at each other, exercises that include all participants, etc.

4. Conclusion

To achieve an audiovisual literacy, concept used by Joan Ferrés (Ferrés i Prats, 2008) and David Buckingham (Buckingham, 2005), there is a long way to go, made by children and adolescents who, thanks to his interest in film, come to this project, which has a particular view on how to conquer the conscious use of audiovisual media.

The systematization of the proposal has been a constant learning process where, for the first 3 cycles of the Basic Film Workshop, the formats in which we provided theoretical knowledge evolved through trial and error: for example, at the beginning we had the presence of games but not completely managed to connect with the issues, we also used very nice presentations but without examples of films that they were used to watch. With time, and ongoing training, were created dynamics that could be metaphors for the class and also helping the exploration of the senses, as well as commercially successful films as references.

Were raised initially only two objectives:

- Promote analytical observation and the free expression of their hypotheses, while they use the audio visual language.
- Encourage the creation of own speeches while knowing the value of teamwork, patience, effort and responsibility.

Both represented the know-how and run audiovisual technology, which to be honest, is what many of us believe before engaging with the passion that comes with this profession.

To achieve both goals with the students we had to decide what issues could not be relegated essential facts that help someone to communicate effectively using technology and visual language. Therefore it was considered:

- The history of cinema, because take us to know about contexts, tells us who were we, who we are and how do we succeed.
- The audio-visual language was inevitable because, besides being the ABC of communication works as a uniform platform for the transmission of messages.
- Parts of the story, script writing and pre-production helps students to think in an organized way, obtaining formal sequences to achieve its aim, seeing details that are often lost, encouraging the creation of mental images of how they could see his film even before have it in their hands.
- The special effects were included both because it was assumed that students would like to understand how certain physical things happen in many films and series, and to add a more imaginative stories production process, giving rise to the generation of content where everything could be possible noting, at the same time, the power of the image to create illusions about the universes that constantly are presented to us.
- Finally editing, the abstract visual aspect. It is the piece of the puzzle that could not be left out, it is the process that closes the creative circle, adding shape and meaning to the recording.

At the end of this listing in the question was how to get them to understand all this? How to introduce into their minds the capacity of communicate using these new tools without them to flee of all the information presented?

It was thanks to Workshop "I Play, therefore I am" with Ana Maria Izurieta (Izurieta, 1996) that I understood the value of feeling the texture, the importance of sensing the warmth and emotional weight of the color paint before choosing one to start painting, or where I also learned to linger in the garden of the workshop to look at the clouds and try to identify what we feel about it. In this case, applying it to this presentation, we realized that to make movies we should understand the plans, colors, shapes, angles, etc. as an extension of the way our body communicates usually.

So, we decided that we had to motivate kids to use non-verbal communication and give them the time to explore it in a way they were not used to do it. That is why it results obvious, because of their age that we had to develop games that help the students to expand their five senses, left aside in some occasions. If they are connected to their senses, they can receive information from outside, and therefore use the environment to find inspiration and thus create audiovisual contents with a personal point of view.

Yvonne Berge (Berge, 1985) indicates that it is just not possible that a child or adolescent to communicate if they are not in touch with his being, and that this communication will develop even better if you have a guide to help you express yourself without losing your identity.

Thus was born the third objective of the Film Workshop Basic Level which becomes in the principal one:

- Develop the students' contact with their senses, helping them to understand through the exploration of the same, the functions of nonverbal communication that meets the audio-visual language.

Being able to learn about the psychological, thanks to the contributions of Piaget and Vygotsky, during the exchange process in the Faculty of Education at the University of Salamanca, helped me understand that the only way someone can retain the knowledge it is by discovering it through experimentation. So then I realized that the role of a true teacher is to lead students to learning spaces, approaching these theoretical issues using all my skills to create attractive formats, simple to understand and generate in him or her analysis and production of signifiers and meanings.

The process of creating these learning spaces was preceded by introspection and also the profound observation of my target audience, as to build games, audiovisual materials, choose movies as examples, etc. I had to remind myself really well at that age. I started the process of listening and trying to understand the comments and proposals of the children and adolescents, warning their quickness to assimilate certain issues, incorporating experiences or prior knowledge that most had in common, noting the themes where they were already experts, and what motivated them to come to each class. All of this information was mixed up with strategies and concepts related to everything learned over the years: psychology, educommunication, film history, semiotics, advertising, marketing, aesthetics among many other subjects, to forge ways to motivate and reach the interest in knowledge and communication.

The most important and arduous process has been identifying the specific message we want to broadcast, understand the receiver and create metaphorical communications channels by using games. Our main interest it is not only share knowledge, but to find a way of originate the information in the other, to conquer the memory based on experiences and creating meaningful learning.

If we applied the terms used in anthropology we could say that one must be a cultural relativist to make contact with the other, and thus reach more easily a horizontal exchange of knowledge

5. Results

After the development of a project like this the following numbers can be cited:

- 11 Film Workshops- Basic Level conducted with about 90 students participating in a 36 month period.
- More than 30 short films made (including exercises with techniques such as stop motion and chroma key).
- Several interviews and media reports to students in open and closed signal (PlusTV, Panamericana Television, Frecuencia Latina, etc.) As well as articles in newspapers of high turnover (El Comercio, Perú21, etc.).
- Appearance in sites and national and international blogs (Telekids, Cinencuentro, NAPA, etc).
- Short finalists and winners in national and international festivals (Nueva Mirada Film Festival, FENACO, FilmoCorto, Espejo Film Festival, Cinemaisito, etc.).
- 3 presentations made in two of the country's leading universities: University of Lima and the Pontifical Catholic University of Peru, where our students have displayed their work.

But the gain human level behind the numbers presented is what has not been yet calculated. Perhaps the lack of appropriate indicators or tests is that, as mentioned before, doesn't let us record the individual's psychosocial development.

For this reason i would like to present some phrases that contemplate the opinion expressed by the boys and girls in the workshop who, in various reports, documentaries or presentations, have opined on their performance during the course and what they believe they have learned.

Like when they say: "At first I was shy, did not know the other guys in the workshop (...) we went slowly losing the distance between us, we began to explore, to experiment, to extensive statement ... mostly to communicate"¹, "Before I believed that the director was the one who had to do everything, but now I see that each job is important "², "I learned to organize myself, to see actors, or eg to coordinate and everything, and I think that has helped me to be more orderly " "³, "All of us came here because we thought we knew about this, and actually we do, but now we can develop more"⁴ , "When I see what I have

¹ YouTube: Channel TalleresLudica, Interview by Radio Santa Rosa, August 2009

³ Vimeo: Channel Pelao, Documentary "Ludica: Learn by Playing" by the Documentary Workshop University of Lima, November 2010

³ Vimeo: Channel Pelao, Documentary "Ludica: Learn Playing" by the Documentary Workshop University of Lima, November 2010

⁴ YouTube: Channel TalleresLudica, Interview by NAPA, November 2009

edited I think: I cannot believe I did, if I can do this, I can do more "¹.

Hearing them talking so self-confident, empowered, calmed, knowing what they can create and show, made me impels to continue working for an education that recognizes the power of the human being in the process of learning, a journey that choses interacting, exploring, making mistakes and creatively search for more options.

I believe that teaching to observe should not be limited to the audiovisual world, we should learn and we should teach: how to feel, to smell, to listen, to create and communicate in all areas. Whether at home, school or college, the formally identified sites as places of education should turn their gaze to the ability of motivate students to find themselves and everyone around.

I call on all concerned to use the audiovisual medium as a learning goal as well as a technique. But I join those who teach in and with music, in and with painting, in and with food, etc. Everyone in the field of education must be, somehow, communicators, seeking to understand the receptor as a target audience that needs to have contents described in their language, causing in them the encounter with knowledge, and the content production.

In the future the students from Film Workshop Basic Level may choose to be part of world cinema, or perhaps statesmen, nurses, teachers and biologists, and my full confidence is that in each space occupied they will be the persons who learned the value of effort, patience, responsibility and teamwork. No one will take away what they experienced by film making, an art that many might consider for crazy or "bohemian".

I do not believe in unique formulas, I believe in preparation and action, where all bring their ideas to construct a better education.

The Film Workshop Basic Level from Ludica, has a long road ahead, inviting children and adolescents to express themselves freely and fully. I would like to invite everyone to use this if you think this method is appropriate, both for audiovisual educational content or another. Just remember feel, think and motivate communication.

"Only if the student has learned in a pleasant manner in the classroom all these dimensions of audiovisual, will be able to do outside of the classroom, the effort required to think about the image. Every effort involve an investment of energy, and a person invests energy only in those activities for which has motivation" (Ferrés i Prats, (nd):17).

¹ YouTube: Channel TalleresLudica, Interview by Channel 7, August 2010

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The objective quality in the training of media professionals How to measure the quality of journalistic content

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Abstract

Expert researchers, reference institutions or new citizen journalism demand accountability to the media in building the knowledge society. The evaluation of the content broadcast highlights the dangers they are exposed, especially children and young people and lower social classes economically and intellectually. This situation is aggravated when it comes to consumption of television or the Internet.

The interest of the media to redirect the situation is questionable and very different depending on which political, economic and media control and digital audiovisual space. Public and private operators ignore, ignore or fail in their attempt, pressed by a common goal: the audience rankings and profit.

Not only the family and the school, but of course the media have to be able to recognize what makes a quality journalistic product. The core objective of the research presented is to inform and educate professionals in the media about how to produce quality programs. Let the viewers themselves are able to certify the excellence of the quality of that product or digital television would be the highest recognition of a job well done.

Supported by previous researchs in universities in Chile and Argentina on Method VAP (Value Added Journalism) will be measured through an analysis card the treatment that professionals give the news in their selection process and creation.

A second stage of the research also raises the need to work with families, students and teachers from schools (surveys and interviews) to "learn" to recognize and demand that the media quality.

Keywords: Quality, content, media literacy, Value Added Journalism, measurement, variables.

1. Radiography and television audiences: critical condition

There are many interesting conclusions extracted from a sample equivalent to 6644 records of television programming for children and y 2478 records of youth programming issued between January 1 and June 30, 2007 in the six national generalists channels: TVE 1, Antena 3, Cuatro, Tele 5 and La Sexta and the two Andalusian public generalistic channels: Canal Sur and Canal 2 Andalucía.

Spanish children spend almost as much time watching television than the school (218 minutes/270 minutes). Children aged 4 to 12 spend more time watching television (990 hours per year) than studying in the school (960 hours annually). And last but not least, many of the content broadcast in child protection zone (from 6 to 22 hours) are clearly unsuitable for minors, who are in danger of becoming "visual illiterates". The divorce between TV and the school is a fact and urge solutions that protect children in a worrying situation.

In Andalusia, the 50 most watched programs in aged 4 to 12 years, only 26 of them are classified as spaces specifically for children. Although the top of hearing programs are taken by fiction and animation, also telenovelas and series are particularly unsuitable for this audience. In addition, most programs among young audiences are not between programming created specifically for them, and are issued after hours child protection.

It is an indication that Andalusians young people are not seeing a general appropriate programming and also indicates that operators do not distinguish between programming for youth and adults. It is simply the same. As the General Report on Children and Television in Andalusia 2008 indicated, approximately 40% of Andalusian households the parental control over what their children see on television or does not exist or is very relaxed. In households where some control is maintained, this exercise is practiced by mothers in 71.3% of cases. It is clear that children, especially at certain times of day, are the absolute owners and decide freely and unconsciously they want to see.

José Manuel Pérez Tornero, Professor at the Autonomous University of Barcelona, says that "what makes the school during the day, it undoes the television at night." In many cases, the media have more influence on the boys school. It is relatively easy to have access to unsuitable content via television or the Internet, which can be combated by technical filters or by critical education. It is also the problem of credibility: a recent European report highlights that over 40% of children are believed "most or all" what they find on the Internet. That is, the media are doing some of the work that supposedly should develop school: put in order the mind of children and young people, structure their systems of symbols and values. Therefore it is considered so important that children and adults are able to correctly decode the messages that the media transmitted.

In his research, Tornero has the conviction that to achieve a consequent visual environment with educational and ethical values of an advanced society

requires action on three complementary dimensions: the protection of children and youth people, an audiovisual policy and an education policy.

According Victoria Camps, Professor of Ethics and vice president of Audiovisual Council of Catalonia “family, school and television are the three most important educators agents, and the problem is not so much how you look, but what and how you look.” If the school tries to instill the value of hard work and perseverance, television offers a view of the world that any wish is possible. Camps commitment to shared responsibility of parents, teachers and broadcasters to cope with excessive and improper use of media by children.

In his opinion, the school must educate children to have a "critical eye" front of the small screen and not become "visual illiterates" and appealed to parents to "control the television diet of their children as well controlling the food. " In this sense, Dr. Pauline Castells, child psychiatrist, says that the television, Internet, mobile, video, etc, damage the mind of the children more than the alcohol. These media can turn into hard drugs because they force binge drinking makes them TV addicts, cyberaddicts, mobile addicts...

The case of the child with their parents are very happy because it's very homelike and never leaves home, always with your computer ... What parents do not know is what makes your child with the computer, or what you see on TV (Pérez Tornero, 2003).

Given this radiograph, media education becomes a basic tool to resolve media and social conflict to the quality of information.

2. Media Education. Background and Context

The research project does not start from scratch but is consolidated and it is thanks to previous studies on media literacy in the international, national and regional circles.

Different international organizations have endorsed for years the necessity to develop media literacy initiatives, as well as the search for indicators of broad consensus. UNESCO, the Lisbon conference or seminar in Seville in 2002 about the youth education in the media fix the basic parameters for training in media consumption, initiatives that were followed by others that are summarized in the recommendations of the European Parliament States:

"Face up the education in the media with the intention of knowing how it manifests in their territories and how to improve it, defending its role as part of the" basic training of every citizen in any country in the world, their expression liberty and their right to information."

(...) "Begins at home, learning to select from the media services available (hence the importance of media literacy for parents, who play a decisive role in the development of the utilization habits of media by children), continues in school and during the training period and it seems stronger by the efforts of the

national, governmental and regulatory authorities and the task of professionals and institutions in the media."

In any case, it has been a long path the tour of European society, and especially the Spanish, for decades. The requirement of education in media and media literacy began to be felt in the 80s, with the advent of mass media, specifically television, and their impact on education. However, only some teachers and experts, with much voluntarism and generally without public support, began a pioneer task in the development of education in the media means that despite being a minority was gradually leaving off.

In the late 80's and early 90's, with the Press and School Program of the Ministry of Education (Luis Miguel Martínez), with the implementation of the educational television program of Knowledge Adventure (J.M. Pérez Tornero) —agreement between MEC and RTVE— and with some pioneers programs of Tele Madrid (A. García Matilla), the recognition of the need for an implementation of media education and media literacy was imposed.

We should add here the work done at universities: the International Master of Communication and Education at the UAB-with over 20 years of operation, some courses at UNED (Roberto Aparicio), the subjects of communication and education in the study plans of the Autonomous Universities - Mar Fontcuberta and Perez Tornero- from Barcelona, Sevilla and Pompeu Fabra, such as some studies and efforts especially by the Catalan Audiovisual Council (with Victoria Camps at the forefront of the initiatives in collaboration with JM Perez Turner and Joan Ferres, and the Navarra's one (especially focused on children's programming) In the field of the research, we need to include studies by Paul and Amelia Valcárcel River known as the Pigmalión Project, referring to children population, and the ones developed in the Department of Communication and Education at the UAB. To consider also very relevant as the pioneering work of the Institute of Radio Television Official Spanish (Miguel Angel Ortiz) in this field.

In parallel, the joint task of the association and its Andalusian Communicate magazine of the same name (Ignacio Aguaded, Amor Pérez y Enrique Martínez Salanova, among others), the Madrid and Catalan AIR Media Classroom, (Francesc J. Deo and R. Breu) together with the increasing awareness on children's content (cf. the creation of the OCTA and the European Children's Television Centre (Valentín Gómez) end carrying to the associative field what was, firstly one academic demand. To all of this is added the creation in 2005 of the International Association for Media Education, Mentor (Samy Tayie) which much of its activities have been carried out in Spain.

At the same time, international road goes a long, productive, contributing to enhance and strengthen the media literacy which would then be the official policy of the European Commission, with obvious influences in our country. The journey to reach this landmark is long and goes back to the pioneer task played by UNESCO (Lluís Artigas and Vladimir Gay) from 1982 [3] and 2000, with a key point in the Seville Seminar on Media Education, 2000 . The initiative has its final European stretch in the work carried out by the Commission and

Parliament between 2006 and 2007 (Maruja Rodriguez, Matteo Zachetti and Aviva Silver, among others), which ends precisely with the enactment of the European Directive Audiovisual Services.

The last section of the legal implementation of media literacy in Spain runs the thread of the discussion and the drafting of the successive projects of the General Law of the Audiovisual. In it, and the indirect effect of the III Conference EAVI Citizens' participation to public life through Media done at the Spanish Senate in November 2009 —the government and various political groups raise awareness of the need to give legal status to the obligation of promote the media literacy and on the last stretch of drafting the Law amendments which are adopted to provide.

2.1. Latest advances

Nowadays, the EU puts great emphasis on skills, both creative and critical, of the citizens in the media. So far the issue was not mentioned in the legislation and the creative aspect was secondary in the whole theoretical tradition. Secondly, there is an idea that these critical and creative capacities are essential for the vitality and the smooth operation of media services. From the development of these capabilities will be derived, according to the Commission, a fundamental improvement in the media in issues such as transparency, pluralism and communication security. We moved away from the traditional idea develop in large parts of the media industry to consider media criticism as a limitation on freedom of communication. Lastly, it is also a new idea that media literacy is a task for everyone and not just the purpose of formal education.

The Audiovisual Councils as independent bodies and regulators have promoted initiatives related to media literacy environment. Specifically, the Audiovisual Council of Andalusia, almost since its creation affects in "the need for a proper education of citizens, especially the youngest, to promote freedom and ability to defend their rights as users of the visual system ". In this line there have been numerous performances and they focus on the protection of children rights, studies to determine the habits, opinions, evaluations and expectations of the Andalusian population with the audiovisual media (audiovisual Barometer of Andalusia), instructions about matters such as advertising service and personal contact sexual services or treatment recommendations on media cases, toy advertisements on television, the appearance of minor emission of dramatic events, violence in sports, informative treatment of politics during elections or the media treatment of immigration. The last action of the CAA has focused on the organization of a conference on Media Literacy and Children, in collaboration with the School Board of Andalusia, celebrated in Granada in October 2011.

We should note here that the job of the Catalan Audiovisual Council, national and other European bodies such as OFCOM and CSA and American as CNTV of Chile. In particular, the last one has a long history in Media Education. The CNTV search for the formation of a critical citizenship, informed and responsible to contribute to a quality television, respectful with the protection for

the children hearing, the dignity of the people, cultural, ethnic and religious diversity, among others, while promoting parental controls so that parents guide TV consumption of their children in an informed, educated and active way. One of the warnings of this and other regulatory agency understand that "as the media and open opportunities for citizenship are constituted like tools of expression, social development and inclusion also configure risk scenarios, especially for children and youth. The TV is a social good for which a right is practiced, as evidenced by the constant increase in citizen complaints about the contents of this media.

The TV landscape is diversified and it begins more complex: the digital spectrum can accommodate many more services than the analog spectrum television and the television contents dissociate from the media. Audiences does not watch TV only trough the television, because this consumption has diversified to others audiovisual platforms and mobile phones. Thus, monitoring, control, decisions, recommendations and ultimately, sanctions of these regulators provide an important support for the development of media literacy also of quality.

Of course, in university circles, research groups directed by experts as Aguaded (University of Huelva), Pérez Tornero (UAB), Fontcuberta (Pontifical Catholic University of Chile) or Beaumont Fernandez (Universidad Carlos III of Madrid), have launched research projects whose reference is media literacy and therefore the quality of journalism.

And it is from this area, the university one, from which the emphasis is not on what (the critical formation of the audiences above all the media contents) but how (method of measurement and analysis of the levels of quality of the audiovisual and digital products).

In the last congress Communication and Risk organized by the AE-IC (Tarragona, 2012) have presented submissions which studies the quality of journalistic content. The proposal: "The challenge of excellence. Indicators to measure the quality of journalism "is intended to lay the foundations for a method of analyzing the quality of the productions to arrange journalistic, textual and contextual aspects, so, not only those derived from the final product but also those related to production conditions, so it can be interpreted possible interests in the inclusion and treatment of certain news. The study method will consider from deontological aspects related with the use of sources, from its identification and plurality of character. They also have a fundamental weight on issues as the originality of the themes facing the derivatives of the official agenda, or the bet for the investigative journalism. The ability to develop the issues in depth, the variety of informative-interpretive genres, the plurality of opinion signatures, the autonomy of the editors or the expressive richness and the linguistic correction are others indicators to include.

Another communication "The Value Added to Journalism, as a tool to establish the criteria of a quality journalism" which means that the definition of quality journalism based on ethical principles as veracity, contrast, coherence and fairness stumble with economic, ideological and paraprofessionals working.

Thus, it is often referred as journalistic products, those that only meet some conditions of it newsworthy, be something new, flashy, but they omitted other basic requirements such as veracity, public interest, context, contrast. It should therefore consider how to recognize quality journalism. It is proposed to refer the method VAP (Value Added Journalism), focused on two stages: the selection process and creating the news, through the application of an analysis record to the journalism job. This will reveal which texts can be considered of quality and which not, and diagnose the ills of the actual journalistic production, and modify media routines and form the critical conscience of society.

3. Research Process. First stage.

Our research group "Media Studio for quality journalism" has set as an objective search for an analysis methodology that allows designing indicators that measure the quality not only of the traditional media and its messages, but of the new journalistic formats started on the Internet.

Given the magnitude of the research, today we advance the first phase of the comprehensive study which objective is that media professionals know the applicable requirements for a quality product and quality levels of the product that they offer and the difference with other programs. Why? Firstly because it is a task of social responsibility to be incumbent on. Secondly, because it is a requirement of citizens that increases more and more; and finally because it is a prestigious stamp program, the chain operator and what is more important, the audience.

Objective 1:

- Show to the media which are the variables that provide a quality product and define it as a reference mark, through data verified scientifically.

Development:

This objective is one of the fundamental aims of the study. When we speak about Media Education in general, the focus directed to the citizenship is, as a generality that requires from a formation to try to "digest" the amount of content that each day several homes flooded. But do the media professional, journalists know what quality media is, how to detect and what basic criteria must achieve a program's trademark quality? Do they know that the quality is not incompatible with an interested audience for programs of that type of profile? Do they know how they can collaborate for information, for an entertainment which triggers the active vision, critical, participative of the public?

The regulatory organisms of the Audiovisual transfer to the media complaints from the viewers, the decisions they make, the recommendations ... but there is some unfinished business that is not installed on useless advice or penalties that ultimately do not solve a selection of content aimed at ensure the quality

but not the audience. Therefore, it is designed a model sheet analysis of journalistic texts with items that measure in an objective way an abstraction like the journalistic quality.

To verify and compare the results obtained also arises:

- Compare operators and quality programming in keeping with the recommendations and the criteria established against other brands and formats which presents brands that have no quality.

Showing real examples on which to apply the quality criteria, comparing transmission schedules, issues, drivers of the program, invited or consulted sources, speech, use of formal resources, advertising time, type of languages, treating the event ... with the aim of showing quantified results that demonstrate that it is possible to offer quality, a demand each time more clear of the Citizenship.

Objective 2:

- To know what kind of programming consume the audiences and provide the appropriate metrics to reflect on the quality of the product and its consequences.

Development: it would be designed some models about surveys and personal interviews aimed at children and teenagers, directed from the schools in which they are asked about particular television program, not to be only observers but also learn to interpret and be critical with the message.

Objective 3:

- Create a report with the conclusions of the results obtained to serve as practical application for the different subjects and organisms involved in the task of Media Education.

It will be a guide document that is based primarily on a research practice, taking a real sample (operators and current programming) which permit to demonstrate how it is possible to measure the quality of information with quantitative parameters but also by inferences or qualitative parameters and also to make aware media and society, in general, that media education is possible.

3.1. Methodology. From the Content analysis to the survey

How to structure a program, why are selected some news and others are obviated, which is the focus (conflict, human interest, sensationalism ...), if news are generated from news agencies or from institutional government agencies...Who are the protagonists and their origin, what number and type of sources are involved, what images, graphics or infographics are served or what

use is made of the language and build a quality meter that provides objective data to the media, without discarding more subjective values related to ethics and journalistic ethics as the ones related to the conditions of production, so that they can be interpreted any interest in the inclusion-exclusion and treatment of certain news.

The qualitative and quantitative researches have been so far independent and specific methods were used depending on the type of study in question. Current research about communication opt for the application of quantitative and qualitative, breaking with the traditional procedures that scientifics and researches has used most of all.

Quality Criteria: The Analysis tab includes quantitative values but introduces other more specific values that depend on the attitude of the journalist with the information: ie, the journalist is a producer of news and he focus it, structure it, contact with some sources and obvious others (in response to particular interests or higher internal and external stays to the medium), explains, analyzes, interprets and sometimes makes a critical assessment (argumentative or not) of the information.

It can also happens the opposite case and find that the information only responds to a holding structure, inverted pyramid, not verified, exempt of explanation, interpretation or analysis, sensationalist, without public interest...

Therefore, the journalist can demonstrate objective criteria that will help to measure the quality (whether or not he want to apply it) is a step forward, while its commitment with the media literacy to inform and also educate citizens is more exposed.

The summary sheet will be the instrument for measuring the quality of journalism. This tab may include the following items:

Model of Analysis Sheet:

Profile:

- Name of the program
- Media
- Support: TV or Internet
- Length of the program
- Length of the piece or wedge
- Links of the web page
- Themes (if it is of information, magazine, chat, discussion, heart, sport)

Contents:

- Selecting and Origin: types of news and origin: agencies, institutional sources, other sources, other media, internet, archive... The editor chooses an information model over others.
- Topic: events, sports, culture, economy, future, science ... What theme predominates. Based on nowadays, on the public interest or the public, on the closeness, on the innovation, on the government calls (sources).
- Number of order and position: Opening, closing, area, section or block, leisure pages and entertainment.
- Field: local, regional, national, European, international.

Sources:

- Type: orals, written, governmental, non-governmental, publics, privates, other media, experts, anonymous...
- Number and presence: primary sources, secondary, number of times involved, time occupying their statements, context of his statements and technical identification of the source...

Production of the information:

- Direct presence of the journalist
- Ideological approach
- Thematic approach
- Gender
- Structure
- Contextualization
- Background
- Relationship with other facts
- Explanation
- Analysis
- Consequences of the fact

- Critical evaluation
- Language: degree and level of technical language, decoding

Formal resources:

- Selecting images and sources
- Voice, attitude and image of the journalist
- Infographic
- Graphics
- Special Effects
- Sound

Advertising: before, during and after the program

Observations:

This tab can be applied to any subject research: political pluralism, immigration, gender studies, children, advertising, culture, society ... and any program format: informative, reality, magazine, debate, childhood, gathering, series...

As can be seen, the potential tab contains a number of qualitative variables that can explain the positioning of journalists and sources in the production of information and its impact on the receivers, depending on their age, their education, their social level, their ideology...

In addition to the **tab** as a measure of quality criteria, the research group estimates the possibility of using other statistical resources like **the survey and the interview**. The group will decide on the basis of the time planned if both methods are applied in the first or second phase of the research. The final objective is to link the results of the analysis sheets about television programming, surveys and interviews and the use they have on young children of the television and the Internet, to define the final conclusions of the study regarding the quality levels of the media, public opinion and the action of media education.

This will be the second phase of the investigation after designing its structure. The first results are measured now and hopefully they can be known along with the entire study in future forums on media education and issues related to the quality of audiovisual and digital contents.

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ACTITUD FRENTE A LOS NUEVOS RETOS Y GESTIÓN DE LAS MARCAS EN LAS REDES SOCIALES POR LOS PRINCIPALES ANUNCIANTES ESPAÑOLES

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Resumen

La expansión de las redes sociales y su consolidación como un modelo nuevo de comunicación han repercutido en el ámbito empresarial. Las compañías y sus marcas buscan su hueco para gestionar y aprovechar las posibilidades que brindan redes como *Facebook* y *Twitter*. El uso y la magnitud de esa utilización de diez de los principales anunciantes españoles en *Facebook*, *Twitter*, *Tuenti* y *Youtube* centran la investigación descrita en la presente comunicación.

Palabras clave: Redes sociales, *Facebook*, *Twitter*, gestión de marcas

Spanish major advertiser's attitude to new challenges and management of brands in the social networks

Abstract

The expansion of social networks and its consolidation as a new model of communication have affected the business. Companies and their brands seeking its place to manage and exploit the possibilities offered by networks like *Facebook* and *Twitter*. The use and extent of such use of ten major Spanish

advertisers on *Facebook*, *Twitter*, *Tuenti* and *Youtube* focus the research described in this communication.

Keywords: Social Networks, *Facebook*, *Twitter*, brand management

1. Introducción¹

Como apunta José Luis Orihuela (2008), es tal la dimensión que han cobrado las redes sociales en el ciberespacio, que bien puede afirmarse que la llamada Web 2.0 o Web Social es precisamente la reconversión de buena parte de las nuevas y viejas aplicaciones de Internet en redes sociales. Todo sitio que se precie hoy contiene componentes de red social e interactúa con las redes sociales existentes. Se podría afirmar que en 2012, junto al teléfono inteligente o ‘smartphone’, los titulares y el protagonismo han correspondido a estas plataformas. Es el momento de las redes sociales, de los teléfonos inteligentes y de las tabletas como el iPad, tecnologías todas ellas que están cambiando la forma en que nos relacionamos y la manera en que consumimos.

Internet y las redes sociales gozan de una gran penetración en España. Sin ir más lejos, ya hay 23 millones de usuarios, de los que 16,6 millones se conectan cada día. Pero es que durante el 2011 el porcentaje de internautas que mantienen perfiles y visitan regularmente redes sociales ha pasado del 39% al 56%, y el de internautas que se unen a la “conversación” en la red ha aumentado del 28% al 49%. Según el informe SIE 2011, los españoles son además mucho más activos que la media de los usuarios europeos. En concreto, España supera en 7 puntos porcentuales (pp) a la media de Europa 7 (compuesta por España, Reino Unido, Francia, Alemania, Italia, Holanda y Suecia) en usuarios creadores de contenido en red, en 8pp en usuarios conversadores, en 8pp en usuarios críticos o que realizan comentarios, en 9pp en usuarios recolectores de información y en 10pp en usuarios que mantienen perfiles y visitan regularmente redes sociales (Fundación Telefónica, 2012: 26).

Asimismo, otra de las claves se halla en el crecimiento del comercio electrónico, que ha aumentado su volumen de negocio un 23,1% respecto al año anterior. El número de personas que compra por Internet en España ha crecido del 17,4% al 18,9%, con la venta de viajes como punta de lanza.

Este es el contexto en el que se enmarca la presente comunicación. El texto forma parte del estudio EHU11/11 financiado por la UPV-EHU que analiza, entre otras realidades, la presencia y actividad de las principales marcas españolas en las redes sociales. Como se ha apuntado, el tiempo de conexión de los internautas es cada vez mayor, y la tecnología está influyendo no sólo

¹ La presente comunicación forma parte de los resultados del proyecto de investigación financiado por la UPV/EHU “Democratización de la prescripción: De las revistas de consumo a las redes sociales” (Ref. EHU11/11), dirigida por el profesor Jesus A. Pérez Dasilva y en el que han participado Terese Mendiguren, Iñigo Marauri, Aingeru Genaut, Leire Iturregui y Diana Rivero. También han colaborado Koldo Meso y M^a del Mar Rodríguez.

en el modo en que se relacionan y acceden a la información, sino también en la manera en que adquieren los productos.

El escaparate se traslada de la calle al dispositivo con el que se accede a Internet. Crece el comercio electrónico, y con él, el interés de las empresas por la imagen que proyectan en Internet en general, y en las redes sociales en particular. El sector empresarial ha interiorizado que las redes permiten a las empresas aumentar el valor de sus marcas y mejorar así las oportunidades para vender un producto. Ya no hay duda de que Internet se asemeja hoy día a una gran conversación y las compañías se están percatando de que tienen que estar presentes.

Todas las marcas, en mayor o menor grado, son objeto de un inabarcable intercambio de impresiones, opiniones y experiencias en las redes sociales, por lo que su participación directa les abre la posibilidad de conectar mejor con sus clientes, que ellos les conozcan mejor y lograr una mayor vinculación con la compañía, relación que se pretende materializar en resultados de negocio. Por ello, se ha considerado de interés investigar cómo gestionan sus marcas en las redes sociales los principales anunciantes españoles y comprobar cómo se enfrentan a nuevos retos en la gestión de la marca.

Los objetivos son dos: 1. Constatar si las empresas que más invierten en publicidad convencional en España han interiorizado la relevancia del llamado social marketing, y comprobar los medios que han destinado para ello, su alcance y sus resultados. 2. Analizar las posibles similitudes y diferencias en la gestión de las principales marcas españolas on-line.

2. Penetración y cambio en los hábitos de consumo de Internet

Gracias al avance de la tecnología y a la aceptación de dispositivos como las tabletas o los 'smartphones', durante el 2011 ha proseguido imparable la modificación de los hábitos de consumo de Internet, que ya se puede definir como un consumo multidispositivo, simultáneo, personal, ubicuo, intensivo, social y móvil. El consumo de Internet ya no se hace sólo desde el PC, ni está limitado a sólo ciertos momentos del día o a lugares como el salón de casa o la oficina. Ahora se trata de una conexión constante y deslocalizada, en movilidad y en la que se potencia el componente social.

Con una penetración del 67,1%, en España ya hay 23,2 millones de internautas, de los que el 71,4% (16,6 millones de personas) usa Internet a diario, y es significativo que un 50% de los estudiantes universitarios y el 48% de los jóvenes profesionales españoles en activo consideren Internet un recurso tan vital como el aire, el agua, la comida o la vivienda. Es más, el 64% de los estudiantes universitarios y el 67% de los trabajadores españoles afirman que no podrían vivir sin Internet, a la que definen como "parte integral" de sus vidas, y si tuvieran que elegir entre disfrutar de conexión a Internet o tener un vehículo, el 67% de los universitarios españoles elegiría Internet (Cisco, 2011). Pero es que, según el informe de Cisco, más de la mitad de los jóvenes universitarios españoles consultados (el 54%) afirman que mantener

actualizado su perfil de *Facebook* es más importante que las citas, las fiestas o incluso quedar con los amigos (figura 1). De hecho, el 88% de los jóvenes universitarios españoles acceden a *Facebook* al menos una vez al día, y el 39% están conectados en dicha red social todo el día (frente al 17% de la media global).

Figura 1: Facebook vs Actividades Sociales: En un día normal ¿qué es más importante para los universitarios?

Among College Students %	Total (n=440)	US (n=100) A	CAN (n=100) B	MEX (n=100) C	BRA (n=100) D	UK (n=100) E	FRA (n=100) F	DEU (n=100) G	SPA (n=100) H	ITA (n=100) I	RUS (n=100) J	IND (n=100) K	CHN (n=100) L	JPN (n=100) M	AUS (n=100) N
Spending time with friends	39	36	47	37	30	60	45	58	29	26	39	31	23	39	43
Keeping up to date on Facebook	27	18	12	35	50	19	8	10	54	38	10	45	41	6	22
Going on a date	10	10	8	9	10	2	21	2	5	20	19	2	17	9	5
Listening to my favorite music	10	12	12	10	6	9	8	18	4	8	18	12	5	15	10
Going to a party	2	6	0	4	2	1	6	0	1	3	1	2	5	0	0
None of the above	12	18	22	5	4	9	12	12	7	5	13	8	10	32	20

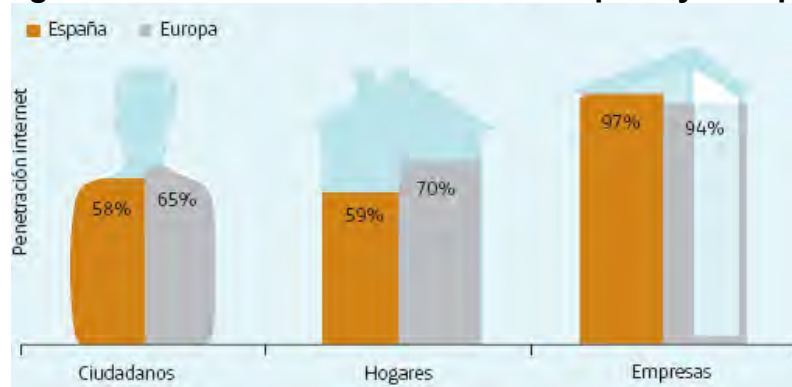
Fuente: Cisco, 2011

Figura 2: Usuarios de cada red social que hacen un uso muy intensivo de la misma (España)



Fuente: Fundación Telefónica, 2012: 26

Figura 3: Penetración de Internet en España y Europa



Fuente: Fundación Telefónica, 2012: 45

En el caso de las empresas españolas, la penetración de Internet también es superior a la media europea con un 97% frente a un 94% de media entre los 27 países de la UE (figura 3). Esta tendencia va en consonancia con la demanda de los ciudadanos que acceden a Internet en busca de información actualizada para orientarse en sus decisiones de consumo. Los usuarios recurren ahora a blogs, foros, redes sociales, etc. antes de comprar un producto u otro. Estas herramientas juegan así un papel crucial en el establecimiento de un criterio propio y en el contacto entre compradores y vendedores. El protagonismo de Internet está redefiniendo el modelo de consumo y, debido a su capacidad para influir en él, está ganando peso en la adquisición y venta de productos y servicios.

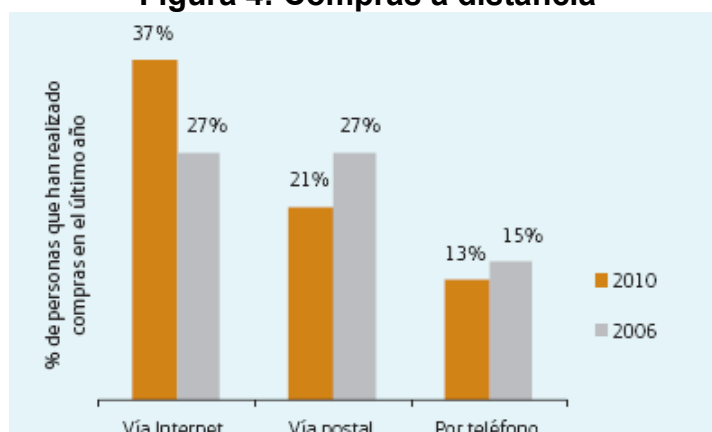
“La penetración de Internet en nuestro país sigue creciendo, y casi la mitad de los consumidores ya accede a Internet para buscar información de productos o servicios, realizar comparativas para formarse una opinión, cara a tomar una decisión de compra. Además de un canal de información con gran potencial, Internet es una plataforma social (blogs, foros, redes sociales, noticias) y su influencia en las decisiones de compra será cada vez más grande. Así que en la estrategia de toda organización, empresa o marca tenemos que potenciar este canal para acercarnos más a nuestros consumidores, que están en Internet, informándose de forma cómoda desde casa y, a la vez, activa, de las mejores opciones de compra” (TNS, 2009: 1).

Internet es ya el medio más utilizado en Europa para la compra a distancia (figura 4), con un 37%, superando a las compras por correo o por teléfono, que han retrocedido a posiciones inferiores a 2006. Internet ha pasado a formar parte de las prácticas de consumo habituales de los usuarios como una herramienta para orientarse y buscar información actualizada y útil para sus decisiones de consumo. El resultado es que el número de personas que compra por Internet en España ha crecido del 17,4% al 25,5% (figura 5). Concretamente, el comercio electrónico en España ha aumentado su volumen de negocio un 26,5% respecto al año anterior. Según datos de la Comisión del Mercado de las Telecomunicaciones (CMT), ha alcanzado los 2.322,1 millones de euros en el segundo trimestre de 2011. Como se puede apreciar en la figura 6, en España son los viajes y billetes de avión los que lideran las actividades de comercio electrónico en 2011, seguidos por los juegos de azar o apuestas, y por las entradas para los espectáculos recreativos o deportivos. Cierra la clasificación la venta de ropa online con un 3,5%. Estos datos no difieren mucho de los del estudio realizado por Nielsen en 2010 sobre compras en Internet en España, donde se revelaba que viajes (35%) y billetes de avión (37%) eran los protagonistas del comercio online, seguidos por entradas a espectáculos (27%), la ropa (27%) o los libros (22%).

Pero cuantificar el valor del comercio electrónico sólo con las transacciones que se realizan de manera online no describe del todo su relevancia, ya que Internet es también determinante en las compras tradicionales. Se ha convertido en un canal de información preferente utilizado por los usuarios para orientarse en sus decisiones de compra, dado lo sencillo que es consultar teléfonos, precios, recomendaciones, comparativas y descripciones detalladas sobre productos o servicios. De modo que para cuantificar correctamente el

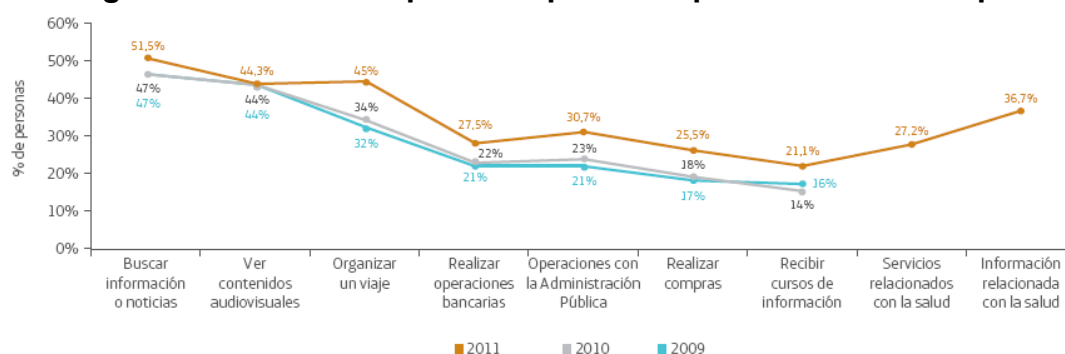
volumen de comercio electrónico hay que tener en cuenta lo que se conoce como Research Online Purchase Offline (ROPO) que evalúa las decisiones de compra influidas por Internet. En España el volumen asociado al concepto ROPO es de 38.000 millones de euros frente a un volumen de consumo online de 14.000 millones de euros, lo que supone una ratio de 2,7. Cifras pequeñas si se comparan con EE.UU. donde las compras offline suponen 992.000 millones de dólares frente a los 166.000 millones de compras online, con lo que la ratio es prácticamente de 6 (Fundación Telefónica, 2012: 56).

Figura 4: Compras a distancia



Fuente: Fundación Telefónica, 2012: 57

Figura 5: Actividades para las que se emplea Internet en España



Fuente: Fundación Telefónica, 2012: 22

Figura 6: Áreas de actividad con mayor volumen de negocio de comercio electrónico (España)



Fuente: Fundación Telefónica, 2012: 57

3. Las redes sociales y el comercio electrónico

El uso de las redes sociales por las compañías ha sido desigual durante los últimos años, aunque hay estudios que indican que empieza a ser parte clave de la estrategia de las compañías. La Red cada vez tiene más peso y así, según un estudio realizado por Nielsen en 2010 sobre compras en Internet en España, un 27% de los internautas españoles declaraba ya consultar las redes sociales para ayudarse en sus decisiones de compra, un 29% consultaba análisis y sitios sobre productos en Internet; y el 19% los sitios web de productos o servicios. Además, el 15% consultaba las opiniones que aparecían en foros y blogs; y un 9% consultaba los buscadores.

Los internautas no acceden ya a los contenidos de Internet únicamente a través de buscadores –como venía siendo habitual– sino que, cada vez más, el acceso tiene como punto de partida las recomendaciones y links de sus amigos en las redes sociales. Así, en septiembre de 2010, *Facebook* era ya la segunda fuente de tráfico online para gran parte de sitios de contenidos en España, después del buscador *Google* (Nielsen, 2010).

“Y es que precisamente la fuente en la que más confían los usuarios a la hora de buscar información sobre un producto o marca son los comentarios en redes sociales de los amigos o conocidos, seguido por los comentarios que realizan los expertos en los foros. Sin duda, el fenómeno de compra “social” está al alza, que unido a las tendencias “local” (compra local) y “móvil” (compra móvil) configuran lo que ha dado en denominarse la tendencia SOLOMO (Social Local Mobile)” (Fuente: Fundación Telefónica, 2012: 56)

La importancia de las redes sociales como futuro canal para el comercio electrónico queda patente si tenemos en cuenta que, según un estudio de la consultora Booz & Company, se estima que durante el 2011 la venta de productos a través de redes sociales ha generado 5.000 millones de dólares. Además, el informe sobre redes que realiza The Cocktail Analysis (abril de 2012) recoge que existe una aceptación a priori de la presencia de las marcas en redes sociales. Según esta agencia de investigación, el 65% de los usuarios de *Facebook* interactuó con alguna marca en 2011 (aunque solo un 21% lo hizo con frecuencia) y el 62% afirmó que lo hizo fundamentalmente para obtener descuentos, promociones y ofertas (figura 7). A gran distancia se sitúan *Tuenti* y *Twitter* donde sólo el 32% (la mitad que *Facebook*) declaró haber tenido contacto con alguna empresa o marca (figura 8).

Todos los datos ofrecidos hasta el momento apuntan a que Internet se ha convertido en un eficaz asesor al que acudir antes de efectuar una compra. Son canales donde los productos y servicios (las marcas) empiezan a aparecer con frecuencia y son un tema de conversación habitual para el 38% de los usuarios de *Facebook*, el 31% de los usuarios de *Tuenti* y el 46% de los de *Twitter*. La capacidad de prescripción ya no está, como antes, limitada a un grupo reducido de personas o medios de comunicación, que decidían quiénes eran los expertos, sino que el consumidor cada vez presta más atención a los comentarios de sus contactos sobre las marcas/productos como información fiable a la hora de formarse un criterio propio. “En este sentido parece que las redes sociales están cumpliendo un papel relevante en la prescripción sobre productos (especialmente en algunas categorías)” (The Cocktail Analysis, 2012: 52).

Figura 7: Usos más frecuentes de Facebook

Comunicarme con mis contactos	95%
Seguir la actividad de mis contactos	95%
Ver fotos y perfiles de otros usuarios	93%
Editar mi perfil	83%
Agregar nuevos contactos	81%
Publicar contenidos	81%
Chatear	80%
Ver videos, música	74%
Contacto con alguna marca (unirme a su página o grupo, fan, me gusta)	65%
Comentar la actualidad	65%
Comentar temas con los estudios o el trabajo	63%
Crear eventos	49%
Compartir listas de reproducción de música	41%
Hablar de productos que he comprado o me gustaría comprar	38%
Comentar anuncios, publicidad	37%
Para fines profesionales	34%

Fuente: The Cocktail Analysis, 2012: 22

Figura 8: Contacto con las marcas en las redes sociales

	Facebook	Tuenti	Twitter
Relación con marcas	65% han tenido contacto con alguna empresa o marca	32% han tenido contacto con alguna empresa o marca	32% han tenido contacto con alguna empresa o marca
Objetivo de relacionarse con las marcas	62% "Obtener descuentos, promociones, ofertas..."	55% "Porque le parece interesante seguir a esa marca"	61% "Porque me parece interesante seguir a esa marca"
Marcas más seguidas	CocaCola, Movistar, Adidas, Gillete, Nike, BuyVip	Telepizza, CocaCola, Movistar	Nike, Cocacola, Movistar, Adidas y Apple

Fuente: Elaboración propia y The Cocktail Analysis, 2012

4. Metodología de la investigación

4.1. Corpus del estudio

Con el fin de establecer una muestra representativa y abarcable, se ha tomado como referencia el II Estudio de Influencia de las Marcas en la Sociedad Digital, elaborado conjuntamente por NCA y la IE Business School en 2011, que incluye las cien marcas con mayor inversión publicitaria en España, según el índice de la empresa de control de la actividad publicitaria Infoadex.

De este informe se han seleccionado las diez marcas con mejor valoración. El propósito que ha guiado esta decisión es comprobar el grado de desarrollo en la gestión de redes sociales de aquellas marcas que obtienen las mayores puntuaciones. El listado, de mayor a menor valoración, está compuesto por Nokia, Ikea, Damn, Telepizza, Samsung, Bacardí, Decathlon, La Caixa, Heineken y Mahou.

Fijado el conjunto de marcas objeto de análisis, se ha procedido a definir en qué redes sociales se analizará su presencia. Se ha optado *Facebook*, *Tuenti* y *Twitter*, redes que, tal y como se señala en el informe "La Sociedad de la Información en España 2011", de la Fundación Telefónica, tienen un mayor uso por parte de los internautas (Fundación Telefónica, 2012: 84). A ellas se ha sumado *Youtube*, la plataforma social para compartir vídeos en Internet, que ocupa, según la clasificación de *Alexa*, la cuarta posición entre las webs más vistas en España en 2012.

4.2. Herramientas de análisis

El estudio de la gestión de la presencia en redes sociales de los principales anunciantes españoles se ha basado en la aplicación de la técnica del análisis

de contenido, análisis para el que se han utilizado técnicas cuantitativas y cualitativas.

Con este fin, se ha diseñado ex profeso una ficha de categorización en la que se recogen los principales ítems que se han considerado que pueden aportar información de interés.

En primer lugar, la ficha cuenta con un apartado específico para cada una de las redes sociales en las que las empresas seleccionadas tienen una presencia institucional. Y es esa presencia institucional la que representa el objeto de estudio. Para ello, se han tomado como referencia la página web oficial de la firma en España y los enlaces oficiales que en ella se recogen hacia las distintas redes sociales.

En segundo lugar, el apartado de la ficha vinculado con cada una de las redes sociales se ha adaptado a sus especificidades, aunque en todo momento se ha buscado incluir, siempre que fuera posible, elementos equivalentes.

En el caso de *Facebook* y *Tuenti*, se han incluido cinco grandes categorías.

- Datos generales: año de aparición, número de seguidores, servicios que presta, presentación que ofrece la empresa.
- Tipo de aportaciones: información corporativa y empresarial, promociones y ofertas, atención al cliente, información recogida de otros medios y otros.
- Análisis general de contenidos: se ha recogido en cada una de las categorías citadas el número de veces que se ha compartido, de recomendaciones, de comentarios, así como el uso de vídeos, fotografías o enlaces internos y externos. También se ha cuantificado el grado de interactividad: si la empresa responde a los comentarios de los usuarios, si es una respuesta a envíos previos, si distribuyen contenidos generados por otros usuarios.
- Noticias más destacadas: se ha prestado especial atención a la noticia que más gusta, la noticia que menos ha gustado, la que ha suscitado más comentarios y la que menos. En todas ellas se ha procedido a recopilar de forma particularizada cada uno de los ítems recogidos en el anterior epígrafe.
- Otras informaciones: se ha establecido el grado de actualización de la página, si se ha publicado el día anterior, si se realizan acciones de captación, si la empresa responde a las quejas y el tiempo que tarda en responder.

En el caso de *Twitter*, la estructura es similar.

- Datos generales: año de aparición, número de tweets, personas que siguen la página, presentación que ofrece la empresa.

- Tipo de aportaciones: información corporativa y empresarial, promociones y ofertas, atención al cliente, información recogida de otros medios y otros.
- Análisis básico de contenidos: se ha contabilizado cuántos incluyen vídeos, fotografías, enlaces internos, enlaces externos y cuántos distribuyen contenidos generados por otros usuarios.
- Análisis avanzado: se han recogido los retweets, los tweets con mención y con hashtags.
- Otras informaciones: se ha establecido el grado de actualización de la página, si se ha publicado el día anterior, si se realizan acciones de captación, si la empresa responde a las quejas y el tiempo que tarda en responder.

También la ficha se ha singularizado con *Youtube*.

- Datos generales: año de aparición, número de vídeos subidos, número de suscriptores, número de reproducciones, número de comentarios.
- Tipo de aportaciones: información corporativa y empresarial, promociones y ofertas, atención al cliente, información recogida de otros medios y otros.
- Análisis general: se ha recogido en cada una de las categorías citadas el número de visitas, la duración de los vídeos y su origen (si es contenido propio o generado por los usuarios).
- Análisis específico del vídeo más visto en el web: se recoge el número de visitas, el tipo de aportación, la duración y su origen.
- Otras informaciones: se establece el grado de actualización, si se ha publicado algo el día anterior, así como la respuesta de la empresa ante las quejas.

La obtención de datos se ha producido a lo largo de la semana que va del 19 al 26 de marzo de 2012.

El volumen de información contabilizado se ha completado con un análisis pormenorizado sobre la historia, los objetivos y los recursos de cada una de las marcas estudiadas en las redes sociales. Para ello, se ha procedido a una revisión hemerográfica y al contacto, cuando ha sido posible, con los responsables de la gestión y mantenimiento de los medios sociales.

5. Resultados

El retrato de la presencia en redes sociales de los principales anunciantes españoles refleja una disparidad notable. En las diez marcas analizadas, la diversidad es la norma. Entre las que han realizado una apuesta más decidida por las redes sociales se sitúa Telepizza. La empresa de comida rápida, con un público objetivo joven y consumidor de sus productos y de las nuevas tecnologías de la comunicación y de Internet, dispone de perfiles y páginas oficiales en *Facebook*, *Twitter*, *Tuenti* y *Youtube*. En el extremo contrario se halla la marca de cerveza Damn, ausente en redes sociales.

Si se fija la atención en el común denominador de las marcas estudiadas, se constata que, salvo el citado caso de Damnn, todas disponen de perfil y cuenta oficial en *Facebook* y *Twitter*. Ocho de las diez, salvo Damnn y Heineken, también han desarrollado un canal oficial de *Youtube*. Resulta llamativa la ausencia de buena parte de las diez marcas de la red social *Tuenti*, pese a ser la segunda red en número de seguidores en España.

A tenor de los datos obtenidos, la gestión de cuatro redes sociales no implica el diseño de cuatro estrategias diferenciadas. Al contrario. Se ha comprobado la aplicación de sinergias generalizadas en los contenidos de las distintas marcas objeto de estudio en las redes sociales. Contenidos muy similares se repiten en *Facebook*, *Twitter* y *Tuenti*. La coordinación de la labor en las diferentes redes sociales es fruto de la composición de equipos de social media que compaginan su labor en las diferentes redes sociales, es decir, el modelo más frecuente es el de profesionales que gestionan y responden tanto en *Facebook* como en *Twitter* o *Tuenti*. La organización se basa en dos tipos: el de una unidad que forma parte de la plantilla de la empresa, vinculada por lo general al gabinete de comunicación o a la dirección de marketing; o el de la externalización del servicio con una empresa especializada que destina parte de su personal a la cuenta de la citada compañía.

Con independencia del sistema de organización del equipo humano, el predominio temático es el vinculado con elementos publi-promocionales, que son, tal y como se ha podido constatar, los que reciben más comentarios, más recomendaciones y se viralizan más. Las ofertas, los descuentos o los anuncios de las excelencias de los nuevos productos acaparan la atención y las impresiones de los usuarios. Entre ellos, adquieren una particular relevancia los concursos que implican la participación activa de los usuarios, por el grado de implicación y de relación que suponen entre el usuario y la marca.

No obstante, conviene precisar que aunque los contenidos ofertados por las empresas en las distintas redes sociales sí son muy similares, los contenidos demandados por los usuarios no lo son. Y en este caso, la realidad, definida por el comportamiento de los seguidores de cada una de las redes, sí exige un tratamiento personalizado y adaptado a las características del medio.

Esta consecuencia se materializa de forma particular en *Twitter*, canal que se ha convertido por sus rasgos distintivos (mensajes cortos, inmediatez, facilidad

para consultar y enviar textos desde dispositivos móviles) en un servicio de atención al cliente paralelo. Es en *Twitter* donde se ha apreciado un mayor esfuerzo por parte de las empresas analizadas en establecer un diálogo real y una respuesta individualizada para cada una de las consultas o de las peticiones.

Las especificidades de cada una de las redes sociales también redundan en una frecuencia de actualización y mantenimiento asimétrica. En el caso de *Facebook*, la media de contenidos es de 2-3 post al día, a los que se suman un número variable de aportaciones de otros usuarios ajenos a la página oficial. Números similares se registran en *Tuenti*, mientras que en *Twitter* se observa una mayor actividad, aunque también varía notablemente en función de la marca estudiada. Mientras que en cuentas como la de Samsung el número de tweets diarios se mueve entre uno y cinco, en Telepizza se contabilizan una quincena al día.

Tanto en *Facebook* como en *Tuenti* y *Twitter*, la respuesta de la empresa, que no la actividad de los usuarios, se circunscribe a la semana laboral, es decir, de lunes a viernes. Los fines de semana y los festivos de Madrid –la inmensa mayoría de los servicios social media de las empresas analizadas se ubican en la capital de España–, la alimentación de perfiles y cuentas se interrumpe. De hecho, es una práctica frecuente que los comentarios y aportaciones de los usuarios del fin de semana tengan su respuesta el lunes.

Esta circunstancia no es perceptible en *Youtube* porque la cadencia de actualización es sensiblemente inferior. En ninguno de los casos se ha hallado una frecuencia diaria de inclusión de nuevos contenidos. El periodo que separa el último vídeo del anterior se establece en semanas, o incluso en meses. La gran mayoría de los vídeos están marcados por su condición de anuncio publicitario para televisión con el que se pretende obtener un rendimiento extra en Internet. No es casual que los vídeos más vistos en los diferentes canales de *Youtube* respondan, precisamente, a esta descripción. A modo de ejemplo: el vídeo más visto del canal de *Youtube* de Decathlon es un anuncio emitido en televisión y que contaba en el momento del desarrollo de la investigación (mes de marzo de 2012) con 206.974 reproducciones, el 25% del total del canal.

La mayor actividad se asocia a una mayor conversación o intercambio de mensajes entre las empresas analizadas y sus usuarios. Y, desde esta perspectiva, *Twitter*, pese al menor número de seguidores respecto a *Facebook*, es la red que marca la pauta. El modelo que recoge es el de una conversación con un tono informal, amable y sin reproches al usuario. Así se materializa en las empresas analizadas que registran una mayor actividad, como Telepizza o Decathlon (figura 9). En el caso de *Facebook*, la personalización o individualización de la conversación es menor. Alrededor de un post se generan un número variable de comentarios que pueden tener relación entre ellos, aunque no necesariamente (figura 10), y, en ocasiones, parte de estos comentarios reciben una respuesta por parte de la empresa. En este caso, también conviene resaltar el modelo que sigue La Caixa, que restringe notablemente la opción de respuesta del usuario en redes como

Youtube –elimina la posibilidad de comentarios y de indicar si gusta o no un vídeo.

Figura 9: Tweets del equipo de Social media de Decathlon



Figura 10: Comentarios de usuarios a una promoción de Telepizza en Facebook



6. Conclusiones

1. Las marcas que más dinero invierten en publicidad en España prestan una atención creciente a las redes sociales. Se han tomado como referencia las diez que reciben mejor puntuación en el estudio de Influencia de las Marcas en la Sociedad digital, se observa una disparidad significativa, desde aquellas marcas que están presentes en las cuatro principales redes sociales en España (*Facebook*, *Tuenti*, *Youtube* y *Twitter*) como Telepizza, a las que, como Damn, no cuentan con presencia oficial en estas redes.
2. Resulta llamativa la ausencia de páginas oficiales en *Tuenti* de la mayoría de las marcas estudiadas, ausencia que tiene una relación directa con el perfil adolescente-juvenil de esta red social, público objetivo que, a tenor de los hechos, no resulta de interés para las marcas analizadas, con la excepción de Telepizza.
3. Las marcas interiorizan y ajustan los servicios que ofrecen a las particularidades de cada una de las redes sociales. Así, *Twitter* se transforma en un servicio de atención al cliente, *Youtube* en un almacén en el que se puede revitalizar y maximizar la inversión realizada en los anuncios televisivos y *Facebook* y *Tuenti* en espacios de creación de comunidad alrededor de las bondades, ofertas y promociones que se muestran en sus muros informativos.
4. La cadencia y volumen de la actualización también está condicionada por las especificidades de cada red social. La mayor actividad se registra en *Twitter*, pese a contar con un menor número de seguidores si se compara con *Facebook*. En marcas como Telepizza o Decathlon es frecuente registrar más de quince tweets al día. En *Facebook*, las marcas más activas no sobrepasan los tres post diarios, número que desciende en *Tuenti*. En *Youtube*, la periodicidad en la inclusión de nuevos vídeos se establece en semanas, o incluso meses.
5. La frecuencia del uso de contenidos similares (mismos productos, mismas campañas publicitarias, con fotografías y enlaces idénticos) en distintas redes sociales refleja una visión de conjunto y unificada de su gestión.
6. Las promociones y campañas publicitarias acaparan el protagonismo de los contenidos con los que las empresas estudiadas alimentan sus redes sociales. Lejos de generar rechazo entre los internautas, son estos contenidos los que propician más recomendaciones, más “me gusta” y más comentarios.

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Children`s Participation in the Critical Reading of News (SFRH / BD / 80918 / 2011)

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Abstract

This work falls within the scope of the activity *One Day with the Media*, a portuguese initiative which intended to raise awareness of the population to the importance of the media in their daily lives. The journey was addressed to all citizens and coincided with the *World Press Freedom Day* celebration (3 May), and the 30th anniversary of *Grünwald Declaration on Media Education*. This paper aims to get to know one of the tasks undertaken in a doctoral thesis, in progress at University of Minho (Portugal), which intends to understand how children make sense of the world, considering that the media are the main drivers of information and constructors of social reality. Our main objective was to understand the connection between children and news, not only in terms of knowledge and perception of content, but also putting them in a perspective of potencial producers and evaluaters of news discourse. For this, we set three specific issues included in a global theme, around which children had to develop a short text: What do you think about information? If you were a journalist, what choices would you do? How do you assess the information? We chose to work with a class of the 4th year (primary school), from a public school. We concluded that children have little interest in news, although they know the main issues aired in the media, especially in television. In general, persists the idea that the media portray negative themes, as the economic crisis. Children consider that journalists should choose to bring out more positive news for citizens. Journalists` work is recognized, and these are often associated with hard-working heroes who seek the truth, sometimes risking their life, in favor of information.

Keywords: News, Children, Participation, Media literacy.

1. Introduction

This work is part of a doctoral thesis entitled *Representations of Current Affairs by Children: ways that cross between reading the world and news media*, in progress at University of Minho. We want to know how children make sense of the world, based on the idea that the media are the main drivers of information and constructors of a symbolic environment.

In this paper, our main objective was to understand the connection between children and news, not only in terms of knowledge and perception of content, but thinking of them as potential producers and evaluators of news discourse. For this, we chose to apply a qualitative methodology framework, called reflexive text, because we believe that children have language and writing skills, which enable them to develop critical and autonomous texts.

We chose to work with a group of children aged 9 to 10 years old, attending a public school in Oporto district (Portugal).

We consider that it's essential that children get informed and talk about their media experiences, especially with regard to the news. Give them space to discuss the contents, focusing on their participation in media relations, is a fundamental dimension given by the Convention on the Rights of the Child (1989).

At the same time, engage and awaken children to the issues of today, constitutes an important step to raising awareness and encouraging critical thinking about media and its role in society. This is not to be skeptical or cynical, as advocated by Evelyne Bévort, delegated director of the *Centre de Liaison entre L'Enseignement et des Médias d'Information* (Clemi). The purpose is to have interest and curiosity and at the same time, being autonomous about what is presented. These aspects are central in the formation of interested citizens.

This article is structured into three different parts. At first, we wrote about the Convention on the Rights of the Child (1989), in particular, about the participation rights. We also made a brief presentation about the state of the art on the involvement between children and news.

The second part presents the activity carried out with children, describing the procedure adopted during the contact with the class and the methodology chosen for the investigation.

Finally, we analyzed the texts created by children, to present and discuss the most relevant results

2. The Discourse of Childhood: historical background and participation rights

The recognition of the child as fully rights integrated and real citizen, as we see nowadays, was the result of a winding course marked by social and historical moments. In the 17th century, children were seen as human beings with less intelligence, when compared to adults (Ariès, 1988). They were like a miniature adult (Pinto, 2000).

In the late 17th century, and early in the 18th century, people began to have a greater concern for children and their recognition in society. This was a period of relative autonomy of the child against the adult world (Samagaio, 2004), in

which parents started to pay more attention to their education, thinking on a future career. However, this was a privilege of the wealthiest families, as children placed in low socio-economic groups had to help in the support of the family (Ariès, 1988).

Only in the 20th century, we assist a genuine process of conquest of the child for a place in society, and enhanced visibility and recognition as an active person with their own rights. Give up the separation between the adult world and the world of children. With widespread access to education, as well as literate, children started to being educated for citizenship (Jans, 2004).

It is during this century that child begins to gain the contours of the contemporary vision approach. The access to education and the changings in the family structures contribute to democratize relationships, not only in terms of family, but also in relation to society (*ibid.*).

Nevertheless, currently, childhood continues to present itself as an ambivalent phenomenon. Although predominate discourses that look for the child as an autonomous subject, it remains an object of care and protection (Jans, 2004).

On the other hand, it is important to note that even in childhood, there are different aspects, so when we think about that, we cannot see it as an universal phenomenon. According to Buckingham (2005), expert in the field of Media Education, the changes in societies affect children differently, which means that there is a kind of polarization between rich and poor and between those living a childhood so-called modern and traditional. Nevertheless, the author recognizes that the authority and power of adults to children has faded, leading to the conquest of these for a place as citizens.

Nowadays, there is an understanding of the child as social actor and subject of strengths and skills as a result of the emergence of Sociology of Childhood studies, sociocultural theories and the implementation of the Convention on the Rights of the Child (Graham & Fitzgerald, 2010).

The Convention on the Rights of the Child (CRC) is a document prepared by the United Nations in 1989, having been ratified by several countries, including Portugal. This means that it acquires legal validity in international legal terms, combining a set of children's rights, considered all individuals under 18 years of age, pursuant to Article 1.

Despite the apparent acceptance and implementation of the document by the countries that ratified it, the truth is that its adoption was not a fast process, because of some reservations made by some countries (Marôpo, 2009).

Being composed of 54 articles, the CDC advocates the importance of respecting the cultural values of the community of children and the role of international cooperation so that their rights are a reality. At the same time, reinforces the family's role as a key element to ensure the growth and well-being of children, which should be inserted in an atmosphere of happiness, love and understanding.

This document promotes the division of children's rights in provision rights, protection rights and participation rights. The last "implies consideration of an identity of children as active beings, who are guaranteed civil and political rights" (Marôpo, 2009). In this area, we highlight the articles 12, 13, 14, 15 and 17, which legitimate the opportunity for children to be heard, to be informed and have access to information, freedom of expression and opinion, as well as to decide for themselves (Fernandes, 2005:35).

This is a set of elements that emphasizes a range of participation opportunities for young people, against the discourses that emphasize their lack of capacity.

Article 12 is very important, since it insists on the visibility of the child, recognizing his own status in society. On the one hand, is regarded as a substantive right, as it recognizes that children are authors on their own lives and participate in decisions that affect them. On the other hand, it is a procedural right, because it allows children to be active in the promotion, protection and reivindication of their rights (Lansdown, 2001).

Despite this recognition, in the opinion of Gerison Lansdown (2001), adults are not fully prepared to hear the children, which means that opportunities are being denied because of protectionist speeches. In addition, it seems to persist, in some countries, an exercise of excessive power, and there are many who consider that enable children to participate can put them at risk.

However, this is not the nature of the Convention. Assign participation rights of children, is to allow them to express their views, according to their maturity, in all decisions that affect their lives. And that includes talking about their media experiences, putting them in place of critical audiences.

3. Children “voices” in news reception - research trends

While in Portugal has been evidenced in recent years a greater interest in studying the relationship between children and news, we can conclude that there is no work on children's engagement with current affairs, with concern on give them visibility, facilitating their participation about issues of daily life.

We found, however, some investigations about the relationship between children and news, with the purpose to understand what the views of children and young people about stories involving issues that directly affect them. These works are part of the research project *Children and Young People in the News*, which was coordinated by Cristina Ponte, professor and researcher at the New University of Lisbon.

One of these studies, conducted by Malho, Pato e Tomé (2007), is the result of a quantitative investigation with 246 children from basic education. The main objective was to understand how children relate to the news media and television. For this, the authors took the children themselves, their perceptions and understandings in the relationship with the media and the news discourse. Although this study was about the uses of media and knowledge about the

news, there was particular concern on focus on the news where children were the protagonists.

Based on the Convention on the Rights of the Child, in particular on information rights (articles 13 and 17), the authors consider that, in Portugal, although there is concern about the recognition of children as subjects of rights, in practice, there is still no effective implementation of them.

According to the results, 55.9% of children said that they read usually newspapers. The portuguese newspaper *A Bola* was primarily referenced by boys, while girls chose mainly *Correio da Manhã*. Although fewer children have answered the question about how to read the news reports, most of them do it with company. Girls said they read more news, talking about what they read with parents, siblings or other relatives.

Television stills to be very present in daily life of children, who reported that this médium is present in the bedroom. With regard to news information, most children showed interest by the news. In reasons to like it, those states "because they talk about children" and "because they say interesting things".

Moreover, they do not like when the stories are bored or upset. 16% of the children like to watch TV news and only four children are forbidden by their parents, to see it. Contrary to the results observed in the case of newspapers, most children prefer to talk about the news with parents and siblings.

Although, in general, there are no substantial differences with regard to gender, girls talk more about what they see and read, and their answers are more diverse, when compared to boys.

Internationally, we highlight the work done by both teachers and researchers, as David Buckingham, Professor of Media and Communications in the School of Social Sciences at Loughborough University, or by institutions like the *Centre de Liaison de l'Enseignement et des Médias d'Information* (CLEMI), in France, or the *Media Awareness Network* (Mnet), in Canadá.

Authored by David Buckingham (2000), the book *The Making of Citizens* had as central concern to rethink how the understanding of politics is done in contemporary societies, as well as the link between young people and the perceptions they create around themselves as citizens.

For the author, the media hold a key role in society, as vehicles of information that citizens depend, establishing itself as a gateway to the public sphere and political debate.

According to the results, the author emphasizes the apparent lack of interest and alienation on the news, especially when they talk about political issues. There is, also, a lack of enthusiasm in talking about it. For Buckingham, young people watch the news, but that does not mean they like to do so, since it is a way to occupy their free time, or as a result of the insistence of the parents.

Overall, the news are considered repetitive and unattractive, although for some of these young people attending them is a sign of maturity. This position was more evident in older students, though not always explicitly. And while the boys showed greater interest in political issues, the girls were concerned primarily with environmental and climate issues.

In turn, the news continues to be connoted as something that has credibility, young people continue to trust them to get information about the world. Although Buckingham considers, in the case of television news, that they create the illusion of being informed, the studies suggest that these lead to a sense of belonging and stability.

In conclusion, Buckingham says that the common idea that children are cynical and apathetic in the face of news is a symptom denoting the need for more innovation in content, in order to capture the interest of youngsters. With regard to television and the content it produces, the author believes it is important to look at how producers position their audiences, because, in relation to the children, they should look at them as citizens and potential participants of the public sphere.

4. Methodology

This work is the result of a qualitative research framework, with a class of 15 children (8 girls, 7 boys), aged 9 and 10 years old, from a public school located in Oporto district.

The main objective was to see, from the look of the children themselves, what kind of understanding they create around news, putting them in a perspective of receptors, producers and evaluators of news discourse. We assume that children are active right subjects, with power to engage in the affairs of everyday life, creating views expressed freely and in conjunction with their maturity.

Methodologically, we used a registration tool. So we asked the group to develop a short text for each of three specific issues: What is information? If you were a journalist, what choices would you do? How do you assess the information?

The choice of these issues stemmed from the need for children to talk about the news, showing the role and place of information in their daily lives. It was a reflection free, so from the outset, we clarify that there would be no right or wrong answers.

Contrary to what is usual, the answers were developed in children's homes, although we have made contact with the class and presented the aim of the research in the classroom environment. This is because, during the weekend, we wanted to give children freedom to write the texts and arouse curiosity for news, so they were more attentive to the current affairs.

We regard the possibility of discussing the answers in a familiar environment, particularly with parents or siblings, so we consider that this is a factor to overlook and it doesn't remove the validity of the answers. On the contrary, we consider, as Siva (2008), that it is necessary to make a work together with the child, so that there is a partner in the construction of the meanings, assuming parents a key role in conscious aid.

The school served as a privileged place of contact with a significant number of children, in addition to allowing group them according to age and educational level. It was a convenience choice, since we have close and easy contact with the educational institution chosen.

Working with children requires, from the beginning, to take into account a set of ethical principles that should necessarily be followed throughout the investigation. Gerison Lansdown (2001) suggests some of these rules in research that involve children's participation:

- It is very important that children understand the objectives of the investigation. These should be explained according to their maturity in order to express appropriate views.
 - Children's opinion should be taken seriously by the investigator.
 - Children should be involved in the project from the beginning.
- It is important that in a group, there are no exclusions, and that all children are respected equally.
- It is necessary that the rules of the project are clarified and negotiated from the beginning.
- The participation of children should always be voluntary, and they can give up at any time of the investigation.
- The researcher who works with children should recognize their right to participate as a human right.

At the first contact with the class, we carefully explain the research purpose, showing that their participation was free. Earlier, we noticed that children, in general, were curious about participate in the work, while put some questions to the researcher. We explained in detail the proposed exercise, and especially what was meant by each of the questions. In the end, all the students showed desire and interest about participate in research.

5. Results and key findings

The results show us that children know the issues aired in the media, although they showed little interest about watching the news. Age is identified as the main reason for this apathy, by many of the children. Only one child mentioned

having interest in the news, because they enable her to know what "will happen in the world" (girl, 9 years).

Television is their favourite media of contact with current affairs, although the newspaper and radio have also been mentioned, but by a smaller number of children. This aspect reveals, as other studies have demonstrated, that television is present in most homes. Besides being the main instrument of leisure time of children (Fuenzalida, 2008; Samaniego *et al.*, 2007), is also the favourite media through which families know the current affairs, allowing children access to them.

Despite the apparent lack of interest, children know the current issues, especially those directed to politics, economy and safety. The lack of employment /economic crisis, wars, natural disasters and crime are the themes most often mentioned.

"The news I hear most are about politics and about the crisis that our country is facing." (girl, 9 years)

"I hear more news about the policy measures of Troika, assaults on gold sellers and holidays. I think that news about politics are the most important [...] I'm not very interested in news." (Boy, 9 years)

"The news I hear most are about politics, sports, war and robbery. The news that I consider most important are sport and technology [...] I'm not very interested in news." (Boy, 9 years)

In general, persists the idea that the news portray negative issues associated with violence and economic crisis. Therefore, when put in perspective of being themselves, journalists, children emphasize especially the necessity of serving more positive themes. In this respect, there is a child who recognizes the influence of news about violence, especially on children.

"The news I hear most are about politics and about the economic crisis. These stories make me sad." (Girl, 9 years)

Although children consider important that citizens are informed about what is happening in the country and in the world, they consider that there are ways to mitigate the negative effects of what is reported. Children consider that journalists should switch between positive and negative events.

"They should put more good and less bad news." (Girl, 9 years).

"In my opinion, journalists should change the way of news transmission, such as: do not exaggerate the bad news, either in the account, either in the images, and in the times that are passing out on television or in newspapers." (Girl, 9 years).

"I liked that television does not always speak about the crisis. Because people got scared, when they hear journalists talking about increases in transport, increases in interest rates and unemployment." (Boy, 9 years).

We can say that children are conscious that news are the result of routine processes of events selecting. According to the results, they believe that this choice is up to the journalist, determining, from among a large set of events, those who deserve or not, to be turned into news.

In turn, almost all children talked about journalists and their work. We note a special awareness not only of recognition and need for their professionalism, but also a kind of admiration for the fact that not only put us in touch with the world, but also risk their lives for the sake of information and search for truth.

However, there are children who recognize the difficulties associated with the job, particularly the idea that sometimes journalists are not welcome and his work is misunderstood. Children believe that journalists do a good job, being seen as someone who struggled *"presents pictures and documentaries to better understand the information"*. (Boy, 9 years).

"About the reporters, my opinion is positive because I think they are important to society. His work is difficult it is risky." (Boy, 9 years)

"I think that journalists do a good job. They give us the information and sometimes they risk their own lives." (Girl, 9 years)

"I like the work of journalists, I admire them for their commitment and courage to face the dangers of war reporting." (Boy, 9 years)

In the answers given by children, there is an understanding that there is an excessive allocation of power to the journalist himself, almost as if he could change the world and "end the crisis". This is regarded as a solution to social problems, and ability to dominate and change the events.

According to the results, we can conclude that children are aware that journalism is a form of reality representation and opinion maker. In almost all the texts, these aspects appear referenced. In the opinion of children, the news are fundamental for citizens to know the country and the world, holding an important place in people's lives.

"What I think about journalists is that they are important because they give us information about what is happening in the real world." (Boy, 9 years)

"I think that news are very important because we can stay informed of events that occur in our country and in the world." (Girl, 9 years)

"I think journalists have to put many things in the newspapers because people want to know what happens in the country and in the world." (Boy, 10 years)

"I think their work is good because it helps people seeing the world." (Boy, 9 years)

On the other hand, it seems to persist the idea that the media sets the agenda and the public sphere. In this respect, children reported that it is necessary to leave the bad news, so that citizens no longer think and talk about it.

"In the news, I picked all the events that served to raise self-esteem of the portuguese people." (Boy, 9 years)

"In the news, I changed the policy because it is time to get out of the crisis and stop talking about it." (Girl, 9 years)

Finally, children were asked to rate the news. The majority gave a positive assessment. Although most of the news transmit negative events, children consider that the media are the most important source of information that ordinary people have access. Children acknowledge the role of journalism to the knowledge of the world, noting that "it's always good to know what is happening in the world, whether good or bad news, at least we are informed." (Boy, 9 years).

6. Final notes

In general, this group of children know the current affairs, and is counscious that the media are the main vehicle for transmitting knowledge and the present.

Altough they consider that news portray, most of times, negative issues, such as the economic crisis, the children showed sense of responsibility and concern about such issues.

When placed in the role of journalists, the children proved to be not only aware of the choices inherent in journalistic practice, but also the influence that this selection is in public. They consider that the issues should be more positive and better explained through the use of images and video.

The opinion of this group about the journalists is positive, and those associated with hard-working heroes who work to meet the truth. However, children consider that journalists are sometimes misunderstood.

The answers reveal an autonomy and a critical view of the news product, which are fundamental aspects to his training as participatory citizens.

However, it is importante that media look to children as real audiences, in order to attract their attention. This is because despite knowing the themes conveyed in the news, the children showed little interest in them. This also seems to be the result of the uniformity and pessimism associated with the subjects portrayed, and the little attention given to the youngest, not considered, yet, real audiences.

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Communication 2.0 in educational institutions. Case study: honorary investiture of Dr. Nelsa Curbelo

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Abstract

Educational institutions must communicate, both internally and externally, the generated knowledge inside and stay abreast of the latest trends and developments in their fields of study.

The emergence of the Internet and, in recent years Social Media, has caused major changes in strategies and communicative actions of these institutions and the modification and adaptation of its equipment and communications departments. It serves not relate exclusively to the media but we must go to all our stakeholders, be they students, teachers, administration and support staff and society at large to improve the image of the institution and its social recognition.

From the Faculty of Social Work and Social Education Pere Tarrés - Ramon Llull University, we are convinced of the importance of establishing a close relationship with our community. Using as a case study for the deployment on investiture as Doctor Honoris Causa to Nelsa Curbelo, we want to show the full potential of communication 2.0. It was a long process involving many professionals with very different profiles but that meant the lace machinery became operational with the opening of the Facebook page for more than five years.

Keywords: Social media, communication 2.0, university, Nelsa Curbelo, educational institutions.

1. Communication 2.0 in educational institutions

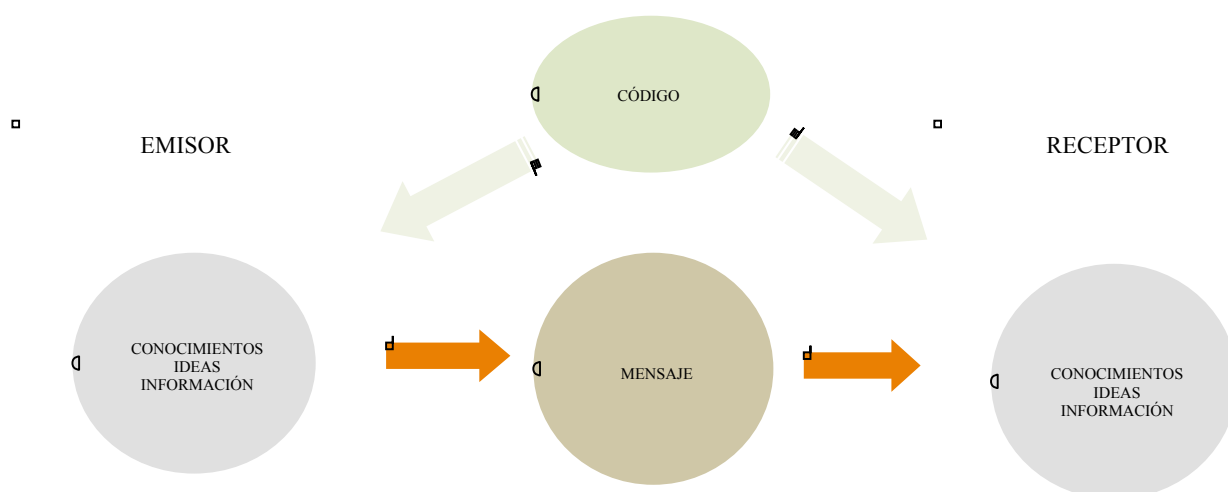
Internet, but most of the Web 2.0, has encouraged the development of new tools and channels with your participation in its central axis.

The educational institutions are not immune to these changes in the environment. The mission of these institutions provides for the dissemination of knowledge, social presence, dissemination of values and messages to society and establish quality relationships with their targets.

So, Social Media tools pose new direct communication channels with society, institutions, members of the educational community, government... In short, educational institutions with the general public.

Communication is no longer one-way ...

Translative Model-informative communication process



To be an experience that allows educational institutions to disseminate the knowledge generated and interact and converse with their audiences.

This continuous feedback has also generated changes in communication departments of educational institutions. One example is the press release, it is no longer a static (sent only to the media) to be a dynamic and a great power of diffusion. That is now a press release or news spreads through email, on the Web (RSS), *SlideShare*, *Youtube*, *Facebook*, *Twitter*, *Delicious*, *Flickr*. And the information generated by these channels is shared and disseminated by other channels even exchanged. That is, a shared video on YouTube is also published on Twitter. And a photo posted on Flickr is shared on Facebook. The possibilities of knowledge dissemination and news generated become almost endless.

2. Major social networks where it is present the Faculty Pere Tarrés

Following explained above, from the School of Social Work and Social Education Pere Tarrés decided to bet on the following social networks:

- **Facebook:** the fast viralization of this platform and the large number of users who have made *Facebook* the first major content delivery platform. This is where both internal acts are published at the same college as social sector relevant information that can help them in their professional practice, contribute new knowledge, learn new working groups, trends, studies, etc.
- **Twitter:** It is the platform to broadcast events, conferences, educational resources, social mobilization or call to community participation of social workers and social workers. The Faculty has no self but uses *Twitter* Pere Tarrés Foundation as an entity that is part of it. Channel is best suited to give up to the minute and the dissemination of live events.
- **Youtube:** For Pere Tarrés Faculty, *Youtube* is ideal for sharing knowledge generated by its members. Videos of conferences, seminars, lectures and relevant events (por example, the inauguration as Honorary Doctorate of Nelsa Curbelo) are frequently uploaded. *Youtube* is also a favorite space of this Faculty students. Many of them are used to uploaded videos of their classes to this network.
- **Flickr:** Here are stored all the pictures that are made during the events, conferences, classes, etc. to then be spread through other channels and allow both the media and the general public, their handling and storage.
- **Delicious:** Created as a repository to store your favorites in the cloud, Delicious has become a very useful item to save publications grouped by tags that allow rapid dissemination through other channels through a single link. The Faculty has its own label to quickly find their own content.
- **Google+:** The latest offering from *Google* to penetrate social networks is *Google+*. Although Spain its penetration is still low and does not pose a threat to giant Facebook, from Pere Tarrés Foundation has opted to be present and disseminate the knowledge generated from the Faculty Pere Tarrés on this platform for its wide American and Latino market penetration.
- **Slideshare:** is the platform for the dissemination of papers and presentations that experts and professors from the Faculty Pere Tarrés and Pere Tarrés Foundation perform at congresses, conferences or seminars. In this space are stored for future reference by any Internet user.
- **Blog:** The blog of the Foundation Pere Tarrés is a space created to disseminate best practices, projects, concerns and opinions of the people who are part of this Foundation.

From the Faculty Pere Tarrés are several teachers who have written posts on the activities that take place in it, and of those social issues that require active attention by society.

3. Case Study: Honorary investiture of Dr. Nelsa Curbelo

Nelsa Curbelo is an expert in human rights, non-violence, conflict resolution and mediation and chairs the NGO Being Peace, an organization that develops social reintegration programs in the neighborhood of Paz de Guayaquil (Ecuador). This district, which covers an area of 49 blocks, is led by five urban gangs and is considered one of the most troubled and insecure areas of the city. Author of several publications, Nelsa Curbelo also a columnist for El Universo.

During his career, Nelsa Curbelo has received many awards and honors for his work for human rights and against violence.

From the Faculty of Education and Social Work Social Tarrés Pere Ramon Llull University has continued his career in defense of peace and social reintegration of young people living in social risk. His academic career as well as his work as head of Ser Paz have been crucial to the faculty of the School Pere Tarrés consider it a reference for professionals in social action and academic rigor that must be in line with the social commitment. As a professor at several universities, author of numerous articles and books on conflict mediation conflict mediation, human rights and non-violence, Nelsa Curbelo illustrates the motto of the University Ramon Llull: "Being and Knowing".

Also, how to understand the reality of youth violence and "gangs" is a reference to the faculty of the School Pere Tarrés dedicated to research and teaching professionals who are dedicated to this type of work conflicts, especially in Grades social Education and social Work Degree, and PhD's different as risk prevention to the community, family and community mediation, family violence, and social and community Pedagogy.

In addition, from various projects and initiatives Pere Tarrés Foundation works to study and prevent situations of vulnerability and social exclusion of children and young people who are often carrying these teens to join violent youth gangs (BJV) . Examples include studies and research carried out from his research group Children and Families in multicultural environments (IFAM) on unaccompanied minors or the latest violation of rights of children of immigrant families. Also from the twenty day centers esplai Pere Tarrés Foundation works with about 3,000 children and youth in the metropolitan area of Barcelona to keep them from risky situations found in their environments and neighborhoods.

The communication plan for this act established a series of communication actions before, during the time of the inauguration and after it as well as the communication channels to be used in each phase. We designed a very ambitious project that is supported in both online and offline actions and objectives were to publicize the work of Nelsa Curbelo in Ecuador, disseminate

their thoughts and values, to publicize the investiture ceremony, spread the brand Faculty Pere Tarrés and generate debate in society about gangs and work with these groups through nonviolence and mediation

During the period prior to the arrival of Nelsa Curbelo to Barcelona, we conducted a comprehensive search of digital information and documentation on it is in the repository *Delicious* grouped under the label "Nelsa Curbelo". In order to present their work to the community and create expectations of both com work of him, all the documents found spread Facebook, Twitter and Youtube of Faculty Pere Tarrés. The documents found also served to develop a press kit that spread Slideshare on Twitter and sent to the media.

During the same period there were also different arrangements with the media to arrange interviews and disseminate them through the work of Nelsa Curbelo and his honorary doctorate from the University Ramon Llull. These appearances in the media were also disseminated to the rest of the academic community through the platforms of Facebook, Twitter and saved links on Delicious.

To follow up on *Twitter* the #HCNelsaCurbelo was created.

The press call the act spread through the Foundation website Pere Tarrés (entity that is part of the Faculty Pere Tarrés), by email and through Facebook and Twitter.

The day of the investiture ceremony counted with a team of people who were responsible for coordinating all resources required for dissemination. Thus, four people were responsible for dynamic social networks; a technical team was responsible for broadcasting the event via streaming through the website of the Faculty two others were commissioned to take pictures and upload them to Flickr for dissemination at the time by networks social and performed small capsules that broadcasted videos for *Youtube* and *Twitter*.

Immediately ending the event was sent to the media a press release that included links to the press release, the summary of tweets generated during the event and photographs.

A week later he sent an email to the educational community of the Faculty were linked Pere Tarrés where all materials generated for the event: the news on the website of the Faculty, the full video of the ceremony and a summary of it, the photographs of the event, the tweets generated, the press kit, press clipping, the investiture ceremony speeches and post the scrapbook Pere Tarrés Foundation talking about it. Available at this link:

http://www.peretarres.org/mails/actes/honoris_ncurbelo_0312/index.html

The final evaluation of the whole process was very positive:

- 22 resources tagged on *Delicious*
- 50 media impacts
- 250 video views
- 1800 impressions on *Facebook*

- 700 tweets generated with the hash tag #HCNelsaCurbelo
- **Trending Topic** in Spain during the investiture ceremony
- 500 visits to photos on *Flickr*
- 2.300 emailing subsequent readings.

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