

ABSTRACTS

JOURNALISM AND CINEMA

THE INFLUENCE OF EARLY CINEMA ON THE RENEWAL OF CATALAN JOURNALISM BETWEEN THE WARS

JOSEP MARIA CASASÚS I GURI

The narrative concept of cinema, scriptwriting and dialogue techniques which are a characteristic of this medium, and even its myths and imaginary, had a direct and indirect influence on the renewal process of Catalan journalism between the wars, a process which gathered momentum during the early thirties.

The influence which cinematography exerted on the modernisation of Catalan journalism was, of course, reflected by the breakthroughs in photojournalism, but also, more particularly, by the appearance of new editorial genres and innovations in style and composition introduced in the textual discourse of certain journalists from the generation which was then young.

FORGOTTEN LINKS IN GRAPHIC AND VISUAL JOURNALISM

JAUME GUILLAMET

This communication seeks to remember the importance of cinema in the development of graphic and visual journalism, and of a number of other genres which are not so much in evidence today, such as illustration, cartoons and the informative drawing.

Cinematographic journalism is the most direct and comprehensive predecessor of audiovisual journalism. For a number of years, television worked with cinematographic techniques and media for its news programmes and documentaries.

The simple illustrations which portrayed landscapes or customs, and the first political jokes in the periodicals of the early nineteenth century provide the missing link which connects cave paintings, Gothic capitals and popular literature to the audiovisual journalism of the future.

IS THERE SUCH A THING AS CINEMATOGRAPHIC JOURNALISM?

MANUEL FERNÁNDEZ AREAL

We need to see the specific relationships and links between journalistic and cinematographic language and to reach a conclusion about the relationships between cinema and journalism and the role which may be assigned to cinema as a field which is also journalistic, if such were the case.

THE CINEMA AS A MEANS OF ESCAPE DURING THE TIME OF FRANCO (THROUGH AUTOBIOGRAPHICAL DOCUMENTS)

FRANCESC ESPINET I BURUNAT

During the time of Franco, the cinema, —in the same way as other areas of the media, particularly the radio—, provided a way of forgetting the present reality (which was too grim) or, simply, of “relaxing”; of escaping to a dreamlike, imaginary land (and also to the more or less “historic” past), or towards a real, but remote, possibility in space (abroad) or in time (utopia-project for the future), or simply in the reassuring present of a darkened room which could provide the setting for a wide variety of social activities. The Franco era founded its policies on this, encouraging the dreamlike and censoring the utopia, whilst simultaneously creating a series of characteristic “models”, both in “filmic creation” and the control of information (the No-Do newsreel). The public, in their autobiographical documents (on the present occasion a small, specific corpus of “life stories”), let us know of their standpoint.

The corpus in question comprises a series of “life stories” put together during the past four years by a number of students attending afternoon classes on the History of Catalonia at the UAB (Autonomous University of Barcelona) Faculty of Communication Science, which is run by the teacher who is the author of this article.

This corpus consists of some four-hundred “personal stories” written by the students about people currently aged about seventy who have lived in Catalonia for most of their lives (or, in a few cases, in another of the Catalan Regions); people with whom the “interviewers” had a firm previous relationship (with the occasional exception). The interviews did not necessarily have to be previously scripted: what was required of the interviewee and interviewer

was, "simply", that they should explain and write about their "life". This does not mean that the interviews were put together in the methodological void: on the contrary, the interviewees had been verbally "instructed" and provided with an *ad hoc* bibliography. Lastly, the average length of these texts is 65 pages of 2,000 spaces.

A third of this corpus has been reviewed, and 35 life stories have been used in this communication. Those texts amongst them which are essential reading in terms of material relating to the cinema are given in the appendix. We highlight the sections *External Circumstances, Venues, Programming, Opinion, Working in the Cinema Business, Censorship and Television* and the *No-Do*.

The existence of another extremely important corpus in the regular autobiographical documents is also worth highlighting. We can mention some of these, such as those written by Terenci Moix, Manuel Vázquez Montalbán, Jaume Fuster, Juan Marsé, Joan Manuel Serrat, Josep Vila or Mercè Ibarz.

NEWSREELS IN SPANISH CINEMA

JOAQUIM ROMAGUERA I RAMIÓ

Having defined what is understood by the term "newsreel" and taken a brief look at the history of the time in which they appeared, this work, which seeks to examine an extremely wide-ranging and universal theme, cinema journalism, begins almost with the birth of the cinema in the form of news reports by individual authors, which, shortly afterwards were grouped together and formed periodic, numbered editions.

We then go on to look at which were the first known newsreels in Spain. From the *Revista Studio* between 1918-1920 to those produced by *Lava Films* and *Film Popular* between 1935-1939, a period when those reflecting the "official line" appeared, —*Noticario, Noticario Cifesa* and *Noticario Español*—, which would give rise to the *No-Do* in 1942; news reports which would endure in a wide variety of editions until 1980.

The work also discusses, as part of the transition, the three newsreels by the Alternative Cinema Cooperative and the two long series produced by the Catalan Cinema Institute, *Noticiari de Barcelona* and *Notícia de Catalunya*, not forgetting the Basque series *Ikuska* or the individual newsreels by specific authors which have also been made in Spanish or Catalan.

THE JOURNALISTIC ACTIVITIES OF ORSON WELLES

ESTEVE RIAMBAU I MÖLLER

Orson Welles' work as a film-maker combines a number of experiences in the field of theatre, radio and literature. Most are of a dramatic nature, but he also carried out activities as a journalist on the radio programmes *The March of Time* (1935-1938) and in his written contributions to the newspaper *The New York Post* and the magazine *Free World* during the Second World War. The analysis of these materials provides an indispensable point of reference in order to examine more closely some of the most characteristic features of Welles' personality and, at the same time, the structure of some of his most emblematic works: the radio broadcast *The War of the Worlds* and the film *Citizen Kane*.

Open Section

VIRTUAL REALITY AND CINEMA

ANTONI MERCADER I CAPELLÀ

"Artificial Reality" as conceived by Philip K. Dick (1928-1982) is already operative; the universal machine par excellence —the computer— is already here and computerized society has made it possible.

We call it *virtual reality* (VR). Everyone is unhappy with the expression, nobody likes it, and despite this, it is used constantly. It has become a consumer product, it has been elevated to the category of a subject which is in vogue, and this alone gives it an important presence during a specific period of time in the major cinema and the media. Almost all the major newspapers and television channels have given it space, either in magazines or in programmes related to science.

I suggest we call it *virtual environments* and would ask that VR be considered as a cultural phenomenon, for communication and, if you wish, for advanced technological leisure.

A manifestation which fits in with the change towards the regime of informational economy, beyond the character and purely technical and technological considerations of consumption and entertainment.

BEGINNING THE CATALOGUE OF THE CATALAN PRESS

JOSEP MARIA FIGUERES I ARTIGUES

Following the methodology of the Bibliothèque Nationale in Paris, which has carried out inventories of all the inland *départments* in our neighbouring country, a similar task has been undertaken in Catalonia based on the way the counties are divided and by determining all the periodic publications kept in public libraries, and locating those titles which are not accessible to the public. Besides the descriptive data, such as title and secondary title, chronological data are also included in the catalogue such as beginning, end, periodicity and also where these publications can be found in libraries in the county where they were produced. A detailed account is given of the experience of the Vallès Occidental: the first county where this initiative has been carried out.

Works on the History of the Press: The Press during the Civil War

THE PRESS OF THE UGT (GENERAL WORKERS' UNION) DURING THE CIVIL WAR

DAVID BALLESTER I MUÑOZ

The communication will be part of the doctoral thesis which I am preparing on the UGT in Catalonia at the Autonomous University of Barcelona. It will comprise the following sections:

- The origin of the socialist press in Catalonia.
- The Republican period.
- The Civil War.
- The regional press.

The exposition will be accompanied by lists of publications and the organs of the press from Catalan industrial federations and trade unions, as well as the publications which the Spanish UGT published in Barcelona from the end of 1937. It will also include a map showing the distribution of the regional press and a graph illustrating the duration of the publications being studied.

THE DISCOURSE OF DISCIPLINE: JACINTO TORYHO AND *SOLIDARIDAD OBRERA* (1936-1938)

SUSANNA TAVERA | GARCIA / ENRIC UCELAY - DA CAL

The proposed communication seeks to analyse the May events from a viewpoint which, until today, had been totally unexplored: that of personal confrontations between political groups and trade-unions which, during the last months of 1936 and early 1937, had as their main protagonists a handful of working-class journalists from the CNT (National Work Confederation). Some of the major events which led to these confrontations were the changes in the post of editor and editorial staff on *Solidaridad Obrera*. In November 1936, Jacinto Toryho, who was already running the CNT-FAI propaganda and press offices, supplanted Liberto Callejas in his post as editor. The same thing happened a few days later to the sub-editor Jaime Balius who went on to run the evening paper *La Noche*.

These moves had a more widespread impact due to the possibilities which the start of the Civil War opened up for the CNT within the Barcelona press. On the one hand, it is known that it included new titles, which were often created from old ones, and on a number of other occasions this was due to the control the workers had over already existing newspapers. On the other hand, the CNT tried to take control as the Barcelona journalists' union, even over those writers who did not want to join the PSUC-UGT. In fact, in December 1936, the reorganisation of the Professional Journalists Group, —part of the Press Section of the CNT's Union of Liberal Professions—, began and the Trade Union Group of Catalan Writers (GSEC), which was affiliated to the CNT, was organised.

We can thus see how positions which opposed the CNT running the press, also came to question the control of the revolutionary process and the military development of the war. This approach leads us to conclude that the May events were not just a confrontation between CNT members and the Stalinists, but also between the leaders of the CNT itself and specific anarchist groups and small trade union nuclei.

THE OUTBREAK OF THE SECOND WORLD WAR IN SPAIN SEEN THROUGH THE NEWSPAPER *LA VANGUARDIA*

SARA NÚÑEZ DE PRADO Y CLAVELL / AMPARO GUERRA GÓMEZ

The communication in question seeks to analyse what the outbreak of the Second World War meant to the Spanish public at large, and more specifically, to the Catalan public. In order to do so, research will be carried out into the pages of one of the oldest newspapers *La Vanguardia*, which was well-established in Catalan society and had a wide readership throughout the rest of Spain.

We must bear in mind the particular situation of Spain at that time. It had just come through a war of its own, and the winning side had aligned itself with one of the blocks which was going to enter the war, from an initial, uncertain position of neutrality. What did the Spanish people think of this? How could it accept the possibility of a new war on a larger scale?

It cannot be forgotten that, in view of the press regime of the time in Spain (the 1938 Press Law had only recently been created and enforced), it was difficult for the media to know about the internal reality of the country. For instance, was Franco's position in the face of internal opposition (which did in fact exist despite being ignored in certain circles) reflected accurately?

For the above reasons, the viewpoint of this communication will be threefold: firstly, what the newspapers say or reflect; secondly it will try to ascertain what the Spanish people thought through the press itself, and lastly all of this will be contrasted with the true political, social, economic, ideological and military situation of our country. An analysis which did not look at this threefold viewpoint would be inadequate, both in the strength of its explanations and in its methodological approach.

JOSEP PLA AND THE SPANISH CIVIL WAR

AMPARO GUERRA GÓMEZ / SARA NÚÑEZ DE PRADO Y CLAVELL

The work in question focuses on the figure of Josep Pla, but from two different angles. Were it to be otherwise, this communication would lack in-depth methodological analysis.

Thus, without forgetting the facet of Pla's work as a writer and journalist, which is also a fundamental part of his biography, the study will focus on his controversial work as an agent for Franco during the Spanish Civil War (1936-1939).

We all know that at the outbreak of war he left Catalonia to take up residence abroad, in Italy to be precise, a country from which he wrote an impassioned biography of Benito Mussolini. Nevertheless, his work as a spy for Franco is not so widely known and attempts have even been made to cover it up. His work as a propagandist for the Fascist side, which he carried out at the same time, was more in evidence.

This communication will try to clarify these grey areas and, at the same time, interlink them with his figure as a journalist.

In order to achieve fully this aim, it will be necessary to take an overall look both at the news services of Franco's supporters, particularly in the way in which they were seen abroad, and at the situation experienced at that particular time by the press being produced inside and outside the country (propagandist informative bulletins).

THE WARTIME NEWSPAPER OF THE ITALIAN VOLUNTEERS IN SPAIN DURING THE CIVIL WAR: *IL GARIBALDINO*

PAOLA CORTI

As is widely known, there are great number of bibliographical writings which document the vast output of the press and periodicals distributed in Spain between 1936 and 1939, and we now know about public and private press archives, which make it possible to consult single issues or the entire collections of daily publications and newspapers of the period. This report will only examine a single major publication from the journalism of the Civil War: the newspaper of the Italian formation of combatants which was named after the mythical Garibaldi, when they were just a battalion within the 19th Brigade and when he took command on 1st May 1937.

The experience of the Italian column on the Madrid front is sufficiently well-known in terms of its political implications because it has already been analysed in the memoirs of some of its illustrious representatives or by other outstanding leading figures and also studied in a wealth of publications. Nevertheless, despite this vast bibliography, no specific research has been carried out on its wartime newspaper *Il Garibaldino*, (after several issues of a previous publication by the battalion —*Noi Passeremo*— which originated directly from its namesake the International Brigade) which was, in fact, an important source in rereading the war of the volunteers in two ways: firstly, through the images which some of its leading protagonists built of themselves through the newspaper; secondly by looking “inside” the everyday experiences of an extremely harsh event whose social contents are still little known, despite a vast historiographical output on the theme. The report therefore aims to widen knowledge about a press and a journalism produced by the opposing sides, on which a great deal remains to be written, bringing to light the collaborators and the contents of one of the important issues as well as who it was intended for. Besides this aim, through a reading of *Il Garibaldino* we also aim to begin to discover a more specific portrait of the war over this three year period, as is already happening in the case of other conflicts.

Definitively, this piece of writing has two aims in finding out about the newspaper. On the one hand, we will set out to look at the overall progress of the press in *Il Garibaldino*, outlining its profile and reconstructing the programmatic contents of the military column of which it was the mouthpiece; and on the other, emphasis will be placed on the characteristics of propagandistic language and its close relationship with the numerous phases of the war, by examining the entire collection of the newspaper.