

Editorial General Topics

Ten years of *Cuadernos.info* serving the diversity of the field in Ibero-America

Diez años de *Cuadernos.info* al servicio de la variedad del campo en Iberoamérica

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Ten years ago, the journal *Cuadernos de Información*, created in 1984, became *Cuadernos.info*. A new identity was sought: an entirely scientific journal, committed to peer review as a criterion for the selection of articles, an open access policy, and a focus on Ibero-America. *Cuadernos.info* seeks to disseminate theories, empirical evidence and methodological developments regarding media, professional practices, audiences, institutions, technologies, and the effects of communication on social, political, economic, and cultural issues. The journal covers journalism, institutional communication, audiovisual, multimedia, and advertising. Our publication, issue after issue, bears witness to the diversity that prevails in the field. This time is no exception: the articles range from political communication to visual arts communication, advertising and cinema, and include the study of social networks as platforms for the most varied messages, and the study of immersive narratives and virtual reality.

José María Ramírez-Dueñas and María Luisa Humanes open this issue with an article in which, starting from the concept of audience polarization, which is the consequence of the progressive ideological selective exposure to the media, they research the prevalence of this phenomenon in Spain based on a 2019 post-electoral survey. To this end, the authors develop a scale of cumulative information consumption. The work concludes with a profile of the most polarized subjects, i.e., those who are more likely to consume diets restricted in related content. These are defined as men, older people, and with greater resources or economic income, and as subjects more interested in politics and with active participation in it.

Edgar Quispe-Mamani, Hernán Porto Bravo, Pascual Ayamamani Collanqui, and Osbaldo Turpo Gebera study the imaginaries and practices of social actors in the southern macro zone of Peru, in a context of sociopolitical crisis in which the role of the mass media as a link between political actors and society has been exacerbated.

The paper concludes that, in the actors' social imaginary, the media construct symbolic power in agreement with political and economic powers, which translates into the degeneration and crisis of political parties, citizen disappointment, and apathy towards politics, and the consequent sociopolitical crisis.

Sebastián Aravena-Ortiz seeks to visibilize the role of visual expressions that participate in any way in the construction of meaning of the political contingency, in this case, of the social protest in Chile in October 2019. Through a photographic collection of the images captured on walls in the city of Santiago de Chile during the first two weeks of the mobilizations, the author attempts to define the main themes represented in the popular demands. The analysis shows that the major issues expressed visually by the protesters were the rejection of the Chilean political structure and the denunciation of the excessive use of public force, and that they were mainly concentrated in four groups: violence, politics, identities, and love.

The analysis of political communication in social networks is a must: Mónica Codina, María Fernanda Novoa-Jaso, and Luisa Fernanda Marín Cáceres analyze the statements made by the Colombian president, Juan Manuel Santos, on the official channel of the presidency on YouTube about the peace process with the FARC. Their results show the predominance of a performative character in his discourse, in which the discourse constitutes a form of political action aimed at articulating the necessary conditions for the peace process to move forward. The results also demonstrate the ambivalence of some statements that move away from the factual truth, showing the existence of some typical features of political lies.

Hate speech in social networks has also been the subject of considerable concern in the field. In this issue, Ana M. Sánchez-Sánchez, David Ruiz-Muñoz, and Francisca J. Sánchez-Sánchez undertake a bibliometric study to determine trends in research for the control of such discourse. The findings showed an increase in publications between 2016 and 2022, with India being the leading country in research on virtual hate speech control mechanisms. Deep learning and natural language processing systems were identified as the most commonly employed control mechanisms.

Ben-Hur Bernard Pereira Costa, Lídia Raquel Herculano Maia, Marcelo Alves dos Santos Júnior, Thaiane Oliveira, and Luisa Massarani study the videos on COVID-19 vaccines on TikTok in Brazil. They find a positive positioning in just over half of the videos, with a high presence of neutral or ambiguous stances on the subject. They also note the use of TikTok to share personal experiences about vaccination, sketches about alleged side effects, expressions of celebration for the start of immunization, and information about the vaccines' effectiveness and

implementation. Likewise, they detect a politicization of content on the subject, reflecting the scenario of political disputes that marked the pandemic in Brazil.

The digital strategy of the Spanish Military Emergency Unit is the subject of a study by Alberto Martín García, Álex Buitrago, and Noemí Martín García, which aims to show the potential of social networks in emergency and civil protection situations. The authors analyze the communications of this unit on Facebook, Twitter, and Instagram and conclude that they are well planned and humanize the professionals who work in it; the dynamics of content varies significantly when there is an emergency intervention, generating a permanent narrative that helps society to be informed from the field of action itself, and that the reaction of users is positive.

In the advertising field, purpose-driven brands have been a topic of interest. In this journal issue, Ana Sebastián-Morillas, Irene Martín-Soladana, and Jorge Clemente-Mediavilla present the results of a survey of young Spanish people that sought to determine how the brands' purpose can influence the way they develop their communication strategies to reach young people. Among other results, they find that many young people do not know what brand purpose means and do not rule out buying products that do not represent it. However, the authors find that brand purpose is important and should be reflected in their communication strategies.

Femvertising, the advertising trend that seeks to empower women and challenges gender stereotypes, is another topic of growing interest in advertising. Emma Vandellos, Anna Villarroya, and Juan-José Boté-Vericad conduct a systematic review of the literature on the subject. They find that among the most recurrent themes are intersectionality, sport, female sexuality, and the dimensions of power. The article shows how, as this advertising trend proliferates, new discussions are opening up about its authenticity, its involvement with feminism, the emotional impact it provokes and its relationship with corporate social responsibility (CSR).

Within the field of visual arts, the issue of inclusion and diversity continues to be important. Therefore, Teresa Martín-García, María Marcos-Ramos and Ariadna Angulo-Brunet take as a sample a group of Spanish series broadcast on streaming platforms to analyze the behavior of these variables. The results suggest that it is still not possible to speak of a diverse representation on these platforms: there is still a male predominance in the leading roles in a context of heteronormativity, and there are underrepresented age groups. Likewise, although the presence of characters of different geographic and ethnic origins has increased, the vast majority are Caucasian.

Among the diversity of perspectives for the study of visual arts, Sergio Rivera Magos, Karla Belem Negrete Huelga, and María de la Luz Fernández Barros develop a methodological proposal for the analysis of promotional communication in music festivals that allows analyzing online and offline levels, as well as their previous stage and development. Based on the Mexican case, the paper concludes by highlighting the importance of digital platforms for the communication strategy of festivals, both in the pre-pandemic and pandemic stages, and the centrality of the physical space as a stage for the advertising discourse that expresses the relationship between music festivals and their sponsors.

As for cinema, Silvana Flores analyzes Mexican film fragments from the classical period, with the aim of highlighting intermediate links between cinema and theatrical space. The author underlines a blurring of boundaries between both spaces in the filmed scenarios, based on their narrative-spectacle strategies. Among her conclusions, she finds a tendency towards the division of the theatrical space manifested in the musical numbers, in the context of the emergence of the new technologies that appeared in the first half of the 20th century.

Beatriz Tarré Alonso, Carlos Díaz-Redondo, and Camila Monteiro de Barros aim to analyze the types of metadata used by different museums when representing information about their art collections. To this end, they characterize the concept of relevance in the area of information retrieval. Subsequently, they identify the typology of metadata and its role in the semantic web. It is found that the description behavior lacks the required level of depth. Therefore, the authors argue, the application of semantic and interdisciplinary methods is of utmost importance to obtain a more precise and logically structured sense of information, to reveal new knowledge and to provide interoperable data that can be effectively retrieved.

Based on the observation that the podcast has become an emerging audio format for advertising exploitation through the branded content technique, Maria Fitó-Carreras, Alfonso Méndiz-Noguero, and Montserrat Vidal-Mestre set out to study the potential of immersive audio narratives, which increase the listening experience by making the listener an integral part of the storytelling. Based on a case study, they analyze how the brand is integrated into the narrative and to what extent the podcast is configured as a suitable format to convey the brand message through sound immersion. The results show that immersive sound techniques are not a mere technical-sound ornament applied without casuistry, but that they significantly increase engagement with the brand due to the intensity with which the listener lives the experience.

Finally, the use of virtual reality is also the subject of study, in this case for its application in 360° video news journalism. Juan Camilo Hernández-Rodríguez and Víctor García-Perdomo conducted an experimental research to determine the gratifications obtained by the users of news stories in this format compared to those who watch a multimedia report on a computer screen. The gratification reported by the former was that of enjoyment and, consistently, this virtual content generated greater satisfaction than traditional multimedia. Nevertheless, the research shows that multimedia news stories with a strong textual component continue to yield better results in terms of knowledge and understanding of the news event when compared to immersive technologies.

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