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**Abstracts**

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## Report on the state of communication, 1998-1999

LLUÍS DE CARRERAS I SERRA

The president of the Consell de l'Audiovisual de Catalunya (CAC) gives a streamlined yet complete overview of the Catalan audiovisual sector. This overview includes a broad range of subjects, from debate on European audiovision (public radio and the program industry) to the development of Internet and cable TV. The report covers these subjects in the light of rules governing the sector, Catalan audiovision within the Spanish context, and the strategic importance of digital television (including the various geographical areas of coverage). Included as well are two of the most polemical issues today: the law controlling linguistic policy and the concession of radio licences. This report is, in effect, a synopsis of the mandatory CAC annual report, presented to the Catalan Government and Parliament. It is based on a document written by Laura Bergés and summarized by Núria Puig.

### The newspaper, *El Popular*, Pere Felip Monlau and the origins of the republican press

JAUME GUILLAMET I LLOVERAS

The newspaper, *El Popular*, was published in Barcelona between April, 1841 and January 1842. *El Popular* was founded by the doctor-journalist, Pere Felip Monlau, the same year he won a City Hall prize for the best essay of historical analysis on the benefits of tearing down the old city walls of Barcelona. From the mid 30s of the XIXth century, Monlau had written for the liberal newspaper, *El Vapor*, and had been a founder of and writer for the progressive *El Constitucional* before he started up publication of his third and last newspaper venture, *El Popular*, the newspaper of the most advanced camp of the democratic liberals. In the present paper the author analyses the role of *El Popular* in the political and electoral emergence of the republican party and its press. Especially emphasized are the coverage which Monlau gave to the public life of Abdon Terradas, the first republican leader; the significance of the results obtained by the republicans in the municipal elections of December, 1841; and the information support given to several numbers of «flying pages» published by Terradas. These sheets were the precursors of the periodical *El Republicano*, which eventually came out in October, 1841.

## **The multimedia desk and information on line: tools which redefine the teaching of introduction to contemporary art**

ANTONI MERCADER I CAPELLÀ

This paper presents a teacher's field notes on the following:

– the application of the multimedia desk for recognition of information (texts, sounds, graphics, images, videos) on contemporary art production – including navigating techniques used for searching specific data of interest to the student.

– interaction on the web for accessing contemporary art via direct manipulation of key images in present-day iconography and electronic communication / conversation – all within a framework quite different from that normally used in this kind of learning.

## **Catalan film directors in exile in America since 1938**

JOAQUIM ROMAGUERA I RAMIÓ

This is the ephemeral «60-years-later» year. By this I mean that we should be paying closer attention to the events happening to us within the broad range of communications. I have, therefore, thought it of interest here to focus on film makers from Catalunya who came to America (North and South) as refugees, exiles, and displaced persons – all, however, as victims of the Spanish Uncivil War. This paper is but a brief resume by which I attempt to do justice to names which have often been silenced or depreciated in a good part of Spanish film history «of all periods».

## **Information sources and production process in galician television and spanish television in Galicia**

XAVIER VAZ GUERRERO

As television has become the principle and virtually the only source of news in many homes, numerous studies have been carried out on the codes governing the structure of this powerful medium and the people behind the scenes who select, make decisions on, manufacture, and present a contradictory product called «the news». This product becomes a mass-consumer item and, subsequently, social reality itself, which the viewer perceives through isolated fragments. The most important

aspect of this paper is the investigation of these codes, the internal organization, the people who make the news possible, and the instruments which they use at work. The paper reveals how the Galician news media system has taken shape since the first trial news report in Galician was televised in the mid 70s until 1985, when newscasts in Galician became part of Televisión de Galicia's regular programming, competing with Spanish national channels. Research carried out between 1995 and 1999 is, basically, an analysis of the sources of information used by the news teams who work for Televisión de Galicia and for the Centro Territorial de Televisión Española in Galicia. Most of the researchers believe that the sources used by the media are key to judging the quality of the information the audience receives.

### **The Valencian Country communicative system**

RAFAEL XAMBÓ I OLMOS

This thesis aims at evaluating valencian media from an empirical sociological perspective. Four dimensions guide the research in the first part of the work: spatial, structural, historical and political. In the second part, the thesis describes and analyses the valencian communicative system establishment process –mass media situation under the Franco's regime, communicative conditions in the transitional period from dictatorship to democracy and consequent socio-political conflict– in the context of the the modernization of the country and the recovery of valencian national consciousness. The third part studies how the media system is currently shaped –press, radio and television– in the context of the changes, brought about in the social structure, the socio-linguistic frame and the stabilized party system, with special emphasis to deregulation in the television field. About the press, the research supplies and uses indicators of diverse areas –local and another administrative boundaries–, audiences, structural trends and public communication policy. About radio, it emphasizes growth of supply and audience fragmentation –programming, audiences structure and preferences programme– noting there complete predominance of the big Spanish broadcasting radio stations. In the television field it underlines the breakthrough of state monopoly with the growth of private and public turnout and development of the local field. The diversity of supply allows affirm audiences emancipation, passing from supply logic to demand logic. The television field analysis goes along a study about audiences. Finally, the author makes a comparative report of valencian media system from a diachronic perspective with a specific reference to Spanish and European context.

## **Serra d'Or: the intelligentsia and cultural resistance during the second Franco period (1959-1977)**

CARME FERRÉ PAVIA

This doctoral thesis, directed by Joan Manuel Tresserras, was defended on June 23, 1998, at the School of Communication Sciences of the Universitat Autònoma de Barcelona (UAB). The objective of this thesis, made possible by a research grant from the UAB and winner of the 1999 Award for Research in Mass Communications, is to explain the history of the journal *Serra d'Or* from various angles: as a printed circulating medium, as a cultural platform, and as a meeting ground for certain anti-franco intellectuals prior to the transition to democracy. The primary objective of the thesis is to analyse the recent history of social communication in Catalunya with emphasis on Catalan cultural journals. In the case of *Serra d'Or*, it is clear that this journal was one of the few platforms from which to formulate certain cultural proposals under somewhat normal circumstances after the Civil War. After the defeat of 1939 and the ensuing repression, it was the first journal to appear with an almost normal circulation – that is, not clandestine, but not legal either. A thorough reading of *Serra d'Or* affords a global vision of Catalan cultural evolution during the 60s and 70s.

## **Television and identity: the case of Televisió de Catalunya**

IMMA TUBELLA I CASADEVALL

The objective of this thesis is to develop and prove the hypothesis that television might be the basic tool for reinforcing the cultural and national identity of a country. The first part of the thesis is a theoretical approach to the matter, without an in-depth study of the concept of identity, but rather to set up a framework for transition to the second part, which is analysis of data which clearly defines the basic concepts. The aspect most emphasized by the author, because it is perhaps the least emphasized by traditional schools, is mobility. The concept of identity is not something which can be limited to a definition. It is a constantly evolving experience of self-examination and reinvention. Culture, on the other hand, is a set of characteristics which define a community in relation to others. This set of characteristics could also be called national values or be viewed as the specific way in which a given community expresses its global way of being. Cultural identity is, then, the sum of identity and culture, both in constant evolution. Cultural identity is a specific form of collective identity which is based upon a double process of inclusion (us) and exclusion (them). This is the process to which the

media pay so much attention – and it is this attention which is of paramount importance for having others recognize us for what we are or for what we want to be.

### **The structure of catalan broadcasting. Contributions for an inventory of research needs**

JOSEP M. MARTÍ I MARTÍ

Now that Catalan radio is 75 years old, the author suggests that it would be opportune to take advantage of this historic moment and bring up an issue which has been spoken of on other occasions but which needs to be reiterated: the lack of a corpus of specific research on radio as a medium of mass communication which is so crucial in our social, political, and cultural lives. Some of the more well-known bibliographic inventories on communications have made it evident that, during the last 20 years, neither administrative nor university research has produced a sufficient quantity of work to fill in the numerous gaps in our knowledge of Catalan broadcasting. Authors of specific research documents (reports, doctoral theses, etc.) have complained in their introductions of this circumstance and the difficulties researchers face due to the lack of studies on basic aspects of the medium. This problem is compounded by the lack of an updated repertoire of documents necessary for the development of basic statistical data on broadcasting. The author recognizes, however, the effort already made in academic circles to fill in some of the most crucial information gaps. Of course, many of these projects have addressed urgent educational needs. They have dealt primarily with language, radio-style discourse, and program genres and have been published in manual format for use in teaching.

### **Radio as a subject matter for teaching and learning**

JUAN JOSÉ PERONA PÁEZ

The Dean of the School of Communication Sciences at the Universitat Autònoma de Barcelona (UAB) reviews the noteworthy effort in teaching and research which this school has carried out during its 30-year existence. He reviews the most significant cases in which radio has received a rigorous treatment and constant up-dating; the different plans of study available (not only on the undergraduate level but the variety offered in graduate programs as well); research projects carried out primarily by the faculty members in this school; the constant concern for

offering students and faculty fully equipped laboratories for the design, implementation, and recording of any radio production; and the continuous task of updating material for the study and teaching of certain subject matters pertaining to radio which, as in the case of other communications media, are in constant change.

### **Musical radio in Spain: the state of the art**

LUIS MIGUEL PEDRERO ESTEBAN

The author reviews the inseparable relationship between radio and music which has existed since the first days of radio broadcasting. For its part, the radio industry found in records a way to keep up sustained programming at relatively low production costs and with maximum marketing possibilities for its programs. Likewise, the record industry discovered in the radio its most effective show case, especially as rock 'n roll music was being popularized. The author goes on to outline the specific case and *raison d'être* of the Spanish radio market and its particularities. He details the most significant challenges facing musical radio, not only in Spain but on a global level as well, in a context in which the original necessity of profiting from low investment-cost products has won out over time against the theory of specialization oriented toward attracting closed groups of listeners defined by specific variables.

### **The evolution and present situation of the spanish radio industry**

MONTSE BONET BAGANT

The author of this article gives a brief overview of the history of Spanish radio as an industry and as a take-off platform for future (already present) changes. Throughout its history, radio (as other cultural industries) has sold changes and technical improvements via quality and what is perceived as progress, augmenting its expressive potential. However, other facets of the radio industry – such as work organization, production process, and management in general – have not received the same public attention. Without doubting for one moment the improved technical quality or the increased range of possibilities, the author claims that management and industry changes have also been considerable (often conflictive and traumatic) but that public awareness of these issues is far less. Granting that the subject is often considered dry and unattractive, he deems it no less certain that many professionals are

running headlong into the impediment of this reality, as will scores of communications students in the future.

### **Catalan newspaper library policy**

NÉSTOR DOMÈNECH I HUERTAS

In this article the author reviews the most significant contributions to the colloquium entitled Catalan Newspaper Library Policy, which took place at the Universitat Pompeu Fabra, May 31, 1999. Present at this colloquium were all the significant professional groups involved in the Catalan newspaper library patrimony (archivists, librarians, documentalists, journalists, historians, and information managers). Their objective was to define the basic lines of action of their particular sectors and, as researchers, debate the problems and challenges of the newspaper library. This was the second colloquium organized by the Aula d'Història del Periodisme Diari de Barcelona, a task group born out of the collaboration between the journalism program at the Universitat Pompeu Fabra and the Historical Archives of the Barcelona City Hall.

### **The Institut de la comunicació (InCom)**

MIQUEL DE MORAGAS I SPÀ

The author of this article, also founder of the Institut de la Comunicació (InCom), makes a thorough presentation on the nature of InCom. Attached to the Universitat Autònoma de Barcelona (UAB), InCom is a university-level institute devoted to the study of diverse aspects of communication. The prime objectives of InCom, explained by the author point by point, are the following: research (basic and applied), specialized training, raising public awareness in the area of communications, and supporting research. After a section on present and future projects, the article goes on to explain the relationship between InCom and the UAB in general and the UAB School of Communication Sciences specifically; the membership of the InCom Board of Trustees, how it works, and how it collaborates with InCom at large; publications; special projects (i.e., intercultural communication, the International Olympic Chair); general and consulting services (i.e., Internet services, communications policies, sound and voice laboratory, research in the field of television); and research projects which are sponsored by InCom (i.e., «Local television in Europe», «The future of public television», «The cultural impact of new technologies»).

## **When television programs are stimulating Input '99, the World conference on public television**

GEMMA LARRÈGOLA I BONASTRE

Starting by what might seem obvious (that one can not study television with out studying its programming), the author, Gemma Larrègola, summarizes the best of INPUT '99 (International Public TV), the international conference of public televisions, which offered a studio selection of programs exemplary of a certain concept of television: quality television. Ms. Larrègola explains the basis of INPUT, who belongs to the organization, what its prime criteria are for selecting programs, and especially what the most noteworthy programs of '99 were – characterized, all, by the search for new formats. INPUT, continues the author, does not forget questions of context which effect the character of televisions. For example, included in the conference sessions were issues which effect the whole sector of public television such as «High-Definition Television: the Digital Revolution», and «Is There Life After Prime Time?» The article ends with a reminder about an up-coming event: MINIPUT, which will take place in Barcelona the beginning of November, 1999. The last MINIPUT was organized by Universitat Pompeu Fabra, TV3, and the Department of Audiovisual Communication and Publicity of the Universitat Autònoma de Barcelona.