

ABSTRACTS

PIONEERS IN THE STUDY OF JOURNALISM IN CATALONIA

JOSEP MARIA CADENA I CATALAN

The first reference is to be found in the *Suplemento* to the memoirs of Fèlix Torres Amat, edited by canon Juan Corminas (Manlleu, ? - Burgos, 1854), which makes reference to periodical publications of many different kinds, with the exception of political papers. Other sources of note are Claudio Girbal and Josep Pella i Forgas, from Girona, with the articles «Journalism in Girona» (*Revista de Gerona*, 1894) and «Journalism. Historical studies of Catalonia» (*La Renaixença*, 1879), respectively. In addition, Francesc Carreras i Candi and Antoni Elias i de Molins provide information on the Catalan press; but the single most important contribution to the dissemination of journalism was that of the great newspaperman Joan Givanel i Mas (Barcelona, 1868-1947), with his monumental *Bibliografia Catalana. Premsa* (Barcelona, 1931-1937), published in two volumes with a third volume for the index, fundamental for all subsequent studies and the foundation stone for the *Història de la Premsa Catalana* (History of the Catalan Press) (Barcelona, 1965). Other pioneering studies of note are Lluís Bertran i Pijoan's *Premsa de Catalunya* (Barcelona, 1931), and *La premsa catalana del vuit-cents* (Barcelona, 1937), by Josep M. Miquel i Vergés. Joaquim Alvarez Calvo, author of *Diario de Barcelona*, a history of the newspaper which was founded in 1792 and is still published today, now in the Catalan language, and of a unique review entitled *El periodismo en Barcelona*, is the most recent in this series of pioneers.

THE FIRST TEXTS ON THE THEORY OF JOURNALISM

JOSEP MARIA CASASÚS I GURI

There is very little bibliographical material of any antiquity on matters relating to the theory of communication in general, and to the theory and practice of journalism in particular, in Catalonia. In fact, the first monograph studies dealing with Journalism did not appear until the end of the 19th and the beginning of the 20th century. Prior to this, however, there was a considerable rhetorical tradition which, in its later stages, was bound up with the first precepts concerning what was then known as «Journalistic Eloquence». The study of the work of the early Catalan pioneers of the theory of Journalism, in comparison with the allusions to a then still incipient code of journalistic principles in the manuals and treatises on Rhetoric, may very possibly open up lines of research which will clarify the origins of the theoretical training received by our first modern journalists. This article, expanded on in its author's subsequent work, sets out to establish a first, provisional definition of the question of this branch of the historical study of Journalism.

FIRST REFLECTIONS ON THE CINEMATOGRAF, UP TO THE END OF THE NINETEEN TENS, BY CATALAN WRITERS AND INTELLECTUALS

JOAQUIM ROMAGUERA I RAMIÓ

This study has not been included in the present volume due to the fact that it has already been published, in the *Revista de Catalunya*, núm. 27, Barcelona, February 1989, pp. 110-119. In fact, it constitutes the first part of a more ambitious work which will take in the twenties (part two) and the thirties, up to the Uncivil War in Spain, that calamitous event which gave rise —amongst other miseries— to the banning of the use of Catalan in the public life of the Catalan lands (part three).

RADIOMANIA OR THE FEVER OF THE EARLY YEARS

ROSA FRANQUET I CALVET

The passion for radio in Catalonia first manifested itself at the start of the nineteen-twenties, at the time when the first European

transmitters began broadcasting. In September 1923, *Radiosola* appeared in Barcelona, the first magazine dedicated to radio, published by the engineer José Guillén and the printed Eduard Solà. One of the focal points for the promotion of radio broadcasting grew up around this publication.

The first regular transmissions in the state of Spain found two different types of listener: the loyal, dedicated enthusiast whose regular monthly contributions allowed the station they supported to continue broadcasting, and the aficionado whose enthusiasm was for the whole phenomenon of radio.

Radiomania is a passion shared by people from a wide variety of different backgrounds. These groups of enthusiasts have grown up around the first pioneers, gradually developing into more formal organisations, on occasion leading to the founding of a Radio-Club, such as the Radio-Club Catalunya in Barcelona, the Radio-Club Terrassa, Radio-Club Sabadell or Radio-Club Manresa. These various initiatives have resulted in the creation of a number of different radio stations, supported by the men and women who make their daily broadcasts possible.

25 YEARS OF THE REPORT ON INFORMATION

MANUEL VÁZQUEZ MONTALBÁN

1987 marked the twenty-fifth anniversary of a book by the journalist and writer Manuel Vázquez Montalbán, founder-member of the Societat Catalana de Comunicació. Somewhat ahead of its time, *Informe sobre la informació* (Report on information) (Barcelona, 1963), was written while its author was serving a prison sentence in Lleida for crimes of opinion committed under the Franco regime. This work by Vázquez Montalbán was to become bedtime reading for the emerging generations of journalists, mostly trained at the Escola de Periodisme de l'Església, the Church School of Journalism, at that time the only institution of its kind to be tolerated in Barcelona. In order to commemorate this happy circumstance, the Societat Catalana de Comunicació dedicated the opening sessions of its 1987 academic year to the exegesis of this book, the first to be published in Catalonia since the end of the Civil War in 1936. The inauguration took place on Wednesday, the 28th of October, 1987, in the Sala Enric Prat de la Riba in the Institut d'Estudis Catalans. The session was opened by the then president of the Societat, Josep Maria Casasús, who set out the reasons for this academic commemoration. Miquel de Moragas, the previous president, introduced the speaker and explained

the book's significance. Manuel Vázquez Montalbán went on to describe the conditions in which he wrote the book, and the desolate panorama with which Spain at that time presented bibliography and specialist research in journalism and social communications. Vázquez Montalbán's observations, in addition to clarifying certain aspects of the gestation and writing of his book, also served to systematise, from an analytical perspective, the various different currents then predominating in the field of Communications and Journalism In Spain.

NATURAL ARTIFICE

ANTONI MERCADER I CAPELLA

It is our conviction that the artistic technologies are in expansion, and we firmly believe that this phenomenon corresponds in a «natural» manner to the fashion in which, from period to period, creative expression has advanced in step with technical developments, fertilising and germinating new conceptions and forms in art.

This declaration comes from a Society dedicated to the work of research into communications in the widest possible sense, thus of course including artistic communication.

We would hope to forestall any conception of a radical separation between the arts and technology, a view scarcely compatible with an appreciation of the history of art.

In view of our shared evolution, from the Second World War up to the present, it is a matter of necessity to overhaul the isolationist conception, with its airtight compartments, of the plastic disciplines, of the audiovisual disciplines, with regard to science and technology.

JEAN-LOUIS BOISSIER

The emergence of interactive images raises certain specific formal questions. It becomes necessary for us to revise the notion of the image, expand it, displace it, and above all to understand that interaction has entered into the image, into the very interior of the image.

An interactive image, then, will be an image with a score, an interpretative image, an image to be interpreted. If the reader can intervene, it follows that he or she can set about «going back», retreading the path, to the authors of the image. The interactive image develops an aesthetics of the potential, together with its corollary: a plot which is the unknown and, paradoxically, the impossible.

Nowadays it can be seen the treatment of the image by information technology, the numerical image, has certain original and specific characteristics, to the extent that a need emerges for hybrid processes, for transverse approaches...

The degree of intervention or otherwise of computer procedures in images and their generation, after shaking itself free of shiny surfaces and illusory plasticities, reveals what is fundamental: a conceptual art, an art of attitude.

EDMOND COUCHOT

Numerical techniques are summoned to control all images; the future of the image is from now on numerical. This is not simply a qualitative improvement, but above all a way of figuring and conceiving the world which has broken completely with the traditional systems of figuration.

What we are faced with is a synthesis: the result of operations in which numbers and the language of programming have taken the place of light, the handling of the material and energy, and where the symbol has replaced the thing.

Just as a new visual order emerges with the techniques of numerical simulation, a new temporal order, born of calculus and computer programming, breaks with the ways in which we imagine and conceive of time, and the way we live it. Numerical time no longer bears any analogous relation with a time of reference outside the computer's internal clock; it is a time which no longer belongs to the real *chronos*, a *uchronic* time, which has nothing to do with classical mechanics nor with thermodynamic time...

The power to turn the counter back to zero, at will, to reinitiate, to replace the event; this confers on us a demiurgic power without precedent. We only possess this power, however, for the few brief instants in which the computer allows us to take advantage of the genesis, creation and manipulation of digital images.

FUNDAMENTAL HYPOTHESES IN THE REFLECTION ON THE HISTORY OF SOCIAL COMMUNICATION IN CATALONIA

JOAN MANUEL TRESSERRAS i GAJU

I propose to organise this reflection around the following four hypotheses:

1. The simultaneous historical origin —throughout the course

of the high middle ages —of language, the system of social communication and communal culture. The factor of communication is awarded a «foundational» communal role which goes beyond strictly «political» circumstances.

2. The reinforcing of the popular role in the emergence of a Catalan cultural tradition during the period of «decadence» (16th to 18th centuries), precisely as a consequence of the relative resignation of the ruling classes in Catalonia and their progressive induction into an ecosystem of relationships which were Hispanic in scope.

3. The determining part played by conditions of culture and communications in the development of the Catalan Renaissance in the 19th century, linked, on the one hand, to the internal (Catalan) character of country to city migration in the first industrial era, and, on the other hand, to the projection in written form, in an urban and industrial context, of the foregoing Catalan oral tradition.

4. The construction of a unique society of mass communications in the Catalonia of the first third of the 20th century, characterised by the absence of a State taking an active role in the transformation. Thus, the twentieth century project for the construction of an urban Catalonia can be interpreted as a civil initiative to take part in that process of modernisation which was being promoted by modern states throughout a large part of Europe.

SANTIAGO RUSIÑOL I PRATS IN «L'ESQUELLA DE LA TORRATXA»

JOSEP MARIA CADENA I CATALÁN

Santiago Rusiñol i Prats (Barcelona, 1861 - Aranjuez, 1931), painter, dramatist and collector, was also active in journalism. From the 21st of June, 1907 to the 24th of April, 1925, he contributed a weekly column of comment on current affairs to *L'Esquella de la Torratxa*, a humorous magazine very popular in Catalonia at that time. His primary motive was to satirise the *Glossari* of Eugeni d'Ors, but his column soon developed into a commentary expressing, in humorous vein, his views on the cultural or political events of the week. Rusiñol adopted the pseudonym «Xarau», and wrote in lively and direct prose about circumstances relating to his journeys to Mallorca, Girona, París, Granada, Madrid, València, Buenos Aires and other places in Spain and abroad. He also campaigned in support of the teaching of Fine Art, and defended the painting of Isidre Nonell. He wrote almost a thousand of these columns, which I have tried to collect and comment on here on account of their content and what seems to me to be an excellent approach to cultural journalism.

THE CATALAN ON RADIO AND TELEVISION

IVAN TUBAU i COMAMALA

This study of the use of language on radio and television was first begun in Cambridge, when the author came to the conclusion that before establishing a possible general standard for written Catalan it would be necessary to study the public use of the oral language, which contemporary linguistics, beginning with Saussure and replacing the philology which preceded it, considers as being always prior to the written language. The author decided to establish a status for the question with regard to this use (elaborated in the book *El català que ara es parla* [The Catalan now spoken] and conduct a detailed study of the language employed by 26 public figures whom he had himself interviewed on Catalan television (research which resulted in the book *Paraula viva contra llengua normativa* [The living word against the standardised language]). After referring to previous studies and earlier projects, the author has prepared a draft synthesis of the socio-linguistic autobiography on which he is engaged, in which he will consider the influence exercised during his formative years by four languages: the maternal tongue (Catalan), French (the language of school), Spanish (the first literary and journalistic medium) and Provençal (a patois version of which was used in the village in Languedoc where he lived until the age of 14).