

**ETHICS AND TELEVISION NEWS BROADCASTS.  
A COMPARATIVE ANALYSIS OF NEW CODES OF ETHICS  
OF WORLDWIDE INTEREST**

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SALVADOR ALSIUS I CLAVERA

A compilation and comparison of the codes of ethics adopted by television channels and corporations in different countries: United States (ABC, CBS and NBC), Canada (SRC/CBC), Great Britain (BBC and ITC), Italy (RAI), Brazil (ABERT) and Japan (NAB). The study follows a line of investigation based on the assumption that codes of ethics contain a substantial part of the values and ethical norms applicable to the field of journalism. The methodology followed is the same as that used in comparative law: a «thesaurus» has been compiled which, in an endeavour to be thorough, includes the different items which constitute the series of ethical problems raised in journalistic practice in general and, more particularly, in the media. The current situation of each item is explained and, subsequently, the norms established in the different codes which constitute the corpus of the research are listed and compared. This analytical task is accompanied by a theoretical reflection on the bases of journalistic ethics and also draws on the personal experience of the author of the thesis in the field of television news.

## **JOSEP SERRA ESTRUCH'S BIBLIOGRAPHY ON THE CINEMA AND AUDIOVISUAL MEDIA (A PREVIEW)**

JORDI ARTIGAS I CANDELA

Men of the cinema such as Josep Serra Estruch (Bràfim, 1921) are rare indeed. His extensive and protracted bibliography, spanning the years 1953 to 1983, was written simultaneously with his varied projects in the audiovisual media and other fields.

*Cinema Formatiu (Formative Cinema)*, published in 1969, is one of the most important books by this tireless worker. In 1970 he founded the Escola de Mitjans Audiovisuals de Barcelona (EMAV), the first training school in Spain devoted to the audiovisual field.

The work is intended to give a preview and introduction to Serra Estruch's bibliography on the cinema and the audiovisual media in general and is the first time a study of these publications has been carried out. It also seeks to reassert the value of the enthusiastic work he carried out in this field for so many years; work which has been deliberately «forgotten» with a meanness of spirit which helps self-serving disregard to spread in this country.

### **DUBBING IN CATALONIA**

ALEXANDRE ÀVILA I BELLO

In an accesible and concise way, Àvila brings us the main arguments of his thesis on the world of dubbing in Catalonia. In the first part of the article the author deals with all the elements which impelled him to embark on four years' research into a subject which was, at the time, unexplored and of personal interest to him. This first chapter, almost a private confession about the bases and virtues of the chosen theme, leads into a second section in which Alexandre Àvila tells us about the first experiment in dubbing in Catalonia and quotes a publication which bears witness to the event. From this point, the text reminds us of other fundamental data which illustrate the origins of dubbing in Catalonia and even makes a few closing notes about examples of censorship practised in this profession, an aspect which Àvila's thesis also stops to examine.

## THOUGHTS ON THE STATE OF BROADCASTING IN SPAIN TODAY

LLUÍS BASSETS I SÁNCHEZ

In this document, Bassets lists the communicative panorama which has evolved throughout 1997 in Spain. After announcing the main variables which have come into play within this field, he devotes the main core of his text to analysing the tension arising from the laws governing football and digital television: in short, the fight for political control of the media. The writer of the article is also critical of the actions of the Partido Popular government in its relationship with the media and considers that the interventionism of the central government contravenes the most basic conventions of a democratic system. Bassets terms the present Spanish government's new concept of politics as a «restoration», expressed as policies based on protectionism and the professional and business control of certain groups which seek to leave the independents out in the cold. To complete this first section, he expands on the profile of those journalistic centres which go hand in hand with the interests of the option for power. He looks at the prime movers in Vía Digital, the digital-television platform promoted by the Partido Popular through the company Telefónica and Radiotelevisión Española. The document stops to look at the privatisation process of these corporations and the control of the Madrid government and then moves on to look at the ideological make-up of the leading figures in the government's broadcasting operation; a series of faces located, according to the author, within the sphere of Europeanism and the Franco system. Bassets introduces quotations which reveal the thoughts of many of these people and considers the meaning of the current situation. He ends his analysis by indicating how coexistence and the relationship between power and the media have been modified and adulterated.

## **SPANISH RADIO IN THE CONTEXT OF BROADCASTING GROUPS. EVOLUTION OF THE RADIO-BROADCASTING INDUSTRY 1992-1994**

MONTSERRAT BONET I BAGANT

This contribution presents the author's doctoral thesis on Spanish radio and its current historic influence within the framework of broadcasting groups. Bonet first explains what motivated her to examine this medium. Her aim was to capture its specific influence in the definition and development of the mediatic ecosystem throughout Spain. Following the above justification, the author tells us about the methodological procedure used to define three major sections or episodes which progressively delimit the object of the study: a first general analysis of the industrialisation of broadcasting culture, a second part devoted to Spanish radio companies and, lastly, a block entitled «Panorama actual. La ràdio al marc dels grans grups» (Current panorama. Radio within the framework of major groups). When she has defined the peculiarities of each chapter for research, its points of interest, the common themes followed and the pitfalls which have had to be overcome, Bonet supplements the explanation by providing data on research carried out in book and newspaper archives as well as varied and specialised documentation which has merited research of such scope. On ending this second phase, the writer of the article uses the last few pages to list eight conclusions stemming from the analysis. These are tied up in one last observation which underlines the social influence radio has had in Spain as well as the fear of the gradual subsidiarity or marginality of the medium resulting from its reformulation.

## **LO XANQUET (1865-1874), THE FIRST HUMOROUS ALMANAC IN CATALAN, AND THE PUBLICATIONS OF LÓPEZ BERNAGOSSI**

JOSEP MARIA CADENA I CATALÁN

In this work, Cadena remembers *Lo Xanguet*, a magazine which throughout its nine years in existence, from 1864 to 1873, expressed the political upheaval of the period from a satirical and humoristic angle. The first part of the work explains the qualities of this type of publication, true-life documents with a specific historical context. The author delves into the different periods of *Lo Xanguet*, a project which began as an initiative of the bookseller and publisher Innocenci López Bernagossi, who also founded other magazines of the time such as the weekly *L'Esquella de la Tor-*

*ratxa* or *La Campana de Gràcia*. Josep Maria Cadena remembers all the details of *Lo Xanguet*, how its graphic style developed, its contents and the different authors and artists who contributed to it. At the same time, he includes references to the environment in which the publication moved and the themes expressed within its pages. The author divides the article into nine parts, each of them dedicated to a year in the life of *Lo Xanguet*. In each part, besides quoting the topics dealt with by the magazine and the main authors and illustrators, he adds reflections on the journalistic world of the time and the situations experienced by these publications, subjected to the pressures of authoritarian political power, which landed Innocenci López in prison on more than one occasion. The author, who attaches a number of covers from the publication, provides a true record of a political period brought together in *Lo Xanguet* and also of the life of its publisher.

## **L'ESQUELLA DE LA TORRATXA AND THE EXPRESSION «CAN FANGA» USED IN GIRONA TO REFER TO BARCELONA**

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JOSEP MARIA CADENA I CATALÁN

It rained heavily in Barcelona in January 1903 and most of the streets in the Eixample district, then under construction, turned into a sea of mud. Issue 1,255 of the weekly publication *L'Esquella de la Torratxa* (23rd January 1903) used its front cover and a number of humorous cartoons to remark on the fact that Barcelona had become «mud city». The expression became widely used in the counties of Girona. More recently a television programme has ensured its widespread use throughout Catalonia together with other humorous names –«camacos», «pixapins» and «diesels»– which the people of Barcelona are called when they are away on weekend trips. The article seeks to show that the humorous expression from Girona had its most direct origins in *L'Esquella*, the popular weekly magazine published in Barcelona.

## **THE GIRONA PRESS IN THE MEMOIRS OF JOAN VINYAS I COMAS**

LLUÍS COSTA I FERNÁNDEZ

Costa uses the biography of the versatile journalist Joan Vinyas to examine the changing fortunes of the journalistic and literary world in Girona between the end of the 19th century and the time shortly before Vinyas died in 1921. The author looks at an entire period through the eyes of Vinyas. He introduces quotes and comments taken from his memoirs, published in 1932. Vinyas' recollections reinforce and provide the ideal complement to the description of the cultural scene of the time: a period replete with historic events, characters and situations which Vinyas was privileged to witness. We, in turn, witness a complete segment of the history of Girona and its cultural and academic milieu through a painstaking examination of the different written media, political groups and meeting points where Vinyas played an active role. Costa focuses particularly on Vinyas' intellectual, journalistic and political development which took place during the time he spent at the Girona Seminary; his peregrinations between Barcelona and Girona, where he worked for a large number of publications; and his participation in the intellectual discussions in the Cafè Vila in Girona where he soon began to stand out for his work as a journalist. The work also refers to Vinyas' links with the Pro-Catalan League through its bulletin and, using his own words, to specific situations and misfortunes which arose during the course of his professional life.

## **RADIO IN THE PRESS. BARCELONA, JULY 1936**

FRANCESC ESPINET I BURUNAT

When the July 1936 uprising/revolution took place it was made clear that the immediacy of radio communication was a decisive factor in many respects. This meant that the press used the radio as a privileged source of information and explicitly stated that it did so. A review of the Barcelona press confirms this.

## **CATALAN PRESS. THE SPOILS OF FRANCO'S WAR IN SALAMANCA**

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JOSEP MARIA FIGUERES I ARTIGUES

A report on the contents of the Catalan papers forcibly removed in 1939 and taken to the archives in Salamanca. The author uses these contents to focus on the Catalan press, analysing the layout, typology and the characteristics of the archive by listing the titles kept in libraries in Salamanca and Catalonia. He focuses on the unique copies which have been preserved and points out the contradictions of having an archive –incomplete in terms of titles, partial in thematics, with few complete series,...– which is not an archive but a collection, which does not assist the researcher and which has, at its core, journalistic material which is, in some cases, unique.

## **BEHAVIOUR AND CONSUMER HABITS OF CHILD TELEVISION VIEWERS IN THE HOME**

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NÚRIA GARCIA I MUÑOZ

The analysis of the consumer processes of media products is vital to understanding the relationship between the media and their users. The effects and uses of television with regard to the child population have been the main topic of countless research projects and also the focus of debate in social and family life. The main aim of the thesis is to explore, analyse and interpret the behaviour and habits of children aged between five and eleven as they view television in the home. This qualitative research was carried out in the homes of sixty Catalan families –through the collaboration of the children themselves– in order to find out about the types of relationship between children and the small screen in an everyday context.

## BRUSI I FERRER, THE OWNERSHIP OF THE *DIARIO DE BARCELONA*, THE APPEARANCE OF *EL TELÉGRAFO*

JAUME GUILLAMET I LLOVERAS

Guillamet makes an interesting discovery about the changing fortunes of the *Diari de Barcelona* –then known as the *Diario*–

and the Barcelona press during much of the 19th century. He does so through the autobiography of Antoni Brusi i Ferrer, the distinguished editor of the newspaper between 1828 and 1878, the year he died. Antoni Brusi's experiences, drawn from the City of Barcelona's Historical Archives, enable us to discover his attempt to sell the newspaper in 1858 to the publisher Ferran Patxot, who, after the deal fell through, founded *El Telégrafo*, which became a Republican newspaper at the turn of the century. The author focuses his research on two main areas.

The first seeks to provide us with a psychological and intellectual profile of Brusi i Ferrer, the son of Brusi i Mirabent. From this moment on, the *Diario de Barcelona* was identified by his surname «Brusi». The article traces the education of Brusi i Ferrer during his teenage years in a number of places in Europe, as well as his own experiences and the social and historical environment in which he lived. His thoughts on the above can be found in his memoirs. Brusi i Ferrer came to Barcelona at the age of 23 to take charge of the publication. The second section of Guillamet's article begins with this period which Brusi himself devotes the most time to in his memoirs. Guillamet describes Brusi's first contact with the newspaper and the first steps he took as head of the family business in October 1838: a time when the newspaper began its recovery and took on a leading role. Guillamet acknowledges that Brusi injected new life into the paper and attributes its revival to him, following a period in the doldrums. After stopping to examine the different owners of the paper, the author remembers the failed attempt to sell the newspaper to the publisher Ferran Patxot, who then founded the newspaper *El Telégrafo*. He includes quotes and arguments which trace the process which resulted in the sale of the «Brusi» being advised against; the tenseness of the situation which arose and the subsequent economic activity of the paper which enabled it to compete with *El Telégrafo*. After once again examining the new journalistic and political map of the time, the memoirs reach their conclusion, using the words of Brusi i Ferrer to explain his family's sense of incredulity at his decision to hand over the editorship of the paper to Joan Mañé i Flaquer. Finally, Guillamet underlines the decisive role played by Brusi i Ferrer in the history of the newspaper and the legacy he left behind.



**HIGH-DEFINITION TELEVISION (1968-1993).  
ACHIEVEMENTS, CONTRADICTIONS  
AND DISAPPOINTMENTS WITH A TECHNOLOGICAL  
INNOVATION: REPERCUSSIONS  
IN THE COMMUNICATIVE ECOSYSTEM**

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GEMMA LARRÈGOLA I BONASTRE

The thesis focuses on establishing the dimensions of the technical characteristics of High-Definition Television, on reconstructing its history from its beginnings –1968– until 1993 and on exploring the synergic, technological platform of the future.

The history of High-Definition Television enables us to analyse the technological and tendential characterisation of the field of communication in recent decades. This research project takes this technology as an observatory and exponent of the application of political, economic, macro-industrial, social and cultural logic to telecommunication methods, at a time when new forms of social communication are being reconfigured and established within a worldwide framework.

**INTERNET, THE FOURTH MEDIUM  
NEW SETTINGS FOR THE INTERACTIVITY OF RADIO**

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JOSEP MARIA MARTÍ I MARTÍ

Since radio began in the 1930s it has been considered the medium with the greatest potential to foster a process of communication in which the two-way relationship between transmitter and audience is authentic and not a mere echo. The Internet seems to be a suitable medium in order to explore new avenues in the relationship between the radio and its audience. We need to know if we are looking at a technological mirage or if the experiments undertaken until now will help to improve the process.

## **TECHNOLOGICAL GAZE, THE TRANSTERRITORIALISATION AND ECOLOGY OF THE MEDIA**

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ANTONI MERCADER I CAPELLÀ

The experimental role of the artist as an ecologist defending the ecology of the media –the ecology which emerges with the reductive understanding of the ecological phenomenon and fosters the broadest and most universal understanding possible of the ecological revolution– is of major importance and helps put creativity before competitiveness, criticism before devotion, emotiveness before rigidity, soft before hard, quality before quantity, reflection before blind acceptance...

Concern over relentless evolution and budgets for sustainable development has been voiced for some time and not only by technocrats and scientists but at the same time –and very often –by the art world.

Transterritorialisation, the borderline, is the device which plots out the difference and makes us see that there are enough works of art which fit in with the enquiring vision of the future, in contrast to intense progress or absolute resistance to change.

## **PUBLIC BROADCASTING POLICIES IN EUROPE. AN ANALYSIS SEEN FROM THE VIEWPOINT OF LARGE REGIONAL AREAS**

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MARCIAL MURCIANO MARTÍNEZ

As stated in its introduction, the text analyses the main broadcasting policies in Europe which are part of the current process of giving worldwide prominence to regions. The document chooses not to theorise about the latter point. Following a broad examination of the context of broadcasting around the world, Murciano visualises, one by one, the main agents which regulate public broadcasting policies on the Continent; policies governing television programmes, the promotion of an audiovisual industry, telecommunications and the broadcasting materials industry. He discusses, in order of importance or particular significance, the European Union –whose European Commission makes broadcasting legislation–; the European Council; the European Broadcasting Union (EBU) and, lastly, the European Organisation for Communications Satellites (EUTELSAT).

The author explains the development, structure, functions and aims of each of these organisations. Murciano alternates between analysis of the phases and periods which have defined the different bodies and the schematic presentation of the programmes they have devised, such as the European Commission's MEDIA Programme. The author ends his article with a critical reflection in which he takes a further look at the possible changes and pitfalls to be faced on the complex European scene.

## **INTERACTIVE DESIGN, A CORE SPECIALITY IN THE PRODUCTION OF INTERACTIVE MULTIMEDIA SYSTEMS**

JOAN IGNASI RIBAS / PERE FREIXA

The creation of applications based on new interactive media requires such a wide variety of skills (computing, audiovisual, graphic, informative...) that it is practically impossible to find them in one person or area of knowledge. The creative process for these new media is, increasingly, the work of a team which shares out the different tasks. Interactive design—the process of structuring information and navigation according to its intended aims and users—is perhaps the task which gives an interactive product its most distinctive feature. The authors discuss their concept of interactive design from their joint experience working on the CD-ROM *Dotze sentits. Poesia catalana d'avui (Twelve senses. Catalan poetry today)*.

## **EXOTIC CULTURES ACCORDING TO WESTERN CINEMA**

XAVIER RIPOLL I SÒRIA

The document looks back at the way in which North-American and European cinema has portrayed exotic cultures; those of the so-called Third World which have been subjected to Colonial rule. After introducing and justifying his report, the author takes an in-depth look at Western productions dealing with Black Africa, the Arab world, India, the Far East, the South Sea Islands and American Indians. He analyses the way in which natives have been demonised in most films, often labelled or perceived as ignorant savages or criminals. Ripoll notes the prevailing global mentality,

the negative view of natives contrasted with the kindness of the white man towards his slaves, and reproduces excerpts of dialogue, lines and scenes which bear this out. He also remembers the gradual awareness shown through the appearance of feature films which are critical or openly anti-colonial, which highlight the particular customs of the native population, as well as its beliefs, myths and particular features of its habitat. In each chapter, the author of the article shows the evolution of the cinema in its focus and content, and emphasises the different prejudices, dualisms and clichés which have shaped the variety of productions, midway between the idealisation of colonial occupation, particularly at the beginning, and a number of recent examples which reveal a certain degree of paternalism.

## **METHODOLOGICAL DIFFICULTIES IN TRANSNATIONAL RESEARCH**

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MIQUEL RODRIGO ALSINA / MANUEL MARTÍNEZ NICOLÁS

Research into journalistic discourse in different countries poses a number of methodological problems for researchers. Intercultural research is an example of the problems which researchers come across. A number of examples of the different problems facing intercultural communication are given. A further example is comparative research into the media in different countries. In this case a solution is given to one of these problems: classification within a section of news items about ethnic minorities in the newspapers *El País*, *ABC*, *Le Monde*, *Le Figaro*, *La Repubblica*, *Il Corriere della Sera*, *The Times* and *The Guardian*.

## **A MULTIMEDIA WEEKLY: «L'HORA RADIADA» DE MIRADOR («THE MIRADOR RADIO HOUR») (1932)**

CARLES SINGLA

Between April and July 1932, the weekly magazine *Mirador* (1929-1937) embarked on a pioneering form of *multimedia* communication with the broadcast of a weekly radio programme on Ràdio Associació de Catalunya. This broadcast was part of a series of additional activities organised by the magazine beyond the scope of journalism; the cinema shows were the best known of these. 14 programmes entitled *L'hora radiada de Mirador* (The *Mirador* Radio Hour) were broadcast between 13th April and 14th July 1932. Although this initiative was expected to continue in the autumn, this never happened. The journalist and writer Guillem Díaz-Plaja fronted these programmes which opened with *Disc radiat* (Radio Record), a commentary on the current artistic and literary scene. The contents were completed with a summary of the next issue of the magazine and a talk given by one of the usual contributors to the *Mirador*.