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Identification of barriers and motivations in the circulation of audiovisual media contents in the Lusophone space: communication, interculturality, citizenship, and interactivity

Identificación de barreras y motivaciones en la circulación de contenidos de los medios audiovisuales en el espacio lusófono: comunicación, interculturalidad, la ciudadanía e interactividad

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ABSTRACT: This research article analyses the main barriers and motivations in the understanding and acceptance of Galician audiovisual media products by a sample of consumers located in different areas of the Lusophone space, according to the new circulation and consumption modes of audiovisual products. To this end, we examined the influence of the cultural codifiers involved in the acceptance of audiovisual contents by certain communities which, despite of being geographically dispersed, share cultural identity elements. In addition, we analysed the role of formal and linguistic variables in the reception of audiovisual content.

Keywords: Audiovisual, Lusophony, communication, interculturality, citizenship, interactivity.

RESUMEN: La investigación que aquí presentamos se orienta al análisis de las principales barreras y motivaciones en la comprensión y aceptación de la producción audiovisual gallega por parte de una serie de targets potenciales radicados en diferentes áreas de la geografía lusófona, de acuerdo con los nuevos modos de circulación y consumo de la producción audiovisual. Para ello, nuestro estudio analiza la incidencia de aquellos codificadores culturales coadyuvantes de la aceptación de contenidos audiovisuales en determinadas comunidades que, aunque geográficamente dispersas, comparten elementos identitarios de índole cultural, así como la influencia de variables formales y lingüísticas en la recepción de los contenidos audiovisuales.

Palabras clave: audiovisual, lusofonía, comunicación, interculturalidad, ciudadanía, interactividad.

1. Introduction

In a context defined by both diversity-promoting policies and the powerful notion of “cultural citizenship”¹, this research aims to identify the barriers and motivations involved in the circulation of audiovisual products in the Lusophone world; a real and virtual space of cultural interaction that should not be examined from a Eurocentric perspective, but should be seen as a plural and multicentre place or, if you prefer, as a transnational imaginary that stems from a shared body of knowledge and cultural goods.

Without a doubt some of the main challenges of the global contemporaneity, which revolves around the circulation of cultural goods, are the localisation and neutralisation of the socio-cultural barriers that are susceptible to hinder such circulation. And as result of this trend, certain cultural manifestations are excluded from the distribution circuits because they use minority languages or do not allude to global realities: hence the importance of undertaking a case study on the distribution of Galician audiovisual products in the vast Lusophone world.

Indeed, the study of the flows of the cultural industries in the plural and asymmetric geo-linguistic space defined as “Lusophone”² has an invaluable cultural and functional value for the understanding of the circulation of the products generated by the cultural industries in general and the audiovisual industry in particular. Therefore, in this scenario, communication should not be understood as a mere consequence of certain socio-cultural context, but as a decisive agent in the development of an area of cultural, scientific and commercial interaction or, in the words of Professor Eduardo Lourenço, an imaginary of plurality and difference³.

As a result, the research “Lusophony, interactivity and interculturality”⁴, of which this article is part, was designed precisely with the aim of analysing

¹ Cfr. LEÓN, Gerardo, “Comunicación y ciudadanía cultural: la migración como práctica de comunicación”, *Razón y palabra*, n° 66, 2009.

² A term that defines a geo-linguistic and cultural area integrated by several countries and cultural communities, dispersed around the world, that share the same linguistic and cultural repertoire, as it will be explained in section 3. *An essential contextual reference: concept and fields of Lusophony*.

³ Cfr. LOURENÇO, Eduardo, *A Nau de Ícaro seguido de Imagem e Miragem na Lusofonia*, Gradiva, Lisboa, 1999.

⁴ Financed via competitive bidding by the *Consellería de Innovación e Industria* of the *Xunta de Galicia* through its programme for Innovation, Science and Technology (INCITE08PXI-B212124PR). The research was conducted by the *Audiovisual Studies Group* of the University

the reception and evaluation of Galician audiovisual products by a number of potential consumers located in different areas of the Lusophone space, and taking into account the technological variables that are decisive in the new modes of circulation and consumption of the audiovisual media products.

The analysis of a representative sample of audiovisual media products was focused on the identification of the main barriers and motivations involved in the understanding and acceptance of Galician audiovisual products in the referential universes of interest, the identification of the axiological values, and the understanding of the influence of formal and linguistic variables in the perception of these products⁵.

Thus, two objectives guide the evolution of this research. The first objective, of socio-cultural nature, is to determine the cultural codes that influence the acceptance of audiovisual media contents in certain communities which, although geographically dispersed, share certain elements of cultural identity. The second objective, of economic and industrial character, is to contribute to the opening of new distribution and consumption markets and models based on technological innovation, through the transfer of technology and knowledge to the following companies and institutions that are associated with our project:

- ✓ *Compañía de Radiotelevisión de Galicia* (Public Broadcasting Company of Galicia): this network, aka CRTVG, is Galicia's largest audiovisual institutions and was founded in 1984, although Televisión de Galicia and Radio Galega started broadcasting in 1985.
- ✓ *Cinemar Films*: created in 2006 in Santiago de Compostela, Cinemar Films is a comprehensive film post-production and sound mixing company recognised by Dolby and winner of a Goya award for its soundtrack of "Birdboy".
- ✓ *Galaxia | Merlín Comunicación*: founded in 1950 by Ramón Otero Pe-drayo⁶ as a platform committed to the promotion of Galician culture. Its catalogue, which includes more than two thousand multidisciplinary thematic titles, is an unavoidable reference in contemporary

of Santiago de Compostela, integrated by Margarita Ledo-Andión, Ph.D. (main researcher); Francisco Campos-Freire, Ph.D.; Enrique Castelló-Mayo, Ph.D.; Xosé Pereira-Fariña, Ph.D. (collaborator); Marta Pérez-Pereiro, Ph.D.; Ana-Isabel Rodríguez-Vázquez, Ph.D.; Xan Gómez-Viñas, B.A.; Amanda Paz-Alencar, B.A.; Silvia Roca, B.A.; and María Salgueiro-Santiso, B.A.

⁵ Recommendations are listed in the conclusions section.

⁶ Professor at the University of Santiago de Compostela and one of the main exponents of the *Generación Nós*. He is considered one of the most influential Galician writers, in genres so different as novel, poetry and essay.

Galician culture. *Galaxia* opened a line dedicated to new languages and platforms which, under the name of “Merlín Comunicación”, was taken into consideration in our project.

- ✓ *Bren Entertainment*: as part of the Filmax group, since 2000 *Bren* develops an intense activity of design, production, post-production, distribution, and exhibition of audiovisual content for the entertainment industry, with specialization in CGI, for which it has won five Goya awards.
- ✓ *Imaxin! Software*: since 1997 this company started accumulating an intense experience in the development of advanced corporate software services and solutions, like software development in web environments, document and contents management, intranet and extranet, educational and formative applications, social games and advergaming, multilingual solutions for language and document processing, and integral software localisation in Galician, Portuguese, Spanish and English languages.

2. *Justification of the research*

The United Nations proclaimed 2008 as the International Year of Languages with the intention of promoting, protecting and preserving the linguistic and cultural diversity of the world. And it is precisely in this context of recognition of linguistic diversity, as a foundational element of cultural diversity, in which communication –as an active piece of the alter-globalisation⁷– is revealed as the catalytic agent of this vast geo-linguistic area that extends from Galicia to East Timor and has been conceptualised as “Lusophony”.

In the global world that has resulted from the development of interactive technologies, differentiated geo-linguistic spaces can survive. In these spaces the language is a pillar of their cultural diversity. This is the case of the Lusophone community despite it comprises languages that are as diverse as Galician and Portuguese in Europe; Brazilian in America; Mozambican, Cape Verdean and Angolan in Africa; and the East Timorese in Asia.

This issue has aroused the interest of world-renowned media analysts such as Armand Mattelart, Néstor G. Canclini, Tristan Mattelart and John

⁷ Cfr. SANMARTÍN BARROS, Israel, “La Globalización/Altermundialización como motores de las guerras culturales”, HAOL, 12, Winter, 2007, pp. 165-181.

Sinclair⁸, who are famous for their contributions to the study of identity in those geo-linguistic spaces traditionally obliterated in the cultural flows of the globalisation era, and even Benedict R. Anderson⁹, who provided the first foundations for the genesis and the development of identity signs in the exchange of cultural and knowledge goods.

In the television context it is important to mention a pioneering initiative in the Francophone space: TV5 Monde, which was conceived as a media space for multicultural relations, as stated in its editorial line: “Montrer ici ce qui vient d’ailleurs, montrer ailleurs ce qui vient d’ici”¹⁰. In fact, this model of general-interest, transnational, open-to-air television operates nine regional signals in France/Switzerland/Belgium, the non-Francophone Europe, Africa, Asia, Middle East, Latin America, United States, and a specific signal in Quebec-Canada.

Regarding the legislation of the Autonomous Community of Galicia, article 8 of Galicia’s Audiovisual Law (Ley 6/1999 of 1 September) establishes, as one of the main objectives for the promotion of the audiovisual sector, the dissemination of Galician audiovisual media products across the Autonomous Community, the Spanish State, Portugal and the European Union, as well as all those territories hosting the Galician diaspora.

Similarly, at its plenary meeting on 2 February, 2002, Galicia’s *Social and Economic Council* (CES)¹¹ proposed that linguistic specificity should not affect the production of audiovisual media, but should be considered as a competitive advantage in the context of a globalised and uniform world in which diversity is an added value.

However, these initiatives were never effectively developed. In fact, the study only detected two formal co-productions between Brazil and Galicia: the feature films “O sexo dos anxos” (Xavier Villaverde, 2012) and “Santa Liber-

⁸ Cfr. MATTELART, Armand, *Diversité culturelle et mondialisation*, La Découverte, Paris, 2005; GARCÍA CANCLINI, Néstor, *Diferentes, desiguales, desconectados. Mapas de la interculturalidad*, Gedisa, Barcelona, 2004; MATTELART, Tristan, *Médias, migrations et cultures transnationales*, Inna-DeBoeck, Paris, 2007; SINCLAIR, John, *Televisión: comunicación global y regionalización*, Barcelona, Gedisa, Barcelona, 2000.

⁹ Cfr. ANDERSON, Benedict R., *Imagined communities: reflections on the origin and spread of nationalism*, Verso, London, 1983.

¹⁰ <http://www.tv5.org>

¹¹ Consultative body of the Xunta of Galicia in the socioeconomic field. Also acts as a guarantor for the participation of the economic and social agents in Galicia’s socioeconomic policy and as a forum for active debate between the socioeconomic organisations and autonomous institutions of Galicia: <http://www.ces-galicia.org>

dade” (Margarita Ledo, 2004). The rest was reduced to specific collaborations, such as the documentary series “Terras de Acolá” –produced by *Televisión de Galicia* (TVG) and *Radiotelevisión Portuguesa* (RTP)–, and the pilot episode of “Sen Fronteiras”, a TV programme that presented reports made during 1997 in different Portuguese and Galician locations¹².

With regards to the academic realm, it is important to mention the event that took place in November 1998 at the University of Santiago de Compostela: the second symposium organised by Brazil and the Spanish State of Communication Sciences: “Comunicación Audiovisual: investigación y formación universitarias” (“Audiovisual Communication: university research and education”). Also remarkable are the incorporation, in 2002, of the Galician Association of Communication Researchers (“Asociación Galega de investigadores e investigadoras en Comunicación” - AGACOM) to the Federation of Lusophone Associations of Communication Sciences (“Federação das Associações Lusófonas de Ciências da Comunicação” - LUSOCOM) and the celebration, in 2006, of the 6th Lusocom Congress in Santiago de Compostela, which included an audiovisual media products fair, entitled “Viaxes na Lusofonía” (“Traveling in the Lusophony”), which consolidated relations between research communities and established the promotion of access to the products of the Lusophone cultural industries as one of its primary objectives.

3. *An essential contextual reference: concept and fields of Lusophony*

The current theoretical debate around the concept of Lusophony reveals the gradual abandonment of the linguistic immanentism in favour of a firm reconciliation of language with an intricate mixture of historical, economic, social, political and cultural variables. This trend is followed by renowned theorists such as Professor Luis Aguilar –who teaches “Introduction to Lusophony” at the University of Montreal, who considers that, in the case of the Lusophony...

... é imprescindíbel que abra as portas a outras comunidades espalhadas pelos vários cantos do mundo onde o portugués é falado por uma parte significativa da população ou que com ele tenham tido, no passado, um contacto significativo <http://www.microsofttranslator.com/bv.aspx?from=>

¹² The small volume of co-productions is paradoxical given that the international channel of TVG and its regular programming maintained high ratings in Portugal.

es&to=en&a=http%3A%2F%2F131.253.14.250%2Fbvsandbox.aspx%3F%26dl%3Des%26from%3Des%26to%3Den%23_ftn13¹³.

While we accept the argument that language is inseparable from culture, we have to consider other essential contextual evidences, such as the secular diaspora of the Portuguese community, the territories (like as Macau, Goa or Malaysia) that belong to non-Lusophone countries, the evidence of obliterated cultural communities in the Lusophony where the Portuguese language has been, however, *fons et origo* of their languages or dialects¹⁴, the existence of languages that, due to their historical coexistence, have exhibited similar structures and linguistic repertoires in their evolution, like the Galician¹⁵, etc.

Consequently, we must consider that the notion of Lusophony may not be restricted to the borders of those countries where the Portuguese language is recognised as official or co-official. This is an amendment to the guiding approach of the Community of Portuguese Speaking Countries (*Comunidade dos Países de Língua Portuguesa* - CPLP), which in its foundation, in 1994, only acknowledged seven states as members –Angola, Cape Verde, Mozambique, Brazil, Guinea-Bissau, São Tomé and Príncipe, and Portugal–. The CPLP later acknowledged East Timor, after it consummated its independence¹⁶, and Equatorial Guinea, Mauritius, and Senegal, but these last three countries were only recognised as observers.

Other authors, such as Morbey, compare the notion of Lusophony to the process of colonisation –and its semiotic and historical counterpart, decolonisation–, and connect it to those former Portuguese colonies that have transformed what was initially an imposed language,

¹³ AGUILAR, Luís: “Luso-Afonias e Cultura da Língua Portuguesa”, *Continente*, n° 29, Recife, 2005, p. 2.

¹⁴ FARACO, Carlos Alberto, “A encruzilhada da lusofonia”, in I Simposio internacional ECOLINGUA. IGEA-Instituto Galego de Estudos Europeos e Autonómicos, Vigo, 2009.

¹⁵ BALTRUSCH, Burghard: “Galiza e a Lusofonía – unha tradución entre a miraxe e a utopía”, *Galicia* 21, Issue A, 2009.

¹⁶ The CLPL coordinates international cooperation programmes in the fields of health, education and economy, with a special commitment to the promotion of the Portuguese language through the International Institute of the Portuguese Language (*Instituto Internacional da Língua Portuguesa* – IILP). This institute, which is based in Cape Verde, shares objectives with other agencies such as the Observatorio da Língua Portuguesa (Observatory of the Portuguese Language) and the Camoes Institute. The RTP also maintains a blog that compiles the musical topicality of the Lusophone community. A visit to this website and its Galician counterpart is highly recommended (<http://ww1.rtp.pt/icmblogs/rtp/vozes-da-lusofonia> and <http://www.cantosnamare.org>, respectively)

on a unifying foundation, expression of catharsis and atonement¹⁷. This reflection has been also shared by Vale de Almeida, for whom Lusophony became a true fetish in the traumatic reconstruction of the identity of the former Portuguese colonies, and was proposed as a good alternative for the transnational Lusophone community¹⁸.

Finally, it is important to briefly address the constellation of cultural symbols that would configure the unequivocally Lusophone collective imaginary, which despite of being an evanescent premise has been subjected to a vivid theoretical debate. Indeed, while Moisés De-Lemos-Martins, Professor at the Portuguese University of Minho, points out that Lusophony can only be understood as a cultural space that remits us to the anthropological reality of an imaginary territory of traditions, languages and landscapes, in which certain cultural archetypes would feed the mythical dream of an unconscious Lusophone group¹⁹, Eduardo Lourenço warns of the impossibility of constraining Lusophony to a single imaginary, as he imperatively remits us to the multiplicity of Lusophone imaginaries and the idiosyncrasies of Portugal, Brazil, Galicia, Angola, Mozambique, Guinea-Bissau, Cape Verde, Sao Tome e Principe, and East Timor²⁰.

Consequently and in order to address with due rigour the intense theoretical debate that has been barely outlined so far, the research project entitled *Lusophony, Interactivity and Interculturality* aimed from the outset to detect and classify the sociolinguistic or cultural motivations and barriers that facilitate or hinder the circulation of Galician audiovisual media products in the Lusophone space, based on systematic content analyses and reception studies, which are detailed in the following sections.

4. Media development indicators in the Lusophone world

In this study it is necessary to make a reference to the work published by professors Francisco Campos and Xosé Pereira in the *Anuario Internacional da*

¹⁷ Cfr. MORBEY, Jorge, "A lusofonia em festa", Sexta, 31-10-2008, p. 10.

¹⁸ VALE DE ALMEIDA, Miguel, "O complexo colonial português", Sexta, 31-10-2008, pp. 10-11.

¹⁹ Cfr. MARTINS, Moisés de Lemos, *A Linguagem, a Verdade e o Poder. Ensaio de Semiótica Social*, Fundação Calouste Gulbenkian / Ministério da Ciência e Tecnologia, Lisboa, 2002, p. 2.

²⁰ Cfr. LOURENÇO, Eduardo, *A Nau de Ícaro seguido de Imagem e Miragem na Lusofonia*, Gradiva, Lisboa, 1999, p. 112.

*Comunicación Lusófona (International Yearbook of Lusophone Communication)*²¹, as this work fits perfectly in the objectives of contextualization and dissemination of the research project presented in this article.

Indeed, based on the taxonomy of the Media Development Indicators (MDI) developed by Walter Fust in 2008, within the framework of the *International Programme for the Development of Communication (IPDC)*²², the work of Campos and Pereira offers a reliable mapping of the digital cyberspace and info-communication of four geographical areas that are especially representative of the Lusophony: Portugal, a European country with a more than ten million inhabitants and the birthplace of the Lusophone culture; Brazil, the most-populated Lusophone country in the American continent (130 million inhabitants); Mozambique, the most populated Lusophone African country (23 million); and Galicia, the nation with the greatest cultural and linguistic connections with the Lusophony and the place where the research project in question originated.

The research of Campos and Pereira discusses the MDIs in the selected Lusophone countries, with special attention to the levels of access to social networks, the deployment and uses of the Information and Communication Technologies (ICTs), the types of household media consumption and those socio-political actions aimed at the development of digital media, the facilitation of communication flows, the freedom of expression, and the social participation in the communication processes. We have drawn three conclusions about this media approach to Lusophony conducted by Campos and Pereira.

1. With regards to ICT use by journalists, Campos and Pereira observed that the average access to content through ICTs in Brazil, Portugal, and Galicia was superior to the world's average, while Mozambique suffered from serious infrastructural deficiencies, despite its efforts to overcome its noticeable digital divide. As a consequence, in those areas with the greatest ICT implementation, the media companies have improved their relations with citizens to encourage their participation, and even interactivity, in the communication flows.

²¹ Cfr. CAMPOS FREIRE, Francisco; PEREIRA FARIÑA, Xosé, "Cartografía do ciberespazo dixital e indicadores mediáticos da lusofonía", Grácio Editor, 2010, pp. 71-98.

²² Cfr. FUST, Walter, *Media development indicators: a framework for assessing media development*, Paris, United Nations Educational, Scientific and Cultural Organization, Communication and Information Sector, 2008. As President of the Intergovernmental Council of the IPDC, Walter Fust defended in his report the need to develop a suitable method to analyse the main indicators of media ecology in order to be able to undertake a diacritic diagnosis of the state of the media in a specific national contexts and the impact of media development.

2. In a second level, the study focuses on the role of the state as a guarantor of social representation in the media with a special emphasis on the degree of visibility or opacity given to traditionally marginalised groups. In this sense, the sample constantly refers to groups like children and women, but also to other marginalised groups like the Mozambicans who were mutilated during the war or the people living in extreme poverty in Brazil²³. Public and community media have assumed the difficult task of representing the whole society, although with notable differences in their consolidation: thus, while Brazil's public television will celebrate its first five years of activity in December, TVG and Televisão de Moçambique (TVM) already have more than twenty-five years of history and RTP is more than half-century old. With regards to community media, while in Mozambique the community media appear to be a pillar of the media institutions –even surpassing the public media in broadcasting hours-, Galicia adopted the first legislation to regulate this type of media in 2010, while the Brazilian and Portuguese community media have not received any special treatment at the political and legislative levels.

3. The last aspect to be highlighted from the study is its evaluation of the strategic effectiveness of the different governments in the promotion of ICT implementation and use, which was stratified in three levels: intentionality of policies, economic costs, and levels of literacy and digital migration. To this purpose, the strategies carried out by the different countries show, once more, the heterogeneous casuistry of the Lusophony: thus, while Mozambique and Brazil concentrate their efforts in lowering the costs of connection and manufacturing of non-licensed hardware and software, Portugal and Galicia try to improve premium services, such as the speed of data transfer and to offer added-value services.

To better assess the significance of this type of studies, it is important to note that the MDIs are not only an operative evaluation of the degree of development of the media ecosystems, but are also indicators of the overall progress of the communities hosting the evaluated media, despite the frequent lack of commitment and recognition by the international community towards them.

²³ The World Bank defines extreme poverty as the most severe type of poverty, with an income of less than \$1.25 per person per day, does not guarantee the satisfaction of the basic needs for subsistence, being the first target of the Millennium Development Goals adopted in 2000 by 179 UN States members. Cfr. <http://www.UN.org/millenniumgoals/>.

5. Methodological plan: instruments, subjects and procedure

The methodological design of this project has been multidisciplinary from the outset in order to be able to fulfil its objectives. Thus, to ensure the rigour of the analysis of the reception of the Galician audiovisual media products by the groups of interest, we were extremely cautious in the selection of the sample of audiovisual media products and took into consideration the socio-cultural idiosyncrasies of the respondents, as explained in following sections.

5.1. Instruments

One of the main contributions of our research is precisely its methodology, which combined the application of two instruments designed to collect and systematise information:

1. An online multimedia content manager designed *ad hoc* for the analytical and taxonomic study of the reception of audiovisual media contents. This manager takes advantage of the current potential of multiplatform streaming and uses the ICT of the *Orchestra CMS*, a digital content management system created by technology company *Imaxin*, which is a partner in the development of this project. *Imaxin* provides a versatile superstructure to manage any digital content in its entire chain of value, design, creation, dissemination and interaction. As the design of the content manager should ensure an intuitive operation by the reception groups which had extraordinarily high levels of digital literacy, the levels of data management were articulated in a tree-like way through a series of sections such as news, search engine, galleries, forums, chat, calendar, video/audio streaming, and surveys.

2. A predictive analysis and data management software, *PASW (Predictive Analytics SoftWare) Statistics 19*²⁴, capable of exploiting the myriad of data obtained by our online multimedia content manager. However, the main reason to select *PASW Statistics 19* was not its proven effectiveness as a processor of reports on non-parametric algorithms or its capacity to correct errors and enable cross-platform collaboration, but its versatility in research design through its innovative automatic potential to adapt other open source programs, such as *R* and *Python*, to the typical syntax of *PASW*.

²⁴ This program represents a significant evolution from its predeceasing computer statistics program, the *Statistical Package for the Social Sciences - SPSS*.

5.2. Subjects

The population of analysis was integrated by a total of ninety-four valid respondents, taken from a population sample that initially exceeded one hundred participants²⁵, selected from groups of communication students belonging to universities from Brazil (46%), Guinea Bissau (30%) and Portugal (24%), among which we sought to select a balanced sample:

- ✓ *Pontificia Universidade Católica do Rio Grande do Sul* (PUCRS) / Pontifical Catholic University of Rio Grande do Sul: 26 %.
- ✓ *Universidade da Beira Interior* (UBI) / University of Beira Interior: 30%.
- ✓ *Universidade Federal de Bahía* (UFBA) / Federal University of Bahia: 20%.
- ✓ *Universidade Lusófona de Guinéa Bissau* (ULGB) / Lusophone University of Guinea Bissau: 24%.

The gradual approach also included the gender variable in the configuration of the group. We tried to meet the parity required in a strategic sample, taking into account the contextual particularities of each of the aforementioned universities. The gender constitution of the final sample was: 56% women and 44% men.

In terms of age, 4% of the population was in the 45-54 age range, 6% in the 35-44 age range, and 13% in the 14-19 age range, while the dominant shares were located in the 20-24 and 25-34 age ranges (38% y 39%, respectively).

For its part, the habitat of the referential universe –another fundamental variable to be considered in the systematic research, especially according to Gerbner’s famous methodological contributions, presented in the *Annenberg School of Communication*– shows a marked predominance of respondents from urban centres of more than 200,000 inhabitants (55%), followed by participants from cities with 30,000-200,000 and 5,000-30,000 inhabitants (13% and 28%, respectively). Only 4% of the participants belonged to population centres of less than 5,000 inhabitants.

Education was another variable of analysis: the great majority of the sample (98%) had university studies, of which the majority were postgraduate studies

²⁵ 120 participants to be precise. The designation “valid respondent” is used for any subject who answered our questionnaire completely, as well as the analysis of sample of audiovisual media products.

(67%) and about one third (31%) were undergraduate studies. Only 2% of the participants were high school students, who served as a contrast group.

Although belonging to a particular class or social stratus was not decisive in the pursuit of our goals –unlike the education variable– we must highlight some interesting facts: none of the participants identified themselves as “upper class” (0%), while only 4% identified themselves as “low class” and 6% as “upper-middle class”. In contrast, the intermediate or neutral categories of the proposed scale –“middle-middle class” (60%) and “low-middle class” (30%)– were selected by 90% of respondents. This classification, which is based on respondents’ subjective perceptions, should be interpreted according to the trends predicted by the so-called Likert or summative scales, which indicate that respondents tend to evade selecting the extremes of a given scale and prefer to select the most neutral or intermediate values²⁶.

Regarding professional occupations, the sample of respondents exhibits a noticeable homogeneity since they all have jobs and qualifications that are part of the broad field of communication. There is a strong predominance of students (53%) followed by journalists (21%), while the remaining 30% of participants have very different occupations: actor, producer, teacher, advertising, audiovisual technician, etc.

The participants are ideal for the qualitative identification and evaluation of the barriers and potentials of the sample of audiovisual media products, integrated by productions suitable for circulation in the Lusophone space. This demonstrates our objective to optimise, a fortiori, as probabilistic samples those referential universes that a priori could be understood as accessible or convenient.

5.3. Procedure

The methodological evolution of the research included the following stages:

1. Selection of the sample audiovisual media products to be subjected to content analysis: “unit of analysis” was understood as the complete audiovisual product, regardless of its media distribution or exhibition mode, to avoid introducing undesirable deviations by involving dramatically disparate

²⁶ Wimmer, Roger D. Dominick, Joseph. R *Mass media research: an introduction*, Belmont, CA: Wadsworth Publishing Company, 2008, p. 52.

reception universes. In this sense, the sample of audiovisual media contents was eventually restricted to eight titles²⁷:

Title	Production Year	Format and genre	Theme
<i>A nova aldea</i>	2008	Feature length documentary	Environment, employment
<i>Conexión</i>	2008	TV drama mini-series	Crime, drug trafficking...
<i>A meiga chuchona</i>	2007	Animated short film	Traditional Galician legend
<i>Linguas cruzadas</i>	2007	Feature length documentary	Language and identity
<i>As encrobas</i>	2006	Feature length documentary	Environment, social conflict
<i>As cores do frío</i>	2005	Fiction short film	Gender-based violence
<i>Padre Casares</i>	2005	TV comedy series	Education and integration
<i>León e Olvido</i>	2003	Fiction feature film	Integration of disability

2. Regarding the survey design, scales were used to measure the complex variables that integrated the multiple indicators. We contemplated four generic types of scales: 1) the *semantic differential scale* or *bipolar rating scale*, especially in its empirical materialisation in *Markham's scale*; 2) the *Guttman scale* or *scalogram analysis*, opting for the adoption of quadripartite structure; 3) the *Likert scale* or *summative scale*; and 4) the situational scalogram, particularly in the most debatable aspects of the process.

3. Training of encoders and pilot testing: numerous pre-tests and follow-up chats were conducted, which allowed, at the individual and collective levels, to improve the design of the tool, to detect possible errors, and to establish the main conceptual and procedural difficulties to answer the questionnaire.

4. The research demanded the members of the Audiovisual Studies Group to travel to the countries of origin of the participating groups in order to train them face-to-face.

5. Analysis and interpretation of data: this phase was defined by the implementation of the elements of control, "reduplication or duplica-

²⁷ The titles were selected according to the following requirements: use of the Galician language –in order to identify the degree of linguistic understanding of the universe of reception–, representativeness within the formats that integrate the Galician audiovisual media system, and theme according to the basic themes to be tested in this research.

tion of the process” that were oriented –either by the specific sample, design or method– to ensure the extrapolation of results. For this study we considered four types of reduplication: literal, of operations, instrumental and constructive.

6. Research Results

6.1. Identity profile of the surveyed population

The analysis of the identity profile started with a subjective assessment of the incidence of the axiological sphere of respondents’ identity configuration. In other words, the analysis started by seeking the relationship between respondents and those values that were considered most influential in their identity constitution. The results were analysed at the level of the general sample and across subgroups, according to variables such as sex, social class, and geographical location.

With regards to the general sample, the two axiological categories selected the most by respondents were “education” and “family”, followed by “friendship”, “culture” and “media”, while the categories considered of less relevance in the identity configuration were “caste”, “tribe”, “ethnic group”, “social class” and “state”.

This analysis provided priceless cultural and functional information for the design of commercial routes for audiovisual media production through the localisation of potential socio-cultural motivations or barriers: respondents’ identity configuration goes through the vindication of their immediate surroundings, which include the “media”²⁸ to a significant extent, to the detriment of those terms that allude to some forms of social stratification or organisation, which are rejected for being perceived as old-fashioned –“caste”, “tribe” and “ethnic group”–, or perceived as more current –and, thus, less reviled, but also dismissed–such as “social class” and “state”.

The following block of questions asked respondents to rank a series pre-determined problems, which were easily recognisable at the socio-cultural

²⁸ This updates this unfading media colonization of the intimate space, which has been explored by Meyrowitz. Cfr. MEYROWITZ, Joshua, *No sense of place: the impact of electronic media on social behavior*, Oxford University Press, 1985.

level. The result was that the main social concern among respondents was the “Education system”, followed by “Unemployment”, “Environmental degradation”, “Health care”, “Economic Crisis”, “Crime”, “Energy depletion”, “Gender violence”, “Terrorism” and “immigration”.

Regarding the results of the stratified analysis of the subgroups by geographic location, gender and social class, there were meaningful coincidences –both male and female respondents agreed that the issues/areas they were most and least concerned about were the “Educational system” and “Immigration”, respectively– and differences –while the “Educational system” and “Health care” are the main concerns for self-identified low and middle class respondents, the most pressing social problem for middle-upper class respondents was the “Environmental degradation”.

Continuing with the systematic procedure, respondents were urged to subjectively evaluate the importance of a predetermined list of social values recognisable at the socio-cultural level. The result was that “Peace” was considered to be the most important social value for the largest number of respondents, followed by “Human rights”, “Justice”, “Democracy”, “Identity”, “Respect for the environment” and “Solidarity”. There was a significant similarity in the frequency with which collective and individual rights were mentioned, and there were similar assessments across the different gender, class and geographical subgroups.

Finally, respondents were required to rank the importance of a series of predetermined values in their conception of happiness. In this case, “Health” was the most frequently mentioned item, followed at a considerable distance by other categories such as “Peace”, “Freedom”, “Culture”, “Education”, “Justice”, “Personal relationships”, “Work”, “Solidarity”, “Beliefs”, “Leisure”, “Wealth” and “Recognition”. These categories become, in turn, parameters that can be applicable in the selection of our study sample.

The stratification of these results by social class showed significant differences: “Health” and “Freedom” were the most important items among “low class” respondents, “Culture” and “Education” among the “low-middle class” respondents, “Health” among the “upper-middle class” respondents, and “Peace” among the “upper-middle class” respondents.

6.2. Profiles of media and distribution-platforms consumption among the surveyed population

The introductory statement for this section of the questionnaire requested respondents to rank a list of media and distribution platforms according to their average consumption. In this sense, the medium clearly identified as

the most-used is the “Internet”, which was mentioned twice as much as the following hierarchical medium, “Radio”, followed by “Books”, “Televisión”, “Video/DVD” and “Cinema”, while the “Press” was hardly mentioned and seems to disappear from respondents’ consumption preferences.

The stratification of results by social class and geographical location produced extremely suggestive data: thus, while most of the geographic groups chose the “Internet” as the most widely used medium, the ULGB prominently preferred “Radio” and to a lower extent “Books”, which demands an interesting reflection on the consequences of the noticeable digital divide in Guinea Bissau.

Likewise, the analysis of results across social class groups reveals that for self-identified “low class” respondents “Radio” and “Books” were the most consumed options, while “low-middle class” respondents preferred to consume “Radio” and “Internet”, the “middle-middle class” predominantly preferred the “Internet”, which was three times more mentioned than the following preferred medium, “Television”, and the “upper-middle class” preferred “Video/DVD” and “Books” with the same frequency.

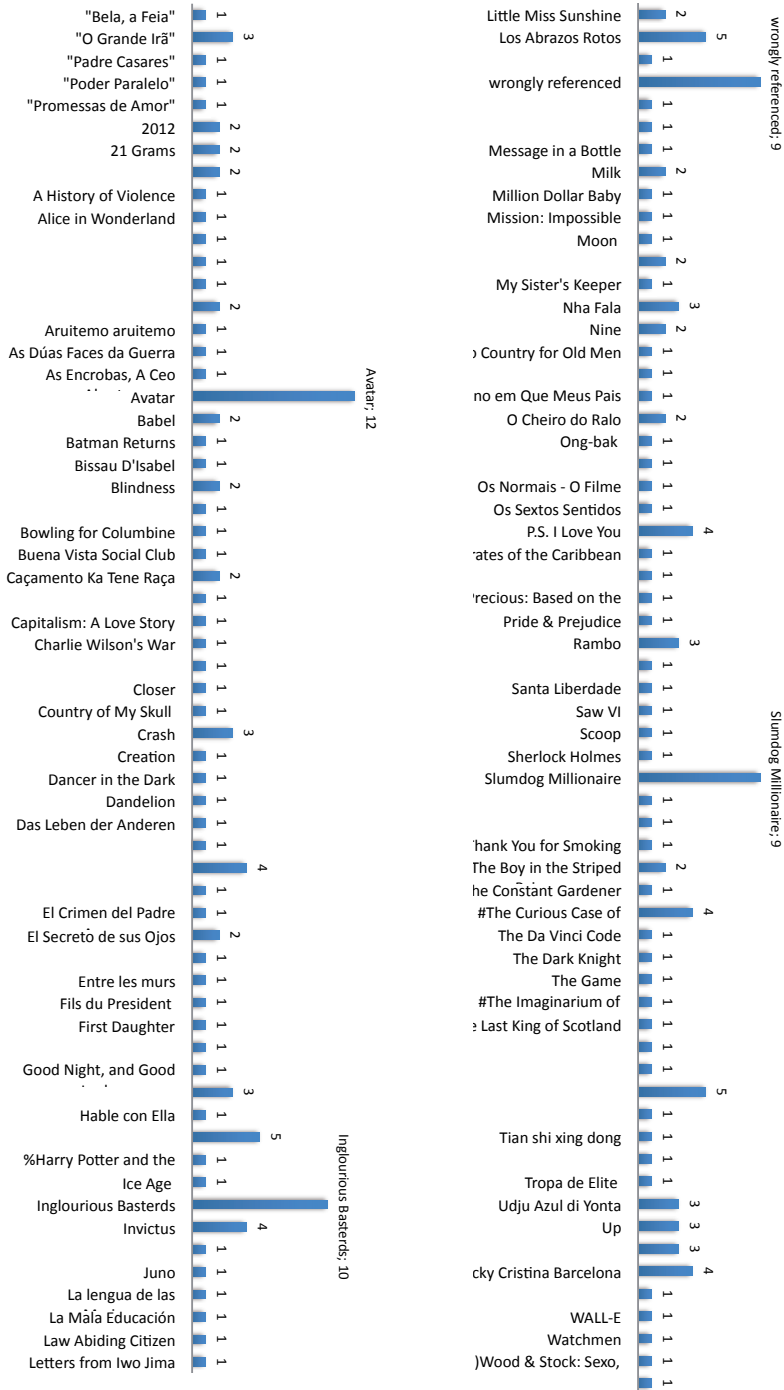
6.2.1. *Film consumption habits among the surveyed population*

The objectives of economic and productive nature with which we initiated the study also encouraged us to carry out a greater assessment of media consumption. Regarding the paradigmatic case of film consumption²⁹ and specifically the frequency of visits to movie theatres, respondents opted for the categories “Monthly” (32%) and “Fortnightly” (24%), followed by the options “Weekly” (17%) and “Quarterly” (13%), as well as other residual categories such as “Less than once a year” (9%). The examination of results by sex groups shows that the male group mostly visits movie theatre in a “Weekly” basis (24%), while the female group mostly do so in a “Monthly” basis (33%).

The survey also investigated respondents’ film preferences and asked them to list four films of their interest that were produced in the last five years, and to mention the media or platforms from which they consumed these films:

²⁹ “Paradigmatic” because of the turbulent crisis of the consumption dynamic that for more than a century has sustained the film industry, the conventional exhibition in the film theatre, which favours alternative forms of consumption whose limited economic returns would not be capable of sustaining the current production mode.

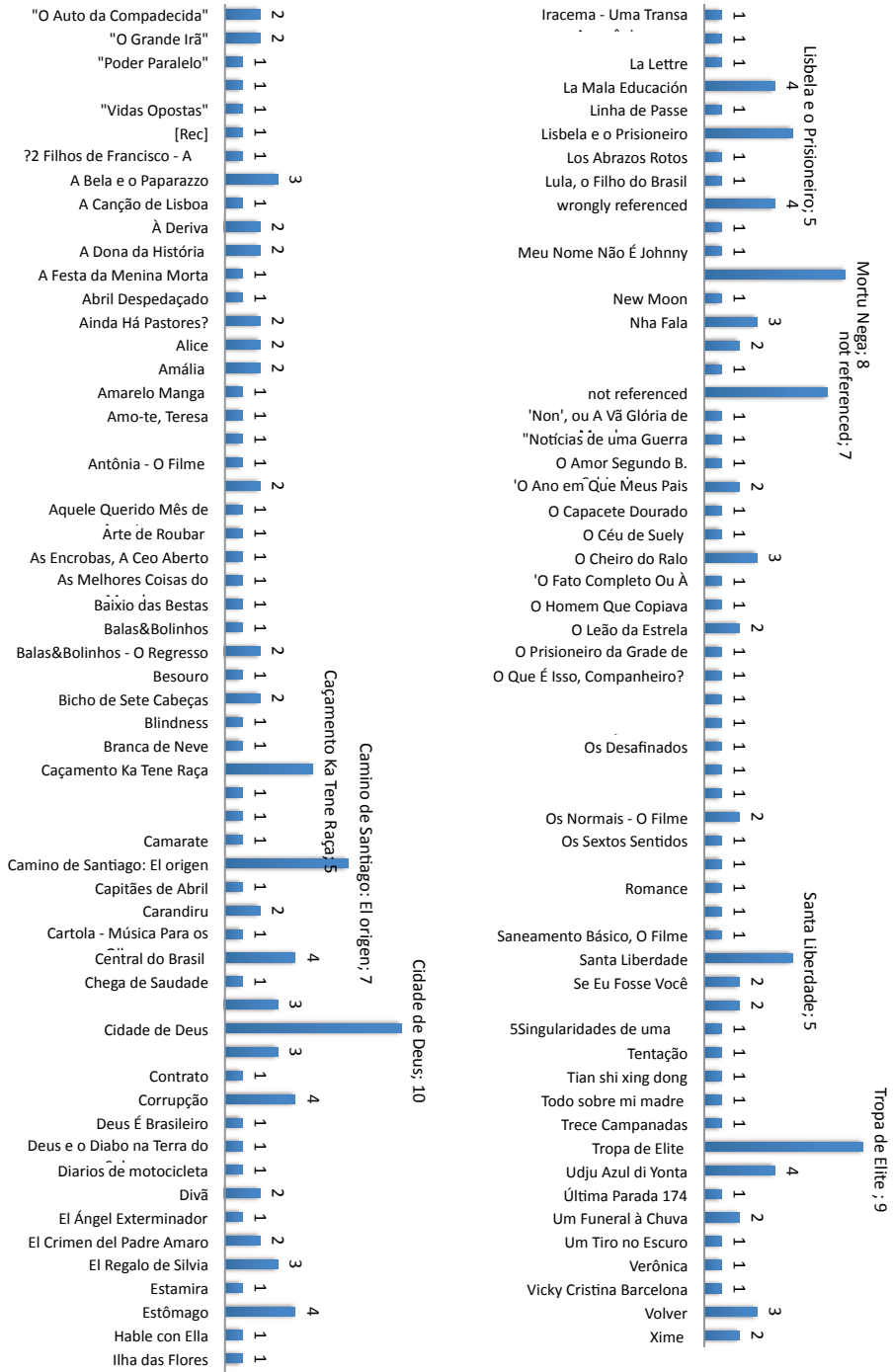
Fig. 1. Films Chosen by Users Sample: Total



As shown in the previous figure, the film “Avatar” was mentioned the most by respondents, followed by “Inglourious Basterds” and “Slumdog Millionaire”. Regarding the origin of the preferred films, the USA clearly dominated in the first three categories.

The dominant medium to consume films is still the “movie theatre” (52%), followed by the “DVD” (29%), “Television” (10%), “Downloads” (7%) and the “Internet” (2%). This is still a classic consumption paradigm that is shared with minor variations across the different subgroups, again with the exception of Guinea-Bissau, whose predominant use of DVD (57%) demonstrated its infrastructural idiosyncrasy.

Fig. 2. Lusophone Films Mentioned by Users Sample: Total



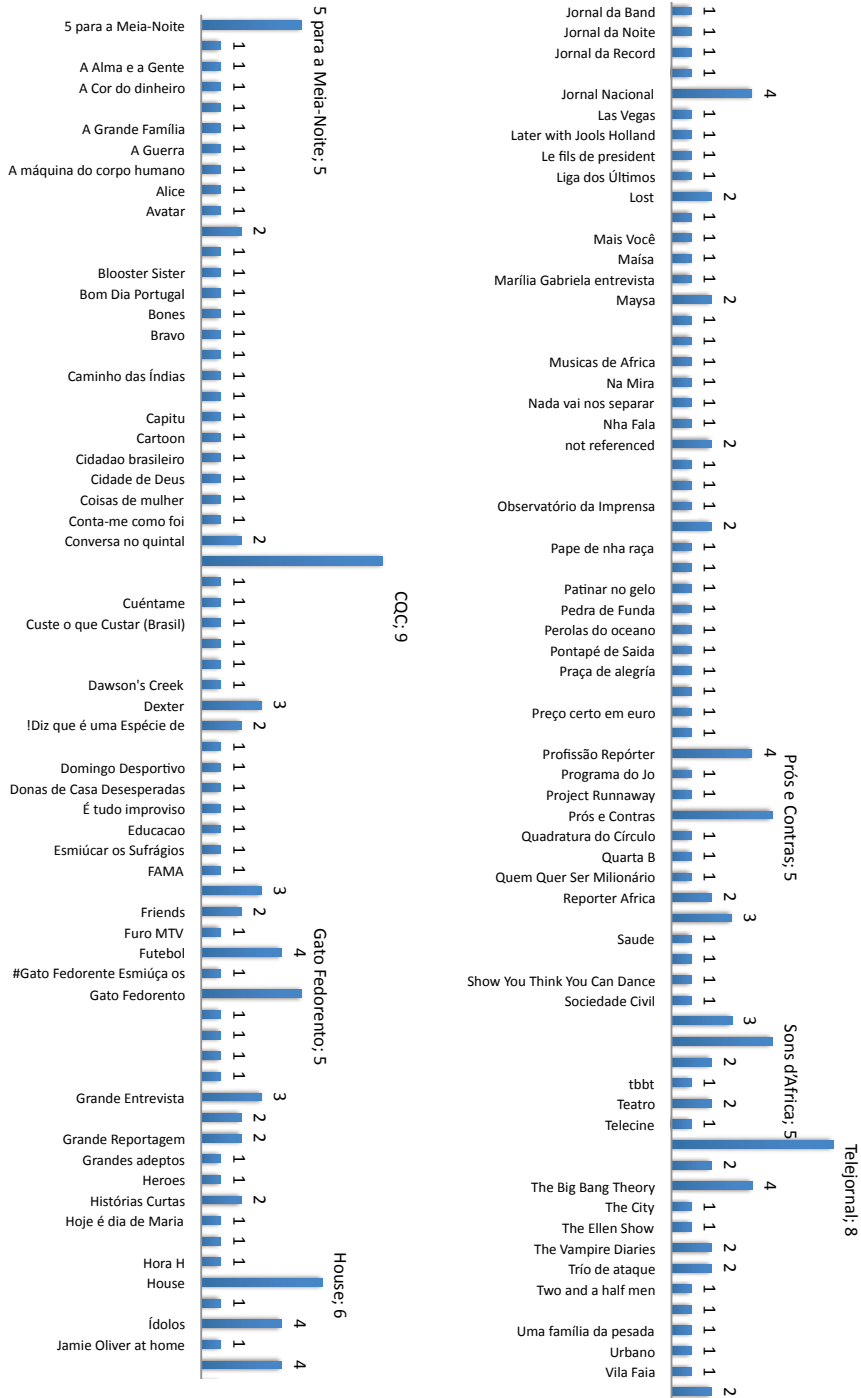
The previous figure contains the Lusophone films preferred by respondents. The most mentioned films are “Ciudad de Deus”, “Tropa de Élite”, “Mortu Niega” and “Camino de Santiago: el origen”. With regards to the origin of the preferred Lusophone films, the Brazilian filmography clearly dominates.

6.2.2. *Television consumption habits among the surveyed population*

The majority of respondents indicated that in average they watched TV for 3 to 4 hours per day, while the minority indicated that they watched TV for 7 to 8 hours per day. There are no significant variations between these results and those obtained across subgroups, except across gender subgroups: while males’ average daily TV consumption is the same as that of the general sample, between 3 and 4 hours, females watch less TV: from 2 to 3 hours per day.

The survey also investigated participants’ TV preferences, and asked them to list four television formats of their interest that were produced in the past five years, and to indicate their format and consumption platform.

Fig. 3. Television Spaces seen The Most by Users Sample: Total



The most consumed television programmes among respondents, according to the number of received mentions, include: “CQC”, followed by “Telejornal” and “House”. There is a variety of formats in the fourth place: “5 para la Meia-Noche”, “Gato fedorento”, “Prós y contras” and “Sonidos d’África”. This list shows the inevitable bountiful and diverse selection of the sample due to the different geographical origins of its subgroups.

In terms of the television formats preferred by respondents, “Series” and, to a lesser extent, “News programmes” obtained the highest number of mentions, followed at a considerable distance by “Debate”, “Animation” and “Sports”.

The dominant mode of access to television content continues to be “television set”, with 160 more mentions than the following mode of access, the “Internet”, which only received twelve mentions. Moreover, other popular forms of access in the case of films, such as “DVD” or “Downloads”, obtained very few mentions in the case of television, and this trend is consistent across the different geographical subgroups.

6.2.3. *Radio consumption habits among the surveyed population*

The average daily radio consumption among the surveyed population is about 1 effective hour: the most frequently mentioned time periods were “< 1 hour” and “1 hour”, followed at some distance, in descending order, by “3 hours”, “2 hours” and “4 hours”.

Comparing these results with those obtained across subgroups, we can notice a clear similarity between the data obtained from PUCRS, UFBA, and UBI, while ULGB has the largest periods of radio consumption. The examination of the daily average radio consumption across sex groups shows that while of females consume radio for more than one hour per day, males do so for less than an hour.

6.2.4. *Consumption of audiovisual content over the internet among the surveyed population*

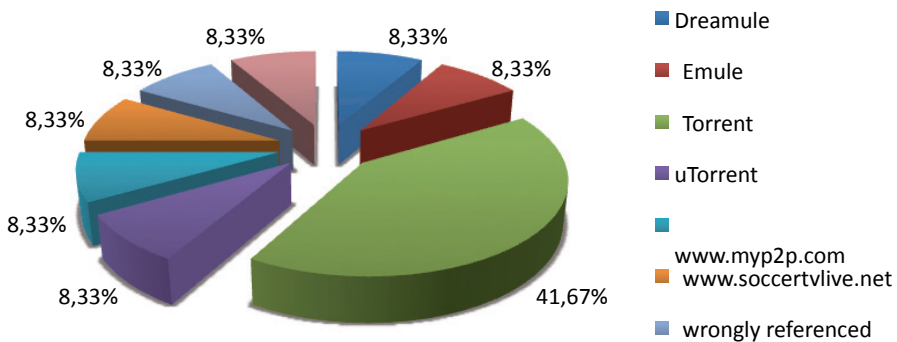
While the actual radio consumption does not exceed one hour per day, the Internet consumption reaches a daily average of 3 hours. Examining the results across subgroups, UBI registers the highest consumption level, between 3 and 4 hours per day, while ULGB registers the lowest consumption level, between 1 and 2 hours per day. In terms of gender subgroups, men consume audiovisual contents over the internet for 2 to 4 hours per day, while women only do so for 1 to 3 hours per day.

Moreover, the evolution of the research work led us to a greater stratification of the consumption of audiovisual content over the internet. Therefore we investigated respondents' degree of knowledge and management of P2P (Peer-To-Peer) networks. In this sense, only 22% of the surveyed population identified themselves as P2P users. UBI had the highest concentration of P2P users, while ULGB had the lowest.

There were, however, significant variations in the use of P2P networks across gender subgroups, but the most interesting results were found in the examination across social groups, where the percentages of use of P2P networks fall markedly as we descend in the social pyramid: "middle-upper class" group 33%, "Middle-middle class" group 27%, "Low-middle-class" group 13%, and "Low class" group 0%.

With regards to the most popular networks among P2P users, "Torrent" was the most dominant (43%), followed by the networks shown in the following figure:

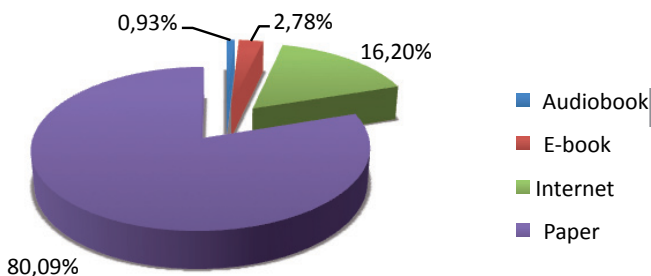
Fig. 4. P2P Networks Sample: Total



6.2.5. Reading habits among the surveyed population

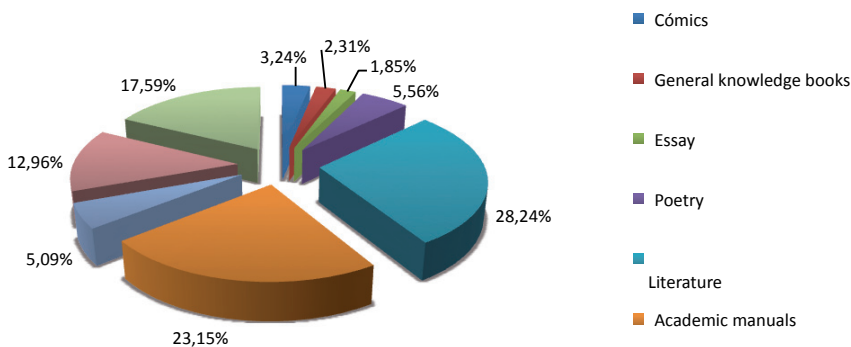
The average daily time dedicated to reading by respondents is 2 hours. "Paper" is the platform used the most for reading: by 80% of respondents, a percentage four times larger than that obtained by all the other options combined:

Fig. 5. Reading Platforms Sample:Total



On the other hand, the exploration of the favourite reading genres among the general sample shows that there is a widespread concern for general and specific aspects of the socio-cultural and university field. As the following figure shows, “Literature” (28%), “Academic manuals” (23%), “General-interest Press” (18%) and “Specialised Press” (18%) amount a total of 87% of the reading preferences stated by the sample:

Fig. 6. User's Preferred reading Genrtes Sample: Total



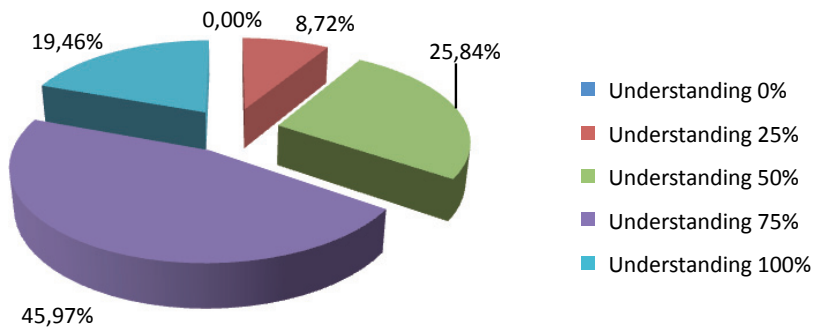
Due to its relevance for the analysis of media consumption, the survey investigated respondents’ subjective assessment of the impact of the production and distribution of audiovisual media products in the configuration of a particular culture. The results highlighted the opportunity and feasibility to develop a programme to incentivise the audiovisual production in the Galician language: the most common answers were “Indispensable” (54%)

and “Useful” (44%), to the detriment of such options as “Unhelpful” (2%) and “nonessential” (0%).

6.3. Identification of barriers and motivations in the reception of the sample of audiovisual media products

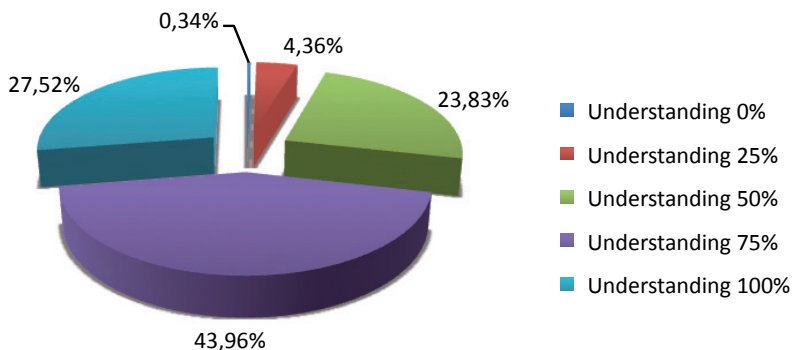
The evaluation of the sample of audiovisual media products was articulated in three main areas of analysis: linguistic understanding, general understanding and appreciation. In terms of linguistic understanding, the results obtained from the general sample are optimistic, since the most common percentage of linguistic understanding was very high (about 75%), as shown in the following figure:

Fig. 7. Degree of Linguistic Understanding Sample: Total



When examining the results across each of the eight films that integrated the sample, we can notice that the production that received the best results in terms of linguistic understanding was *A Meiga Chuchona*, followed at some distance by *León y Olvido* and *Conexión*. Critical aspects of these results include: the implementation of voice-over narration in *A Meiga Chuchona*; the use of standard Galician language in the fiction feature film *León and Olvido*; and the use of a lingua franca (Galician-Portuguese) in the television drama miniseries *Conexión*. These aspects have been easily materialised in a series of specific recommendations made to the companies and entities associated with our project, as it will be described in the conclusions section.

As mentioned in the introduction of this section, we also assessed the general understanding of the sample of audiovisual media works which, beyond the level of linguistic intelligibility, involves those narrative and thematic aspects that enable a more complete -and complex- understanding:

Fig. 8. Degree of General Understanding Sample: Total

As shown in the previous figure, the most frequent percentage of general understanding is 75%, like in the previous case. In fact, the results received by each audiovisual media product in terms of general understanding are very similar to the results obtained in the case of linguistic understanding, which largely confirms the importance of language in the general understanding of the sample of audiovisual media products.

With regards to the overall assessment of the quality sample of audiovisual media products, respondents were asked to rank, with a 0-5 scale, the quality of the following aspects of the cinematographic production: “Set”, “Soundtrack”, “Characters”, “Continuity”, “Dialogues”, “Direction of actors”, “Script”, “Photography”, “Editing”, “Visual planning” and “Post-production”. The best and worst ranked categories were “Set” and “Script”, respectively³⁰.

The analysis of the results across each audiovisual media production showed a striking inverse relationship between the economic and industrial dimensions of the productions and their evaluation. In other words, the comparison of the budgets of the best ranked works (*A Meiga Chuchona* [7,960€ and *As cores do frío*³¹) and the worst ranked works (*León y Olvido* [1,200,000€ and *Padre Casares*³²), in this section, confirms the inverse proportional correspon-

³⁰ Also interesting is the low importance granted to “Post-production”. This perception was further reflected in the individual conversations, in which respondents criticised the lack of special visual effects in the sample of contents.

³¹ Short film produced by the *Escola Superior de Artes Cinematográficas de Galicia* (EGACI) which, without direct subsidies, won the 2005 Mestre Mateo Award.

³² Prime time series broadcast by *Televisión de Galicia* sin 15 January, 2008. Throughout its ten seasons, the series registered minimum audience shares of 16.3% (185,000 viewers) and

dence between their cost and their assessment by the sample of respondents. This finding encourages us to reconsider the production models to facilitate the entry of creative capital coming from new talent.

7. Conclusions

The research confirms that Lusophony is an ideal area for the circulation and exchange of the media and cultural products created by the different communities that integrate it, because it is a geographical area with a shared multicultural and multi-ethnic imaginary.

On the other hand, the excellent reception indicators obtained by the sample of audiovisual media products among the sample of respondents –which are mostly middle-class, from a urban habitats, university-educated, advanced ICT users, and extraordinarily active in the alternative consumption of intercultural goods– indicate that these products should be distributed in broad social sectors, by establishing a programme of visibility –in television channels, news and business websites– and enticement of the dissemination platforms that facilitate access to this type of audiovisual works.

The dominant profile in the consumption of audiovisual media products in the Lusophone space reflects the omnipresent and difficult coexistence between the Anglo-Saxon and national productions. In this regard, it should be noted that it is necessary to incentivise the Lusophone co-production systems –both institutional and commercial– that, in the audiovisual media field, exploit the prolific possibilities of other areas of the cultural production, as it is the case of already mentioned websites such as “Cantos na Maré” and “Vozes da Lusofonia”.

With regards to the thematic selection suitable for circulation in the Lusophone space, the reception study identified the proximity of the media as one of the most appreciated features. Similarly, regarding the present or absent values in the selected sample of audiovisual media works, peace was the axiological value with which most participants felt identified, while environmental degradation and education deficiencies were the main social concerns among the sample of respondents.

maximum shares of 28.3% (284,000 viewers), and spun off other TV versions such as *Mossèn Capella* in IB3 and *Padre Medina* in Canal Sur.

The vast geographical dissemination of the Lusophone population, which has a stable presence in four of the five continents, advises us to seek alternatives to the traditional systems used to distribute the audiovisual media products and to favour the possibilities of the digital dissemination, which at the same time would decisively influence the design and production of the audiovisual media products specifically designed for this purpose.

Other relevant lines of action to overcome the cultural barriers hindering the circulation of cultural products in the Lusophone space are: multiple subtitling of audiovisual works, the establishment of stable spaces in the television industry, and the enticement of film festivals that contribute to the naturalisation of this type of productions in the movie theatres.

However, the previous generic lines of action will not make sense if they are not substantiated in a series of specific recommendations directed at the companies and institutions associated to our project³³:

- ✓ *Compañía de Radiotelevisión de Galicia*: Our analysis recommends the creation of a section specifically aimed at the Lusophone community in your website, not only with the aim of enhancing proximity with Lusophone users, but also in order to open new business lines, in terms of co-production –learning from the success of the past productions recalled by respondents, such as *Conexión* and *Terras de acolá*– or by taking into account other innovative projects that address the common themes and concerns identified in the Lusophone space, like environment, folklore and literature, and the inexhaustible gold mine of the Camino de Santiago, etc.
- ✓ *Cinemar Films*: In this case, the market demand would support a firm ICT projection in such areas of work as multiple dubbing and subtitling of audiovisual media productions, either independently or in partnership with one of its most prominent clients, the CRTVG.
- ✓ *Galaxia | Merlin Comunicación*: respondents ratify the status of literature as the cultural icon par excellence, either in paper or new reading platforms and alternatives, which also coincides with one of the founding objectives of *Merlín Comunicación*: the digitization of the extensive catalogue of the Galaxia group.
- ✓ *Bren Entertainment*: the rise of animated film production and the possibilities of CGI integration in multiple media and distribution platforms advise us to pay particular attention to the Lusophone space as a very important market. On the other hand, the potential

³³ These recommendations have respected the confidentiality margins previously agreed with the companies and institutions that participated in the project.

of the extranet and the advanced systematic analysis constitute an inexhaustible resource for the pre-testing and post-testing of Group Filmax's extensive catalogue of audiovisual products.

- ✓ *Imaxin I Software*: in addition to the evident possibilities derived from the linguistic needs of the Lusophone space, the huge and incessant updating of the data obtained from the vivacity of the Lusophone area, at the intranet and extranet levels of the project, recommends the specialisation of ICT tools in document and content management, improvements in the potential of streaming and multimedia applications, both of educative and entertainment character, with special attention to areas like social games and advergaming.

From an academic perspective, we believe that the most important result of our work is the culmination of an innovative extranet, designed ad hoc for the localisation of the linguistic, sociocultural, technological and political barriers, already present or latent, in the circulation of audiovisual products in any space defined in identity terms, based on the reception of the sample of respondents and the implementation of ICTs and social networks in the research process: a virtual network that is pioneering in the Lusophone cyber space, and can be easily extrapolated to any other geographical area with a shared cultural identity.

In this sense, we have opted for a strategy that goes from the syntagmatic to the paradigmatic: because from the study of a particular case –the identification of the barriers and motivations in the flow of Galician audiovisual products in the Lusophone space– we aimed to produce an operational extranet capable of allowing the study of the barriers and motivations generated by any cultural product of endogenous or exogenous origin that was suitable for dissemination in the Lusophone space.

Thus, the proven efficiency of our extranet has allowed its implementation in three, already on-going, initiatives of the Audiovisual Studies Group:

- ✓ After completing its legal registration, the online extranet will be freely available to partners of LUSOCOM: we believe that the most superficial reflection about the geographic, socio-cultural, political, economic and human dimensions of the Lusophone space –inhabited by more than 244 million people spread over an area of 10,742,000 square kilometres³⁴– can confirm the significance of this transfer of technology and knowledge.

³⁴ Only taking into account the territories recognised by the Community of Portuguese Speaking Countries. Website: <http://www.cplp.org/>

- ✓ The extranet has been adapted for a second investigation: “Cine, Diversidad y Redes” (“Cinema, Diversity and Networks”) (CS02009-13702), which is funded by the Basic Research Programme of Spain’s National R&D Plan (2009-2012), via competitive bidding organised by the General Directorate of Programmes and Knowledge Transfer (Ministry of Science and Innovation).
- ✓ The project incorporated in the aforementioned extranet an intranet of specific management that optimised the contact between the members of the research team, the relationship with the reception samples selected from the collaborating universities, and the fluency in the exchange of data and scientific material.

In short, we see our project as a contribution to the efforts made by the international research community to generate technological and social spaces that are open to the debate and the exchange of information which, in the framework of the new emerging rights (among which communication access stands out), facilitate collaboration and collective imaginaries, materialise participation, and collaborate with citizens through the creation of social networks.

The research study also confirmed the benefits of the cultural repertoires of identity nature, as they are assets for the configuration of globalisation, and achieved a better understanding of the audiovisual industry as a driving force behind cultural diversity and digital literacy.

Based on this work, we would like to update the general principle of holism concisely summarized by Aristotle in the metaphysics, to define the Lusophone area as a space that is, without a doubt, infinitely greater than the sum of its parts.

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