

ABSTRACTS

IV SCC ANNUAL CONFERENCE GIRONA 1994 COMMUNICATORS AND COMMUNICATION WHAT IS COMMUNICATION?

MANUEL FERNÁNDEZ AREAL

Today we come across somewhat unorthodox concepts of the word communication, —which we always took to mean all those relations between human beings— and communication through the mass media in particular. The distinction we journalists make between communication and information must once again be highlighted, because confusion had been disseminated from those scientific fields which are foreign to Information Science. Everything is communication, but not everything is information. The communicative phenomenon demands truth, the willingness to transmit events, data. Not all communication is, therefore, persuasive. There is a kind of communication which is not: informative communication, and this is how the public wishes it to be.

THE CARICATURIST AS COMMUNICATOR

IVAN TUBAU COMAMALA

The personal caricature in the press represents people who really exist; as a rule they are in the public eye and are often politicians who should, in theory, be recognised by the reader. It is, therefore, the only democratic caricature, since it is not judged by the protagonists, but the people—in other words the clients— as a whole. To a great extent, the public figures caricatured end up as ideograms, almost as the signs of a code. As a communicator, the caricaturist performs an exercise comparable to that of columnists in general, and in particular, to that of cultural reviewers. Thus, he questions the system, but as an excrescence which is tolerated in terms of its danger which is practically zero. The good caricaturist in the current press addresses intelligence. His potential public is, therefore, a greatly reduced segment of the media audience. He is, after all, a cultural alibi which the system offers to the dissident minority in order to legitimise both democracy and the state of law.

EDUARD FIOL I MARQUÉS: CARICATURIST AND CARTOONIST

LLUÍS COSTA I FERNÁNDEZ

Eduard Fiol i Marquès (Begur, 1903 - Biarritz, 1973) was a prominent figure in the world of Catalan satirical and humorous illustrated publications during the first thirty years of the 20th century. Through his cartoons and caricatures he was able to define the Catalan and Girona society of the time and he did so with a critical spirit and, at times, with a strength and precision which surpassed that of journalists on paper.

In the city of Girona he collaborated on, or founded, important reviews such as *Clar i Net* or *El Senyor Narcís*. He enjoyed a particularly fruitful period in Barcelona which was due, in the main, to the printer, publisher and dramatist Avel·lí Artís.

This article analyses the relationship between Fiol and Artís, through the contents of a thought-provoking letter sent by Artís to Fiol in October 1922.

TRAINING COMMUNICATORS

MIQUEL RODRIGO I ALSINA

The author raises the issue of what kind of communicators should be trained at university. This question is of vital importance both for the university itself as well as communication enterprises themselves. Thus, an initial examination endeavours to analyse the three degrees in communication: Audiovisual Communication, Advertising and Journalism. Each one of these develops a different type of communication. In audiovisual communication you work with the imagination, in advertising you work with persuasion and in journalism with information. As far as the receiver is concerned, audiovisual communication aims to create feeling, advertising, belief and journalism, knowledge. Nevertheless, as you can see, at the limits of communication not everything is as easy as it seems.

COMMUNICATORS AND COMMUNICATION

WORLDS WHERE THEY INTERVENE

	REALITY	FICTION
JOURNALISM	X	
ADVERTISING	X	X
AUDIOVISUAL COMMUNICATION		X

FUNCTIONS OF THE COMMUNICATORS

		DOING BELIEF	FEELING
JOURNALISM	<i>journalistic information</i>	opinion	sensationalism
ADVERTISING	advertising information	<i>persuasion</i>	impact
AUDIOVISUAL COMMUNICATION	exemplifying reality	representation	<i>emotion</i>

PRAGMATIC CONTRACTS WITH RECEIVERS

JOURNALISM	fiduciary	
ADVERTISING		manipulator
AUDIOVISUAL COMMUNICATION		leisure

JOURNALISM, VICTIM OF ITS OWN SUCCESS

ERNEST UDINA I ABELLÓ

The plurality of informative sources, as a result of the immense possibilities for developing technology and the striking results of "investigative journalism", are two of the causes which today make the journalistic profession wonder about its true situation and its future. The manipulated or manipulating journalist, the journalist who interprets reality or is a prophet of the future, the analytical or redemptive journalist, are some of the contradictions of a profession which can only find its place in society if, in the name of power, we seek to provide the service offering the keys to understanding the social present.

THE HONOURABLE MULTI-MEDIA: "PLACEBO COMMUNICATION"

JOSEP LLUÍS GÓMEZ MOMPART

As part of this year's theme, *Communicators and communication*, this contribution seeks to put forward an explanation of the cultural role and the social function of the most (popular and influential) outstanding communicators who perform their communicative activities in the different Catalan media. It is precisely their unique professional and communicative qualities that make *the multi-media*, *media*, and not intermediaries. Consequently, they intervene in the area of mediation between "media custom" (or the communicative experience acquired by the receiver) and the "media knowledge" (or communicative awareness assimilated by the receiver).

THE ANONYMITY OF COMMUNICATORS IN SHAPING THE COMMUNICATIVE PROCESS

JOSEP MARIA CASASÚS I GURI

This document is an invitation to debate the importance and/or appropriateness of putting one's name to journalistic articles or not. The author reveals the historical process which initially led to giving pride of place to anonymity and journalistic pragmatics within the printed media. He analyses the evolution of this concept up to the present day, when the desire to sign articles prevails because of the need to know the authors of articles replete

with interpretation and opinion. Casasús reflects on the advantages and disadvantages of anonymity and —to enrich his analysis— includes the thoughts of a number of eminent philosophers on the controversy. The article explores in depth the doctrines of the detractors and defenders of anonymity, its possible definitions and the variations in this practice, as well as the importance of signing, or not, when communicating and making a text understood.

SIMULATIONS AND “VIRTUAL REALITIES” IN THE MEDIA

ANTONI MERCADER I CAPELLÀ

The author analyses the changes which have come about through the inclusion of new computerised visual supports in the world of information and communication as a whole, and the consequences of this. Computer-generated synthetic video images on television news broadcasts and the infography in the press are two realities capable of transforming traditional systems of information. Furthermore, the use of simulation gives rise to unusual approaches and points of view which will attract the viewer's attention. However, at the same time, it brings about a break in the reality/camera binomial and provokes a pictorial subjectivity versus a calculating coldness, as well as a change in the parameters of space and time. As a whole, this can produce variations in the “constructive” sense of reality and means that the concept of document and, therefore, documentary must be redefined. According to the author, we are faced with a new iconographic statute which proposes new alternatives to imaginative resources.

Open section

FROM THE 1ST MEETING OF THE AHCEE [ASSOCIATION OF CINEMA HISTORIANS OF THE SPANISH STATE] AT THE 5TH AEHC [SPANISH ASSOCIATION OF CINEMA HISTORIANS] CONGRESS: THE EVOLUTION OF CINEMATOGRAPHIC STUDIES IN THE «AUTONOMOUS REGIONS» OR «NATIONALLY» AND GREATER INTEREST BY SMALL COMMUNITIES (BIBLIOGRAPHY)

JOAQUIM ROMAGUERA I RAMIÓ (AEHC)

As the title suggests, this is a bibliography made up of references which study, deal with, or give information about each of the types of film-making which constitute a region or autonomous region in the Spanish State.

It is not merely a compilation which is somewhat, or extremely original, specialised or whatever, but is primarily a new approach in terms of the traditional, classical, usual, comfortable, interested, centralist historiography of studying or talking and writing about this country's cinema under the global heading of *Spanish cinema*, being, therefore, a typical Spanish historiography written from a Spanish angle.

My sights rest on another type of methodology in the light of which one can never, or almost never, get to the "specific" from the "general".

I would turn this idea around and say: let's start from specific communities and even smaller ones, in order to construct what will, in the end, be general.

Such a historiographic claim could perhaps also be applied to France or Italy or to..., something which is already quite normal when speaking about, and studying, (English-speaking) Canadian cinema and (French-speaking) Québécois cinema, together yet separate.

It's clear, isn't it? So, having said all this, what remains are references under epigraphs: In general Andalusia / Aragon / Asturias / The Balearics / The Canaries / Cantabria / Castile - La Mancha / Castile-Leon / Catalonia / The Basque Country / Galicia / Madrid / Murcia / Navarre / La Rioja / Valencian Country.

Tomàs Mallol
Honourable Member

TOMÀS MALLOL, FILM-MAKER AND COLLECTOR

JOAQUIM ROMAGUERA I RAMIÓ (AEHC)

The historian Romaguera outlines the importance of the film-maker Mallol both vocationally and as a cinephile. The article begins by discussing the ingenuity of Mallol's productions, the Mediterranean backdrop and the setting of his stories in the Empordà. His contributions to the cinema are remembered with sensitivity and the author builds a picture of Mallol as a person; a rich source of anecdotes and a man who has spread and defined our culture. Halfway through the article, the author underlines the film-maker's photographic facet and the detailed, painstaking technique of his cinematographic creations and, particularly, his museum-collection of cinema and photography equipment which he has honed over the years with a special care and enthusiasm. Romaguera lists the pieces which give shape to this unique museum in Girona and ends the document by praising the film-maker's simplicity, passion and knowledge.

**Homage to the memory of
Joan Crexell i Playà
Member of the SCC**

**"PAPER GROC", JOAN CREXELL'S
PERSONAL REVIEW**

JOSEP MARIA FIGUERES I ARTIGUES

The article which Figueres has given us, stands as a posthumous homage to the historian Joan Crexell. Figueres follows one main thread in order to trace Crexell's life and work: his own personal publication, *Paper Groc* [Yellow paper], a space for writing which is the focus of the full personality, character and cultural involvement of the late intellectual. The writer begins the communication by outlining Crexell's personality, his tenacious, militant character, and his contribution to the historiography, literature and progress of Catalonia as a nation. Figueres then remembers the late historian's extensive output of books and articles in the press and, having looked at the large number of collaborations and studies he carried out in the Catalan media, he pauses to consider the importance of *Paper Groc* as an indispensable legacy in order to understand his thought fully. His concerns and motivations —illustrated by quotes throughout the document— enable us to discover, from his voice in print, the peculiarities of the history of our country and give us an deep insight into a vital personality, faithfully presented by Figueres.

Works on the History of the Press

The clandestine press

THE CLANDESTINE PRESS IN FRANCE UNDER THE NAZI OCCUPATION

JOAN CREXELL I PLAYÀ

I have documented the existence of a clandestine Catalan press, particularly as regards this century, from the time of the Parliamentary Assembly.

As far as the period of Franco's dictatorship (1939-1976) is concerned, it is widely enough known that there was a clandestine press in our country once again, which even embraced religious, artistic, literary and other themes.

Nevertheless, even though it is widely known that our people, who were exiled as a result of Franco's regime, did issue publications during the Diaspora (my files contain over 500 titles), few people know that those refugees who remained in France had to face a second challenge: the Nazi occupation, as well as exile, also caused them to become clandestine.

For the moment, I have gathered together ten titles of this kind—in Catalan—, most of which are obviously Communist.

I have set out to explain the aforementioned publications, with the small amount of data available to us. With this in mind, it should also be remembered that during the Civil War there was also a clandestine press in Catalonia which was not exactly right-wing.

The communication mentions the publications by the title of the work, setting them within the framework of the first press in exile 1939-1940 and the first press of the Liberation (of France) from 1944-1945.

The work is accompanied by a number of illustrations of the front covers of the clandestine press in question.

GUIA (1949-1960) FROM SANT CUGAT DEL VALLÈS, A REVIEW OF THE DIFFICULT YEARS

JOAN AULADELL I SERRABOGUNYÀ

The author, an instigator of the project and one of its first writers, describes the circumstances surrounding its development and the period leading up to this; the groups and personalities involved in the enterprise, as well as the writers and contributors who gave it meaning and content.

The *Guia* [Guide] came about as a result of the local commission "Abat Oliba", an integral part of the town in the patriotic festivals of the Enthronement of the Virgin of Montserrat, and from the heartfelt desire that the rediscovered ideals of God and Country, Catalonia, would find continuity and, sooner or later, come to fruition.

The initiative was able to go ahead due to two converging factors: the arrival in the parish in 1948 of the new rector from Sabadell, Dr. Joan Clerch, who fully adhered to the above line of thought, followed by his successor Father Juli Nàjera (1956), and the appointment to the mayor's office of our colleague Pau Muñoz i Castanyer.

Ramon Clapés i González, an artist and painter who lived in Sant Cugat, who thought along the same lines as the new rector and the "Catholic Academy" of the town, became editor. Pau Muñoz i Castanyer, the only one with journalistic experience and a political vocation, was responsible for articles expressing opinion and articles on education; Father Josep Arderiu for ecclesiastical matters and the liturgical year; Eugeni Canas i Auladell, for poetry, literature, traditions and interviews and Joan Auladell i Serrabogunyà for local history. A number of young people (Ernest Auladell, Eduard Garriga, Josep Rodó...) put together the News and Current Affairs section. Drawings and engravings were by Josep Grau i Garriga.

As the text shows, the collaboration of local writers was widespread and prolific; but the distinctive feature of the publication was the participation of prestigious intellectuals from outside, particularly those linked to the "Catholic Academy", who found in the Sant Cugat publication, a suitable means of expression which was critical, pro-renewal and in Catalan: Dr. Lluís Carreras, Quirze Estop, the Capuchin friar Antoni M^a de Barcelona were among its most brilliant and keen contributors, as was Josep Serra i Roselló, the specialist in the field of local history and the Monastery.

The corpus of the *Guia* comprises 144 duplicates of *La Paraula Cristiana* [The Christian Word], an eight-page, monthly publication. Twenty-four page special issues for Christmas, and devoted to Millet, Father Cinto Verdager

and Joan Maragall. A detailed edition of «Joan Sallent» from Sabadell. A print run of 400 issues, with quarterly subscription fees of 3 pesetas (1949) and 5 pesetas (1958).

Financial loss, the dispersal of writers and a gap in the continuity of the generations led the enterprising Editor to decide to put an end the adventure in 1960.

VIDA DEL CONCILI, CLANDESTINE NEWSPAPER IN CATALAN FROM 1964-1965

ÀLVAR MADUELL I SANCHO

In this article Àlvar Maduella makes the claim that *Vida de Concili* [Council Life] should be recognised as the first complete daily publication in Catalan to come out after the Spanish Civil War. Despite the consideration of *Avui* as the first newspaper in Catalan after Franco's triumph in 1939—a point argued in encyclopedias and other publications—the writer legitimises the previous existence of a newspaper which wrote in our language about ecclesiastical council matters and, in particular, about the period of the 2nd Vatican Council. After Maduella has defined *Vida de Concili* as the first regular publication in Catalan, in spite of the assiduous censorship of the dictatorial period, he analyses what we mean by a daily publication. He then specifies the main virtues, characteristics and vicissitudes of the paper during its short existence, and conjectures the reasons why *Avui* remains the pioneer and inevitable point of reference when people refer to the first written medium in our language which appeared during the long parenthesis after the Franco period. The author unifies the point by putting forward eight theses which successfully sum up the ideas set out.

**THE CLANDESTINE PRESS IN CATALONIA.
AGENCIA POPULAR INFORMATIVA,
FIVE YEARS OF COUNTER-INFORMATION:
1972-1977**

JAVIER TÉBAR HURTADO

The clandestine press from the period 1939-1977 provides us with a number of possibilities to study Franco's time which have yet to be exhausted. Franco's regime found one of its most important mechanisms for social control in the press and the media. They were a linchpin in the apparatus of domination which was instated at the end of the Civil War. In the light of this, I considered that a contribution, albeit an isolated one, to the study of the clandestine press would give food for thought. This obviously involved imposing chronological and thematic boundaries in this communication. The heterogeneity of this kind of press has led us to consider examining one of the Catalan experiences of "counter-information": the Agencia Popular Informativa [API -Popular News Agency]. I wish to explain broadly its formal characteristics and to place it within the context from which it sprung. Nevertheless, my aim is not to perform a painstaking analysis of its contents and their evolution, by systematically drawing from its publications. If you like, it could be said that the aim is to disclose a new source of publications for those people who are interested in the study of "tardofranquisme" —the latter years of the regime— and the Spanish political transition. The activities of the API began in May 1972 and its main form of disseminating its information was through the fortnightly bulletin API. Published in Castilian it also set out to utilize bilingualism and it continued until May 1976. The API project was defined throughout these years as an informative project which was anti-Franco, independent and unitary. Thus, we have set out to describe the aims and direction adopted by the API, focusing more on the programmatic aspects than those related to its practical outcome. This is because we are unable to provide a great number of elements on the extent to which its publications had an influence on the Catalan population, its geographical dissemination, how it evolved, what the sociological profile of its readers was, etc.