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***Cultural Diversity in Film Festivals. Case study:  
Glocal in Progress, San Sebastián International Film Festival***

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**Abstract**

The term cultural diversity has been addressed by UNESCO in the Universal Declaration of Cultural Diversity (2001) and the subsequent Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005). Within this frame, there are several studies about cultural diversity on the audiovisual field that select country of origin and language as key concepts for measuring variety in the film industry. Since the 1990s and overall 2000s, film festivals begin to create production and distribution funds, usually aimed at areas with low rates of production. In 2015, Glocal in Progress, the only film fund for films spoken in minority languages, is created. Our first objective, therefore, is to establish if and how Glocal in Progress has helped to increase audiovisual diversity. To do so, we consider previous methodology used in studies about a similar fund like “Cine en Construcción”, but we include a focus on audiovisual cultural diversity. Besides, we have also conducted several interviews with key players like the director of San Sebastian Festival, the distributor of the films and a producer of a selected film. Although Glocal in Progress will be replaced by WIP Europa, the results show how this program had impact on cultural diversity and provided several new films to film festivals, including San Sebastian itself. Its low level of submissions may be a sign that the formula has marginalized these films, although its results in the terrain of cultural diversity are significant.

Keywords: Film Festivals, Cultural Diversity, San Sebastian Film Festival, Film Funds, Minority Languages

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## Introduction

Since the beginnings of the 20th Century, film festivals have distinguished themselves for being the place for watching and discovering films from all around the world. It has been so at Turin in 1907 or at Milan in 1909 (Taillibert & Wäfler, 2016: 9). And it definitely is the idea that followed Venecia since 1932 and Cannes since 1946 establishing a model for all film festivals to come in the next years.

Within this framework, in 1951 the FIAPF (International Federation of Associations of Producers of Films) starts to establish some rules to order the growing landscape of film festivals. In its rules it requires that the film festivals applying for A-list status should have at least films from ten different countries in their official competition (Moine, 2013).

San Sebastian Film Festival is launched in 1953 as an initiative of local salesmen to foster tourism and very early focuses its efforts on achieving the A-list festival status (Tuduri, 1989), an effort that it will continue to do through all its history (Tuduri, 1992; Galán, 2001). We've analyzed its programming since the beginning until today and some remarkable issues are the early selection of films from Eastern Europe, although URSS had to wait a little more. We must remember Spain was ruled by a right-wing dictator, Francisco Franco. Some other countries represented besides big producers as USA, Italy and France, are Latin American ones, specially Argentina and Mexico. It's also been a festival that in the 90s started to program films from Korea and it even premiered the first film of Best Film Academy Award (Oscar) Winner, Bon Joon-Ho.

With this background and considering the concept of Cultural Diversity defined by UNESCO, we are going to analyze the funding program Glocal in Progress started by San Sebastian Film Festival to determine whether it has helped to increase audiovisual cultural diversity.

## What is Cultural Diversity?

In 2001 UNESCO (United Nations for Education, Science and Culture Organization) published the UNESCO Universal Declaration on Cultural Diversity, which was approved unanimously. In the Article 1 it is stated that "cultural diversity is as necessary for humankind as biodiversity is for nature" (UNESCO, 2001), so it lays the ground for the importance of the term.

Though in this document there is no formal definition of what cultural diversity should be, article 9 claims that "cultural policies must create conditions conducive to the production and dissemination of diversified cultural goods and services through cultural industries" (UNESCO, 2001).

Four years later, in 2005, UNESCO takes one step forward and approves the Convention on the Protection and Promotion of the Diversity of Cultural Expressions. This time it has not been approved unanimously, although it is still open for new countries to join, as Botswana has done in January 2020. This time the document is more precise and includes an article (art. 4) with key definitions as this one of cultural diversity: "'Cultural diversity' refers to the manifold ways in which the culture of

groups and societies find expression. These expressions are passed on within and among groups and societies” (UNESCO, 2005).

With this conceptual framework in mind, UNESCO called for several meetings to establish the methodology that will be used to measure cultural diversity. The first one took place in Montreal (2007) and the second one in Barcelona (2008) with a third one that never took place (Albornoz, 2017: 165). The scholars who attended them decided to adopt the method proposed by Stirling (2007), that addresses three key variables: variety, balance and disparity. Variety refers to the number of categories we are measuring, the bigger it is the more diverse it will be. Balance measures the relative weight of those categories in the population, and there will be more diversity the more balanced is our sample. And disparity shows how different these categories are among themselves, assuming that the more different they are the more diverse they will be.

The next step would be conducting the studies. For the audiovisual field, these studies were carried out in 2011, when UNESCO published a volume with two of them, one about cultural diversity in the television and the other one, which is the one that interests us, in cinema (Benhamou & Peltier, 2011). Based on data available in UIS UNESCO Database, Benhamou and Peltier develop an in-depth research based mainly on country of origin and language spoken on the different productions. They also acknowledge the difficulties that arise when trying to measure disparity not only with these two variables but in general.

Among its many findings and besides the comparison it showcases about the degrees of audiovisual cultural diversity in different countries all around the world, it also portrays the overrepresentation that English language has in the box office, as the top ten films both in 2005 and 2006 were all spoken in English with some sentences in French (Benhamou & Peltier, 2011: 21).

Some years later, Albornoz (2016) conducted another study laying the ground for profound studies he and Garcia-Leiva (Albornoz & Garcia Leiva, 2017; Albornoz & Garcia Leiva, 2019) have directed within the Audiovisual Cultural Diversity Group of Universidad Carlos III, Madrid. In the study sponsored by UNESCO in 2016, Albornoz shows how concentrated the audiovisual production is in some countries of America, Europe and East Asia, leaving some areas of Africa without any kind of film production.

### **Film Festivals as Producers**

These facts were not unknown to film festivals and they have contributed to some extent, as we have seen, to balance the underrepresentation of some filmographies from all around the world. But until 1972 the programming of film festivals was determined mainly by the size of the production industry of each country. The festival invited the countries to submit the films they proposed to the festival with a limit of movies that depended on geopolitical factors and the size of their industry (de Castro, 2017: 60).

The cancellation of the Cannes Film Festival in 1968 following the social movements of May 1968 (sparked by the resignation of the Cinemathèque director, Henri

Langlois) and the subsequent creation of the Quinzaine des Realisateurs de Cannes in 1969 (Icher & Grimalt, 2018), pushed the Cannes Film Festival to change its rules. Since 1972, Cannes, and after it all the other international film festivals, decided they would choose the films they selected only by themselves. The director gained power as the festival could program a film from Thailand, Egypt, United States, Argentina, etc., just because of its supposed artistic value.

According to Tuduri (1992) and also to the archives recently opened to the public by San Sebastian Film Festival<sup>1</sup>, this change took place in 1977, after the arrival of democracy in Spain. There appeared to be a different criteria for selection as new countries were included in the different programs, even a section devoted to films made by women was created, San Sebastian opened itself to genre films as *Star Wars* (which was unknown to film festivals in that time) and there was an important focus on the audience and showing films in the villages close to San Sebastian.

But since the late 1990s film festivals start to include a new role as Rotterdam Film Festival decides to create the Hubert Bals Fund (de Valck 2006: 110). This fund is established in order to promote the production of countries with low level of production as Africa, Latin America, Middle East and parts of Eastern Europe. Its success in helping small productions to reach international film festivals pushes other festivals to do similar initiatives as San Sebastian and Toulouse do with “Cine en Construcción” (Falicov, 2013; Campos, 2013).

### **Glocal in Progress**

The program Glocal in Progress was founded in 2015, a year in which San Sebastian was European Cultural Capital and a lot of initiatives were carried out. A meeting of the group “Glocal cinema: big stories, small countries,” which includes political representatives of 15 countries and regions with non-hegemonic languages, takes place during San Sebastian Film Festival. Their conclusions are written in a Manifest that proposes several lines of work like raising awareness on the linguistic diversity of European Cinema (Gobierno Vasco, 2015). To support it they quote article 3 of Lisbon Treaty of European Union: “It shall respect its rich cultural and linguistic diversity, and shall ensure that Europe’s cultural heritage is safeguarded and enhanced”. This manifest gave raise, therefore, to the only film fund created to sustain films spoken in minority languages.

It started in 2017, when three films were selected as finalists for Glocal in Progress. These films compete for two different awards, one of them is “the Glocal in Progress Industry Award granted by the companies Ad Hoc Studios, BTeam Pictures, Deluxe Spain, Dolby Iberia, Laserfilm Cine y Video, Nephilim producciones and No problem Sonido. The award consists of the post-production of a film until obtaining a DCP subtitled in English and Spanish and its distribution in Spain”. The other one is “the Glocal in Progress Award with its € 10,000 will go to the majority producer of the

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<sup>1</sup> <https://www.zine-eskola.eus/en/elias-querejeta-zine-eskola/news/2019-11-25/for-the-first-time-the-san-sebastian-festival-shares-its-documentary-archive-with-the-citizens> Retrieved on 26th August 2020.

film winning the Glocal in Progress Industry Award”<sup>2</sup>. So although the awards are announced as if they are different from each other, the 10,000€ cash included in the Glocal in Progress Award are directly linked to the Industry Award. The following years it worked exactly like that, and in Table 1 we can see a summary of the years in which it took place.

Gathering this information we’ve found, at least, two paradoxes. The first one is about the winner of the first edition, because *Dantza* is a film in which there is no word spoken, the language could be the dance itself, and they all are ritual basque dances, but although it is considered a film done in basque language, the only words in basque are the credits of the film as there is no talking. The second paradox is about the consideration of the languages themselves. San Sebastian Film Festival doesn’t show the language of the films it has selected on its website. This situation is very common in film festivals and, for instance, it happens alike with Toronto and Cannes. In an interview with José Luis Rebordinos, director of San Sebastian Film Festival (SSFF), about this situation he said they had the information because they needed it for the subtitles but he didn’t know why this knowledge wasn’t available in the website.

Film	Year in Glocal	Language	Country	Winner ?	First Screening in a Festival
<b>Dantza</b>	2017	Basque	Spain	Yes	SSFF Official - 2018 Special Screenings
<b>Izbrisana / Erased</b>	2017	Slovanian	Slovenia, Croatia, Serbia	No	Pula Film Festival 2019
<b>A Decent Man</b>	2017	Romanian	Romania	No	SSFF - New Directors 2018
<b>Nematoma / Invisible</b>	2018	Lithuanian, Ukrainian	Lithuania, Ukraine, Latvia, Spain	Yes	Black Nights (Tallin) Film Festival 2019
<b>Queen Lear</b>	2018	Turkey	Turkish	No	Sarajevo Film Festival 2019
<b>A Simple Man</b>	2018	Greece	Greek	No	Sofia Film Festival 2020
<b>Andromeda Galaxy</b>	2019	Albanian, Serbian?	Kosovo, France, North Macedonia, Italy, Spain	Yes	Sarajevo 2020 (Virtual Opening)
<b>Emil</b>	2019	Romanian	Romania	No	To be released

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[https://www.sansebastianfestival.com/2019/awards\\_and\\_jury\\_members/glocal/1/7936/in](https://www.sansebastianfestival.com/2019/awards_and_jury_members/glocal/1/7936/in) Retrieved on 26th August 2020.

<b>Film</b>	<b>Year in Glocal</b>	<b>Language</b>	<b>Country</b>	<b>Winner ?</b>	<b>First Screening in a Festival</b>
<b>Les dues nuits d'ahir</b>	2019	Catalan	Spain	No	To be released

Table 1: Films selected by Glocal in Progress.

Nowadays, Glocal in Progress is showcased as an official funding program led by SSFF and so it works. The selection committee is the same that decides which films are screened in the festival or not. The films selected, which most of the times need some key postproduction works to be done, are screened for industry professionals and the jury during the film festival. The jury gathers the CEOs and directors of the postproduction companies providing the funding and awards. For Ania Jones, CEO of the Spanish distributor B-Team, it was her first experience of being a jury and she realized how hard it is “to choose the winner film,” as she told us. The members of the jury meet each other for “two or three days” and then they choose the winner that’s broadly communicated through a press release distributed by the festival itself. It is usually covered by trade magazines, specially by Variety as it is the official Media Partner of San Sebastian industry program, but also by Screen and The Hollywood Reporter, and very specially by the daily newspaper of the SSFF itself. Movie magazines and daily newspapers don’t usually talk about industry initiatives.

The fund has the support of the European program Creative Europe - Media and of the Basque Country (Euskadi) government itself, as they support the whole industry program of San Sebastian International Film Festival.

## Results

As we have advanced in the beginning of this paper, first we want to compare Glocal in Progress as a program that was starting with Cine en Construcción, a funding program that’s recognized as a very important stakeholder in the film festivals area and which is “helping new product from Latin America gain attention throughout Europe” (Falicov, 2003: 268). In table 2 we have summarized the key areas with their differences and similarities between the two film funds.

<b>KEY AREAS</b>	<b>CINE EN CONSTRUCCIÓN</b>	<b>GLOCAL IN PROGRESS</b>
<b>Awards</b>	Several. Lately two = one 30,000 € Distribution Postproduction	Two, really one. 10,000 € in cash Postproduction with distribution
<b>Supporting Festivals</b>	Two: San Sebastian and Toulouse	One: San Sebastian
<b>Selection</b>	Selected by Toulouse and San Sebastian Film Festival	Selected by the official committee of SSFF
<b>Distribution</b>	Casa de América & Instituto Cervantes Film Factory International (Sometimes)	Theatrical Release in Spain



KEY AREAS	CINE EN CONSTRUCCIÓN	GLOCAL IN PROGRESS
<b>Countries</b>	Latin-American	European
<b>Language</b>	<b>Mainly Spanish, without restrictions</b>	<b>Only minority languages</b>
<b>Films Applying</b>	<b>+200 / year</b>	<b>+30 / year</b>
<b>Jury</b>	CEOs of postproduction companies (different companies in Spain and France)	CEOs of postproduction companies
<b>Film Festivals</b>	Great succes. El violín, Gloria, Norteado, ...	So far, success

Table 2: Cine en Construcción vs Glocal in Progress.

As José Luis Rebordinos, director of SSFF, said during the interview, Glocal in Progress has been a trial that didn't work like it was expected to do, mainly due to the low number of submissions compared to the same years of Cine en Construcción. What has happened is, in some way, what Campos (2013: 20) warned (but in her case related to Cine en Construcción), that “existe el peligro de que las películas pasen a formar parte de un gueto cinematográfico regional” - “there is a risk that this films may be constrained to a regional cinematographic ghetto”. If we pay attention to Rebordinos words, this has been what has happened, “trying to help we were marginalizing these languages,” because “they need subtitles, not support.”

Although there is some discussion about it, film festivals as a whole are considered mainly a network that creates value since de Valck (2006) published its seminal work. Delving into this, there is a research in progress by Loist that should be published in 2021 following the paths of different films through the festivals<sup>3</sup>. But it seems that at least San Sebastian Film Festival considers a measure of success the career of a film in this network as it has shown in its website as cases of success the different festivals that the films selected for Glocal in Progress have followed, mainly Sarajevo, Black Nights and very frequently San Sebastian Film Festival itself, being New Directors the section that has been more widely benefited by these films<sup>4</sup>.

Although there is no official measurement for the importance of the festivals, Cannes, Berlin and Venice keep on being in the top list, with Toronto, Sundance, Tribeca and some others of America following and Locarno, Rotterdam, Karlovy Vary and others on the top list of independent films of Europe. There are lots of others (of course through Asia and all the continents) that could be considered and among them Sarajevo and Black Nights are gaining prestige and influence, but if we look at the awards that the films funded by Cine en Construcción have received, it seems that those films (from a program with a bigger trajectory) have achieved a bigger success. Anyway, this is a terrain that needs more research and perhaps scholarship attention.

<sup>3</sup> Film Circulation on the International Film Festival Network.  
<http://www.filmcirculation.net> Retrieved on 26th August 2020.

<sup>4</sup> [https://www.sansebastianfestival.com/2019/the\\_industry\\_club/glocal/1/7942/es](https://www.sansebastianfestival.com/2019/the_industry_club/glocal/1/7942/es)

Besides this, another measure of the success of the program is its contribution to the cultural diversity of the festival itself. As we have seen, the festival has followed a path during which there were not so many Asian films, for instance, and sometimes some languages are underrepresented or even not represented at all. With Glocal in Progress it was impossible to include Asian Films as it is restricted to European countries, but some languages, like Albanian, Lithuanian, Ukrainian and Slovenian had appeared in two or less than two films. Thanks to Glocal in Progress, the list of languages that we can see in Table 3 have increased their presence, although it seems like Catalan (though lot of times as second language) and Romanian were already being significantly present.

Minority Language in Glocal in Progress	# of Times it has Appeared in SSFF Official Selection	# of Times it was Secondary Language on the Film
Catalan	15	10
Romanian	10	0
Basque	10	6
Turkish	9	4
Serbian	9	6
Greek	6	0
Slovenian	2	1
Ukrainian	1	1
Lithuanian	0	0
Albanian	0	0

Table 3: Languages in SSFF Official Selection without considering Glocal in Progress

## Conclusion

Glocal in Progress has been a funding program established by San Sebastian Film Festival that is going to be replaced in the 2020 edition of the festival by WIP Europa. As the program itself may not have achieved its goals, especially in terms of notoriety, we must acknowledge that it has increased cultural diversity within the festival as it has included languages that were almost unknown to SSFF until now. It also has included, though maybe only limitedly, the cultural diversity offered in Spain, as films that perhaps wouldn't be distributed otherwise are being released in some selected cities. And certainly it has increased the cultural diversity in the world as it has facilitated not only the postproduction and distribution of films from countries with low rates of audiovisual production, but also has provided a window for some films of first or second time directors who have reached notoriety through their circulation in the film festival network.

In spite of that, we must point out that Glocal in Progress has not raised awareness about minority languages as it intended to do and the first indicator that shows this is the lack of public information in SSFF own website of the language in which the

films are spoken. The films selected in Glocal were chosen because they were spoken in minority languages but to find out what languages those were, we must search on IMDB. Perhaps, film festivals need to understand their important role as heritage providers, because a film selected by a festival is starting to enter into the canon of cultural goods (Vallejo, 2020b).

Additionally, one problem this kind of funds usually suffer is the overrepresentation of the hosting country. As the postproduction companies that will assure that the winning film has a DCP subtitled in English and Spanish are all from Spain, this country will enter as coproducer, if the film has already not been produced there, as it happened with the first winner. This is a concern in terms of cultural diversity because it may seem that a film that happens in Rumania, Lithuania or Serbia has something to do culturally with Spain, but surely it will not. Anyway, this specific case must be a warning for cultural diversity researchers when approaching films in terms of producing countries.

Anyway, Glocal in Progress has been a trial, like José Luis Rebordinos affirms. It has been a kind of experiment as it has been the first fund whose focus was in the language rather than in the countries, although we must not forget it was limited to European countries. With its limitations and considering this frame, it is interesting to know that limiting explicitly the selection of films to those spoken in minority languages may not help the films neither the languages. Perhaps other festivals or even UNESCO itself should consider film funds for minority languages and in this sense the experience of Glocal in Progress has been very useful as so will be the new WIP Europa in which the language will be taken into account but not exclusively.

Finally, and looking to the future, we consider that the connection between film festivals and cultural diversity may open a field for the researcher plenty of opportunities. Besides the study of the new fund WIP Europa as an incentive for low producing countries and even minority languages, there appears a question: if film funds help cultural diversity and if film festivals are diverse enough. UNESCO support to film festivals has recently started as it has supplied funding for a project involving Sarajevo Film Festival, will UNESCO be involved more deeply with festivals? Would this collaboration serve the purposes of cultural diversity? And finally, there is the terrain of film festivals as heritage, because in a world where so many languages are in danger of disappearing (UNESCO's estimates calculate over 50% of a total number of 6,000), the films -and especially those underlined by festivals- may be "cultural artefacts documenting [...] languages from all around the world, including those which are in danger of disappearing" (Vallejo, 2020a: 49). One clear example is the film of image 1, *The Whistlers*, a Romanian production where the key of the plot is the *Silbo* an almost unknown language of the Canary Islands (Spain) that recently was in danger of disappearing. The selection of the film for Cannes has raised concern of this language that lot of Romanians (as the director has stated) want to talk or, at least, whistle.



Figure 1: Poster of the Whistlers, a film that includes *Silbo* language.

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***Mass Media in the System of Improving Financial Literacy of the Population and Professional Training of Journalists***

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**Abstract**

Nowadays the level of financial literacy not only directly affects the material well-being of the population but is also a "barometer" of the social and economic situation in the country, its increase becomes a necessary element of the development of any state involved in international economic relations. To meet this problem, national strategies and programs for financial education have been implemented in developed and developing countries. However, most of the training programs are targeted at the citizens who are at one of the stages of the education system and the media becomes the most accessible tool for spreading basic financial knowledge among the adult population. At the same time, the training and level of knowledge of journalists of the social and political media, which today are the main source of financial and economic information for non-professional audience, should be constantly upgraded in accordance with the situation in professional field and changing public demand. This study has allowed to find out with what subjects the present Russian journalists form knowledge and skills necessary to create financial and economic materials and whether the set of subjects offered to students is sufficient to carry out activities aimed at improving the financial literacy of the population. As part of the study, the content analysis of the curriculums in the Russian state and commercial universities with a degree in "Journalism" was conducted, as well as the syllabuses of the subjects, focused on the formation of knowledge and skills necessary for working with financial and economic information.

**Keywords:** Financial Literacy, Financial Education of Journalists, Economics for Journalists, Educational Technologies, Mass Media and Financial Literacy, Education of Journalists

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## Introduction

Significant coverage of the population, a high level of audience trust and low costs compared to the implementation of education programs, allow to include the media in the list of the most effective tools to improve financial literacy of the adult population of any state. However, just formal inclusion of mass media in the national programs of improvement of financial literacy of the population is not enough for high-quality and efficient performance of this function by the media. First of all, for the efficient implementation of this function, journalists themselves should have a sufficient level of economic knowledge, be able to assess the usefulness of a particular event for the population and transform complex topics into a form attractive for readers. At that, the financial and economic materials for non-professional audience, in contrast to those aimed at experts, should be presented in the maximum lay terms and be clear for a user.

Unfortunately, the insufficient training of journalists to work with financial and economic materials, and lack of interest with students in the disciplines related to economic and business journalism, lead not only to a shortage of professional staff in the labor market, which is overcome by graduates of non-core faculties (including economics and law), but also to a loss of quality of thematic materials in mass media, that reduces the potential efficiency of the media activity to improve financial literacy of the population.

Given the strategic importance of the spread of basic financial knowledge among the population in maintaining stability and development of economy of any state, financial literacy of a journalist together with knowledge, competence and skills, allowing practical work to improve financial literacy of the population within the professional activity, becomes an inherent professional competence in training of students of faculties of journalism in higher education institutions.

The Russian experience in setting and solving the problem of improvement of the financial competence of journalists will be examined in this article, but in view of the global relevance of the problem, this article can be equally useful for the states of North America, Western Europe and other countries that focus on the financial well-being of citizens.

## Scientific novelty and research methodology

Despite the current situation and that the importance of involving mass media in the process of improvement of financial literacy of the population is highlighted by domestic and foreign researchers<sup>1</sup>, and also outlined in the national Project and

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<sup>1</sup> Amirov V. M. (2018). *Business journalism* (pp. 4). Moscow: Flinta. Baranovskij K. B. (2016). *Financial journalism. Money speaks* (pp.32). Moscow: Izdatel'skie reshenija. Rumin I, Karrington T., Nel'son M. (2004). *The right to tell: the role of mass media in economic development* (pp.6). Moscow: Ves' Mir. Hayes K. (2013). *Business Journalism: How to Report on Business and Economics* (273). Apress. Roush C. (2011). *Show Me the Money: Writing Business and Economics Stories for Mass Communication* (pp. 395). Routledge.



Strategy to improve financial literacy of the Russian population<sup>2</sup>, theoretical research of the issues of necessity to strengthen a component aimed at preparing students to work with financial and economic materials in the education of the Russian journalists is limited to a narrow circle of scientists.

Already at the beginning of this decade, the researchers noted that the purposeful activity of journalists is necessary to ensure the normal functioning of economic processes in society, and the members of the professional field should take special training. E. L. Vartanova<sup>3</sup> (2010) emphasizes that "...without journalism, the functioning of the market economy is impossible, since it ensures the creation and organization of information flows – both for business infrastructure and for consumers". In the research V. P. Minginos<sup>4</sup> comes to the conclusion that "The role of a journalist is to ensure effective interaction between participants in economic processes: government, business and population", and V. L. Ivanickij<sup>5</sup> emphasizes that "journalism, taking a pro-active stand, can have ultimate impact <...> on the creation of a national platform for mass economic education of the population", and notes, that the opposite situation, against the background of public economic ignorance, can lead to increasing public irritation with the economic policy pursued by the government<sup>6</sup>.

Assessing the existing dissonance between the social and economic realities, that dictate the necessity to spread basic financial education through mass media in plain language, as well as the lack of understanding of this necessity by journalists themselves, S. N. Kir'janov<sup>7</sup> points out that "a mass propaganda of awareness of the need to improve financial literacy is necessary <...>, including among the journalistic community".

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<sup>2</sup> Project "Promotion to increase the level of financial literacy of the population and to develop the financial education in the Russian Federation" No. R120338 (P120338). Available at: <http://www.garant.ru/files/8/2/1138728/1138728.rtf> (access date: 22.01.2018); Decree of the Government of the Russian Federation "On approval of the strategy for improvement of financial literacy in the Russian Federation for 2017-2023" No. 2039-R dd. September 25, 2017. Available at: <http://static.government.ru/media/files/uQZdLRrkPLAdEVdaBsQrk505szCcL4PA.pdf> (access date: 10.01.2018)

<sup>3</sup> Vartanova E. L. (2010). The Current Understanding of Media and Journalism. *Mediascope*, No.1. Available at: <http://www.mediascope.ru/o-современном-понимании-сми-и-журналистики>

<sup>4</sup> Minginos V. P. (2014). Economic journalism in Russia (in estimates of publicism and science). *Izvestiya of the Southern Federal University*, No. 3, 197.

<sup>5</sup> Ivanickij V. L. (2006). The main directions in the problems of the Russian press: the economy, 21. Publication within the Russian Humanitarian Science Foundation Academy of Finland Research project "Mass media in the changing Russia".

<sup>6</sup> Ivanickij V. L. (2006). The main directions in the problems of the Russian press: the economy, 4. Publication within the Russian Humanitarian Science Foundation Academy of Finland Research project "Mass media in the changing Russia".

<sup>7</sup> Kir'janov S. N. (2012). Media imperative of enhancing financial literacy. *Vestnik TvGU*, No. 1, 171.

It is also worth paying attention to the fact that the first subsection of the main directions of the national Strategy to improve financial literacy of the Russian population is to improve the skills of journalists in covering topics and issues that affect financial literacy level of the audience.

This subsection confirms the theses of N. N. Dobretsova, I. N. Demina and V. L. Ivanickij. In 2009, N. N. Dobretsova<sup>8</sup> noted: "The written on economic topics in popular publications should look completely different. Reprinting parts of press releases of departments and corporations is not enough to perform the educational and analytical functions of the press. A real analysis and forecast are necessary, but presented in a popular, understandable form". In the article devoted to the issues of staffing for economic journalism, I. N. Demina<sup>9</sup> also focused on the fact that "Current realities require specialized economic training of future specialists in the field of activity of business press, corporate mass media and coverage of economic topics in general mass media".

Generalizing these theses, V. L. Ivanickij<sup>10</sup> wrote: "The implementation of a whole set of measures that strengthen and develop the institute of journalism is necessary. The further update of the curricula at the faculties of journalism in Russia with economic subjects, which form the necessary competencies and applied skills in the field of analysis of social and economic processes, is among these measures."

It is worth noting that in the Soviet period, the list of subjects for student of faculties of journalism included such mandatory subjects as industrial economics, economic analysis, management of the national economy and even agricultural economics. Today, despite the practical significance of mass media in the realm of improvement of public financial literacy and ever-increasing immediacy of the problem, still insufficient attention is paid to the issue of financial and economic education of journalists in Russia. However, if the theoretical side of the issue is still represented by certain studies of domestic scientists, then the ways of practical implementation of the problem in this article will be proposed by the author for the first time.

On the basis of a qualitative comparative analysis of the curricula of current and planned for introduction disciplines that form knowledge, competencies, skills and professionally important qualities, necessary for work with financial and economic topics, with students majoring in "Journalism" (42.03.02) of the Russian Universities, as well as course books on "Business journalism", available today in the Russian market of educational literature, the author of this article suggests basic solutions to the problem of building of professional competence "Financial literacy" with students majoring in "Journalism", affecting the efficiency of implementation by mass media of the state policy on spread of necessary basic financial knowledge among the population.

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<sup>8</sup> Dobretsova N. N. (2009). *Media Coverage of Economic Issues: study guide for high schools*, 5. Bishkek: Printhouse.

<sup>9</sup> Demina I. N. (2011). Economic journalism: problems of science and staffing. *Izvestija IGJeA* No. 3, 188.

<sup>10</sup> Ivanickij V. L. (2006). The main directions in the problems of the Russian press: the economy, 21. Publication within the Russian Humanitarian Science Foundation Academy of Finland Research project "Mass media in the changing Russia".

## **"Business journalism" discipline as a universal tool for preparation of students majoring in "Journalism" to solve problems of improvement of financial literacy of the population**

Within the current system of professional training of journalists in high school there are three possible solutions to the problem of providing students majoring in "Journalism" with knowledge, skills, competencies and professionally important qualities necessary for further work to improve financial literacy.

1. Modernization of the course "Economics" of the basic module of the subjects in "Journalism".

However, to date, this discipline is more theoretical than applied in relation to contemporary professional journalistic practice, which is confirmed by the content of its curricula. Mastering theoretical knowledge of the main economic theories, principles and concepts, as well as the basics of micro - and macroeconomics without applying the knowledge obtained in journalistic practice prevails among the goals of the discipline mastering. Among the goals there are following in various formulations:

- Theoretical learning by students of modern economics as a science, its principles, main stages of development, mechanism and laws of functioning of the market economy at the micro and macro levels of the economic system of society. Formation of basic conceptual apparatus with students to analyze current problems of a market economy and <...> understanding the substance of the activities of various market economy institutions.
- Training of highly qualified specialists with knowledge that allows them to navigate in the economic situation of people's life.
- acquisition of comprehensive knowledge in the field of fundamentals of economic theory, microeconomics and macroeconomics. As a result of the course studying, students should understand the principles of rational behavior of consumers and producers, how market demand, company supply and market supply are formed, and the goals of government intervention in the market economy.
- Formation with students of fundamental conceptual apparatus and study of the most important theoretical problems of economic science and trends in the world and domestic economy.
- Obtaining a solid understanding of the development of economic theory as a science, the foundations of the scientific approach to the study of economic activity, the main worldview and scientific concepts of the development of economic activity, and the methods and theoretical tools used for the analysis of economic reality.

The tasks and structure of the curricula completely correspond to the set, absolutely theoretical, goals. The lists of the basic literature offered in the curricula of this discipline are also classic publications on economic theory, which are not adapted for journalists. These include Economics: Principles, Problems, & Policies by McConnell and Campbell, "Economic theory" by V. G. Slagoda, "Course of economic theory", edited by M. N. Chepurina and E. A. Kiseleva, and other similar publications.

Thus, to solve the problem of preparing journalists to work with materials on financial and economic topics to improve financial literacy of the population, the discipline "Economics", offered to undergraduates in journalism, needs to be supplemented with a practical module, that allows students to form and work out the application of

theoretical knowledge obtained during the course in situations that model the professional activity of a journalist.

2. By introducing a cross functional competence for students of non-economic specialties "Ability to make sound economic decisions in various areas of life", developed at the faculty of economics of M.V. Lomonosov Moscow State University, into the curricula for future journalists.

A cross functional competence "Ability to make sound economic decisions in various areas of life" is designed to provide students of faculties of journalism with the following educational outcomes:

- Understanding the fundamental principles of economic performance
- Understanding the goals and mechanisms of the main types of the state social and economic policy and its influence over an individual
- Proper use of financial tools for managing personal finance (personal budget)
- Application of personal economic and financial planning methods to achieve the set goals.

However, the learning outcomes, presented in Table 1, clearly illustrate that just introduction of a discipline, providing the formation of considered competence, will not allow journalists to efficiently solve professional tasks to improve financial literacy of the population, since *it does not provide them with professional skills to work with economic and financial topics*.

Table 1. Indicators and results of mastering the cross functional competence "Ability to make solid economic decisions in various areas of life" by non-economic students

1	Understands the fundamental principles of the economic performance	Knows the basic economic concepts: economic resources, goods and services, demand, supply, income, expenses, price, money, transfers, inflation, gross domestic product, economic growth, savings, investment, etc.
		Knows the fundamental principles of economic analysis (opportunity costs principle, time value of money, etc.)
		Knows the assumptions made about economic agents behavior: rational choice theoretical principles (utility maximization) and observed deviations from rational behavior and related systematic errors.
		Can perceive and analyze information necessary to make solid decisions in the area of personal finance management
2	Understands the goals and mechanisms of the main types of the state social and economic policy and its influence over an individual	Knows the goals, tasks, tools and effects of the state economic policy
		Knows the basic principles and tools of the budget, tax, monetary, competitive, social and pension policies of the state, as well as the special aspects of their influence over an individual
		Knows sources of information on the rights and obligations of individuals related to the implementation of the state economic policy
		Can use legal databases and other resources to obtain

	information about his/her rights and obligations related to the implementation of the state economic policy
	Can enjoy tax and social benefits, form personal pension savings
	Knows the goals and tasks of the main financial institutions (Bank of Russia, State Deposit Insurance Agency, Pension Fund of the Russian Federation, commercial bank, insurance organization, etc.) and how to interact with them
	Knows the main tools for personal finance management (bank deposits, loans, securities, investment funds, real estate, currency), ways to determine their profitability, reliability and liquidity
	Knows sources of information about personal finance management tools, rights and obligations of financial services clients
	Knows about the existence of bad practice in the financial services market (fraud, false representation, etc.) and how to protect against them
	Can use the main payment instruments, prevent possible fraud
	Can choose personal finance management tools to achieve the set financial goals, compare them in terms of profitability, reliability and liquidity
	Can analyze the main provisions of an agreement with a financial institution, identify the rights and obligations arising from its conclusion
	Can detect the fact of violation of his/her rights, determine efficient ways to protect them, compile a claim or complaint properly
	Knows the main stages of an individual's life cycle, understands the specific features of the tasks that arise at each stage, understands expediency of personal economic and financial planning, including long-term
	Knows the main types of personal income (salaries and wages, income from entrepreneurship, etc.), mechanisms for generation and increase
	Knows the main types of expenses, mechanisms to reduce them, and ways to make savings
	Knows the principles and technologies of personal budget management. Can solve typical tasks in the area of personal economic and financial planning
	Can manage a personal budget using software products

Thus, the disciplines that form the considered competence with non-economic students can become an effective supplement to the course "Economics" and the disciplines of the professional module for undergraduate journalists, but not an independent tool for preparing future journalists to solve the problem of improving financial literacy of the population through mass media.

3. Based on the analysis of the curricula of the disciplines that form the skills of working with financial and economic information with undergraduates majoring in "Journalism", it can be concluded, that today "Business journalism" is the subject most relevant to the goals of preparing journalists to work with financial and economic materials.

As to this subject<sup>11</sup> and such its modifications as "Economic journalism", "Economic and business journalism", "Business and corporate journalism", as well as "Problems of economy in business journalism", up to date it is introduced only in 30 universities of the Russian Federation (Table 2). At that, it is included as a mandatory subject in five curricula, indicated in the table with light cells.

Table 2. The Russian Universities, the undergraduate curricula of which in "Journalism" include the discipline "Business journalism"

Volgograd State University	Kazan (Privolzhsky) Federal University	M.V. Lomonosov Moscow State University	Saint-Petersburg State University	M.V. Lomonosov Northern (Arctic) University	Belgorod State National Research University
Institute for the Humanities and Information Technologies	Russian Orthodox University of Saint John the Divine	National Research University Higher School of Economics	Moscow State Institute of International Relations of the Ministry for Foreign Affairs of Russia	Tver State University	Vologda State University
Saint-Petersburg University of The Humanities And Social Sciences	Saint-Petersburg State University of Industrial Technologies and Design	Penza State University	Orenburg State University	Perm State National Research University	N.P. Ogarev Mordovia National research State University
Naberezhny Chelny Branch of Kazan (Privolzhsky) University	Samara State University	S.P. Korolev Samara National Research University	North Ossetian State University after K.L. Khetaurov	Kalmyk State University, Institute of Kalmyk Philology and Oriental Studies	Southern Federal University, Institute of Philology, Journalism and Intercultural Communication
Irkutsk National Research Technical University, Institute of Fine Arts and Humanities and Human and Social Science	Siberian Federal University, Institute of Philology and Language Communication	Novosibirsk National Research State University	Buryat State University, Institute of Philology and Mass Communications	Kurgan State University	Yugra State University, Institute of Humanities

The advantage of the discipline in terms of its application for training journalists who can further work on improving financial literacy of the population is a combination of theoretical financial and economic component and simultaneous drive to practice: preparing students to work with financial and economic materials in the professional field.

The analysis of the curricula of the disciplines proves it. In addition to economic theory, the "applied instrumental" topics of these subjects include: "Sources of information", "Format, content, and genres of business journalism", "Characteristics, structure and technique of preparing analytical articles", "Use of macroeconomic and microeconomic information in the journalist's work", "Coverage of markets in the media", "Coverage of state economic policy in the media", "Methods of work in business media", "News reporting", "Analytical journalism", "Experts and analysts", "Compositional and linguistic properties of financial and economic materials", "Economic analysis", "Content composing and editing in business media", "Content

<sup>11</sup> To the faculty of journalism of M. V. Lomonosov Moscow State University – module.

"shell", "Visual presentation of statistical data", and finally "Ethical aspects of journalist activity".

The analysis of the curricula also shows that course books on general technologies of journalistic work and mass media typology ("Practical journalism" A.V. Kolesnichenko, "Typology of the periodical press" (M. E. Anikina, M. V. Shkondin et al.) are offered as the main literature for mastering these disciplines in the Russian Universities today, as the main literature for mastering these disciplines as well as specialized publications. At the same time, there are only three specialized publications on "Business journalism" in the Russian market of educational literature:

- "Business journalism" Amirov V. M. Flinta Publishing House, 2018.
- "Business journalism" Melnik G. S., Vinogradova S. M. Publishing House "Piter", 2009.
- "Business journalism" edited by Vyrkovskiy A. V. Mediamir Publishing House, 2012.

The analysis of the specialized educational literature on "Business journalism" shows, that the course book, prepared by the faculty of journalism of M.V. Lomonosov Moscow State University, meets the goals of preparing students of faculties of journalism the best to work with materials on financial and economic topics, including for the purpose of further work to improve financial literacy of the population .

The structure and content of the course book, developed by the authors, including the chapters "System of business mass media", "Macroeconomics in mass media", "Microeconomics in mass media", "Financial markets in mass media", "Industries in mass media", "Collection of information" and "Technology of work on new material" and a case study allow not only to fill the gaps in the students basic knowledge of economics through detailed coverage of economic processes and phenomena, which the professionals within their work and audience in their daily financial activities face, but to master these essential skills of work with thematic materials as search, technology of receiving, verification, processing and analysis of specialized data as well as the selection of the topic from the point of view of usefulness for the audience and its presentation.

Comparing the ratio of the thematic content of the course book with the points, that require additional attention when training journalists to work with financial and economic materials, which are specified by the representatives of the expert community<sup>12</sup>, it becomes obvious that mastering the materials by students of faculties of journalism and execution of practical tasks proposed on the pages of this publication will allow, if not to exclude, then to minimize mistakes made by journalists and improve their skills in working with financial and economic materials.

To date, the course book is the basis for teaching the professional module "Business journalism" for 5-8 semesters of the undergraduate in "Journalism" at the faculty of journalism of M.V. Lomonosov Moscow State University, however, taking into

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<sup>12</sup> Vihrova O. Ju. (2018). Professional training of journalists acting as a mediator of financial and economic knowledge. Moscow: *Mediascope*, 4. Available at: <http://www.mediascope.ru/2484>

account the possible limited resources in the higher education institutions, it is reasonable to transform the existing module program into a general professional discipline program.

It is proposed to master the discipline after studying the previous courses of the base module - "Theory of journalism", "Fundamentals of journalism" and "Economics".

In addition to the formation of students' awareness about the specifics of activity of business mass media and the study of their subject field, which in recent decades has gone beyond business publications and interests of the business community and has spread on all economic agents – ordinary citizens, the discipline aims to provide future journalists with theoretical and methodological tools for work with financial and economic materials, and also for teaching of respective skills and technologies.

During the mastery of the proposed general professional discipline it is expected to form the following competencies with students:

To know: the basics of modern communication, professional and ethical concepts of journalism; domestic professional traditions of journalism and understand their role in relation to modern professional technologies; general social and political, economic, cultural patterns of their functioning; structure and functioning of the main segments of journalism in print media; features of print media audience; principles, technologies, features and prospects of a journalist's work in print media.

Be able to: find, analyze and assess relevant topics for publications; create texts of general and special content for newspapers, magazines, news agencies; plan their own authorial, editorial and other types of journalistic activities; arrange and carry out information campaigns, develop special projects and promotions; perform other professional duties of a print media journalist; conform with legal and ethical standards in the professional activity.

Have: basic knowledge of the theoretical and methodological platform of activity; a set of tools and methods for information search and presentation, various genre technologies; editorial technologies that implement the system of professional responsibilities; social and organizational technologies.<sup>13</sup>

## Conclusion

In conditions when spread of necessary basic financial knowledge among the population is the strategically important for the stable development of economy of any state, search and the introduction of a universal tool for professional training of mass media specialists to work to improve financial literacy of the population becomes critical. Providing the professional field with personnel ready to solve this task will not only significantly increase the overall efficiency of mass media in spreading public financial knowledge among citizens, but also make mass media one of the key

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<sup>13</sup> Curriculum of the professional module "Business journalism". Curriculum of the disciplines in "Journalism". Third and fourth courses. Full-time department. Undergraduate. Elective course I. M.V. Lomonosov Moscow State University Faculty of Journalism. 2014. Pp. 158-159



tools for solving the tasks formulated in national projects and state programs aimed at improving the level of financial literacy of the population.

Based on the results of the research, it can be concluded, that today such a tool in the Russian Federation is the discipline "Business journalism", which provides not only the formation of theoretical knowledge of financial and economic topics necessary for working with financial and economic materials, but also aims at practical training of students-journalists to work with financial and economic materials in the professional field.

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***Development of the Causal Relationship Model for Innovative Communication Management on Image and Reputation of the International Programs in Thai Universities***

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**Abstract**

The aim of this research is to study the development of the causal relationship model of the management innovation of image and reputation communication of international programs of Thai universities. This research is a mixed research using a combination of methodologies including secondary data, qualitative research, and quantitative research. The samples are students studying in a bilingual or English programs at public and private high schools in the Greater Bangkok Area totaling 580 respondents. Structural Equation Modelling was used to analyze the direct and indirect effects among the variables. The results of the analysis of the structural equation of the causal relationship model of management innovation of image and reputation communication of international programs of Thai universities were consistent with the empirical data in accordance to the statistical acceptance level with Chi-Square value = 42.124 df = 31.0 Sig. = 0.088 > 0.05 and CMIN/df. = 1.359 < 2.0. This model consists of the variables of perception of news and general information, integrated marketing communication, management, image, and reputation of international programs of universities in Thailand. The model fits the empirical data. The most influential factor affecting the image and reputation of international programs in Thai universities was the program management. This is followed by the integrated marketing communication of international programs in Thai universities.

**Keywords:** Causal Relationships Model Development, Innovation Communication Management, Image and Reputation of the International Programs in Thai Universities

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## **Background and Significance of Study**

Education is an important indicator of the quality of the populace, as can be observed in the case of Thailand. This study aims to examine the innovation of communications management in the development of the image and reputation of international programs in Thai universities, which is a highly competitive segment. In response to globalization, education has developed significantly to meet international standard requirements.

Globalization is the result of development in communications, transportation, and technology. The world is interconnected conveniently at high speed. This has led to truly significant changes in the ways of education. As a result, the world is interconnected in many ways such as in the labor market, which requires those who can speak a foreign language. In addition, there are numerous foreigners visiting Thailand for travel and investment. Thus, there is a need to study a foreign language. There is also an opportunity for foreign institutions to invest and compete in the education sector. This has led to the trend of opening more international programs in English, Chinese, and Japanese. Over time these programs have become more popular (Research and Development Office, Ministry of Education, 2007).

The educational institution has to have a plan for the future. It must be able to adapt to the changes to keep up with the times. This is particularly true for institutions to survive the competition to provide education that meets the standard of internationalization. This is necessary for acceptance at both the domestic and international level. Many institutions have opened international programs. They have developed more exchange programs for faculty members and students with foreign institutions. The emphasis is on the development of quality education adapting to the new technology, sciences, and communications. These changes are driving the world to fuse into one.

Innovation in communications management can be used to develop the image and reputation of the international programs in Thai universities. These programs are targeted towards students in high schools with international and bilingual or English programs. When these students graduate, they would choose to study in undergraduate programs based on image and reputation of the international programs in Thai universities. The differences of perception led to the success of these universities and its competitiveness in the future.

## **Review of Literature**

The researchers found that image can be created through communications such as advertising, public relations, and customer service. This is the experience that has to be integrated in every aspect of the organization that is relevant to the target. Through these integrated marketing communications efforts, the positioning can be determined. As a result, this impacts the image in terms of service, price, and channel of service provision, which can create corporate reputation. Collective judgements from observers make assessments over time resulting in corporate reputation.

Thus, the communications in terms of image and reputation of international programs in Thai universities have to be built based on innovation and integration of many

disciplines. This has to combine new knowledge and forms of communications that have to be appropriately distinctive and creative. It is the use of modern communications aimed at the target audience that would lead to the opportunity of success. Consequently, those in education management need to develop communications that can reach their target clearly, effectively, and quickly within the context of change.

### **Research Objectives**

This study aims to develop the causal relationship model among the variables, management innovation of image and reputation communication in international programs in Thai universities. The resulting research objectives are presented as follows:

1. Develop the causal relationship model for management innovation of image and reputation communication effectiveness in international programs in Thai universities.
2. Examine the causal model in terms of the relationship among the variables, management innovation of image and reputation communication in international programs in Thai universities.

### **Research Hypotheses**

Based on the review of literature and development of the research conceptual model, the following hypotheses have been developed as follows:

H<sub>1</sub>: Program management of international programs in Thai universities has an impact on the image and reputation of the programs.

H<sub>2</sub>: Program management of international programs in Thai universities has an impact on the integrated marketing communications of the programs.

H<sub>3</sub>: Program management of international programs in Thai universities has an impact on the general awareness of the programs.

H<sub>4</sub>: Integrated marketing communications of international programs in Thai universities has an impact on the general awareness of the programs.

H<sub>5</sub>: Integrated marketing communications of international programs in Thai universities has an impact on the image and reputation of the programs.

H<sub>6</sub>: General awareness of the international programs in Thai universities has an impact on the image and reputation of the programs.

H<sub>7</sub>: General awareness of international programs in Thai universities has a direct effect on the image and reputation of the programs.

H<sub>8</sub>: Integrated marketing communications of international programs in Thai universities has a direct effect on the image and reputation of the programs.

### **Research Methodology**

The research utilized the mixed research methodology using a combination of secondary data, qualitative research, and quantitative research. The emphasis would be on the undergraduate degree level. The survey method was utilized using a questionnaire for data collection from the population of high school students, who are interested in studying in international programs. The respondents were from both public and private institutions in the Greater Bangkok Area. A total of 580 usable

questionnaires were collected. Of this number, 180 respondents were not interested to study in international programs in Thailand, while the remaining 400 were. Confirmatory Factor Analysis (CFA) was conducted to test model fit. The assessment of model fit would be made by examining the indices Chi-Square, CMIN/df., CFI, GFI, IFI, NFI, AGFI, RMSEA, and RMR. After establishing model fit, the direct and indirect effect would be examined using structural equation model analysis.

### **Data Analysis**

The model fit analysis of the causal structural equation model examining the relationship among the variables, management innovation of image and reputation communication in international programs in Thai universities. The structural equation model (SEM) examined the awareness of general information, integrated marketing communication messages, program management, and image and reputation of the program. To attain model fit, the researchers conducted modification indices based on consideration of the weights and R<sup>2</sup> to check the variation. The results are presented in Tables 1 and 2.

The structural equation model shows the causal relationship model for management of innovation of image and reputation communication in international programs in Thai universities. After modification the model fit the empirical data well based on the criteria defined by Hair et al. (1998), Bollen (1989) and Sorbon (1996). The indices show statistical acceptance level with Chi-Square value = 42.124 df = 31.0 Sig. = 0.088 > 0.05 and CMIN/df. = 1.359 < 2.0. The analysis of seven indices prove the model fit to the empirical data as presented as follows:

1. Comparative Fit Index (CFI) of 0.997 is more than 0.90, which is in line with Hair et al. (1998) that CFI value of more than 0.90 is good.
2. Goodness of Fit Index (GFI) shows the variation explained by the model. The value of 0.984 > 0.90, which is in line with Hair et al. (1998) and Mueller (1996) that GFI value of 0.90 is good model fit.
3. Adjusted Goodness of Fit Index (AGFI) shows the variation explained the variance adjusted for the degrees of freedom. The AGFI have values ranging from 0 to 1 and 0.90 and above is acceptable (Durande-Moreau & Usunier, 1999). The value of 0.954 > 0.90 shows good model fit.
4. Root Mean Square Error of Approximation (RMSEA) should have value less than 0.05 or between 0.05 – 0.08. The model fit to the empirical data is shown in the value 0.03 < 0.08. This shows very good model fit, which is in line with Hair et al. (1998) and Browne and Cudeck (1993).
5. Normed Fit Index (NFI) is the statistics for testing the hypothesis. NFI should have the value more than 0.90 (Hair et al., 1998). The value 0.989 > 0.90 shows good model fit.
6. Incremental Fit Index (IFI) is a test of the relationship among the variables. The value of more than 0.90 shows how well the model explains the relationship in the model (Hair et al., 1998). The value 0.997 > 0.90 shows good model fit.
7. Root Mean Square Residual (RMR) is an index that examines the hypotheses. RMR should be at less than 0.05. The ideal value is as close to 0 as possible. The RMR value of 0.012 < 0.05 is very good (Diamantopoulos & Siguaw, 2000).



The analysis of the 7 indices statistically confirm the fit of the causal relationship model for management of innovation of image and reputation communication in international programs in Thai universities to the empirical data. The variables are awareness of general information, integrated marketing communications, management, and image with reputation of international programs in Thai universities. The model is confirmed in terms of validity and model fit. The results are presented in Table 1.

Table 1 Structural equation model analysis of the causal relationship model for management of innovation of image and reputation communication in international programs in Thai universities

Variables (Paired Variables)		$\lambda$	SE.	t-value	Sig.	R <sup>2</sup>
Integrated marketing communication	< Program management	0.67	0.053	13.980	0.000* *	45.0%
General awareness	< Program management	0.18	0.106	2.156	0.031*	12.0%
General awareness	< Integrated marketing communications	0.19	0.095	2.290	0.022*	12.0%
Image and reputation	< Integrated marketing communications	0.56	0.083	7.318	0.000* *	70.0%
Image and reputation	< General awareness	-0.10	0.045	-2.033	0.042*	70.0%
Image and reputation	< Program management	0.38	0.074	6.177	0.000* *	70.0%

\*\* Statistical significance at 0.001 level

\*Statistical significance at 0.05 level

The analysis of the structural model of the causal relationship model for management of innovation of image and reputation communication in international programs in Thai universities. The independent variables are program management, integrated marketing communications, awareness of general information, and the dependent variables were image and reputation of the international programs in Thai universities. The analysis utilized regression to explain the variation as presented in the following section.

1. In terms of program management of the international program in Thai universities comprised of 3 observed variables, which are type of international programs, type of management, and image of program management. The regression coefficient ranged between 0.84 – 0.94 and the R-squared values ranged from 71% - 89%. The analysis revealed that program management of international programs has an impact on the of the causal relationship model for management of innovation of image and reputation communication in international programs in Thai universities. The 3 direct and 3 indirect relationships examined are presented as follows:

1.1 Program management of the international programs, which is the independent variable, has a direct positive impact on integrated marketing communications of international programs in Thai universities. The beta coefficient value is 0.67 with an error value of 0.053 and t-value of 13.980 (Sig. .000 < 0.001). The model explains the variation of the model at 45% at the significance level of 0.001.

1.2 Program management of the international programs has a direct positive effect on awareness of general information regarding international programs in Thai universities. The beta coefficient value is 0.18 with an error value of 0.106 and t-value of 2.156 (Sig. .031 < 0.05). The model explains the variation of the model at 12% at the significance level of 0.05.

1.3 Program management of the international programs has a direct positive effect on image and reputation of international programs in Thai universities. The beta value is 0.38 with an error value of 0.074 and t-value of 6.177 (Sig. .000 < 0.001). The model explains the variation of the model at 70% at the significance level of 0.001.

1.4 Program management of international programs has an indirect effect on image and reputation of international programs in Thai universities through integrated marketing communications with a beta coefficient value of 0.38 (0.67x0.56).

1.5 Program management of international programs has an indirect effect on image and reputation of international programs in Thai universities through general awareness with a beta value of -0.02 (0.18x(-0.10)).

1.6 Program management of international programs has an indirect effect on general awareness of international programs in Thai universities through integrated marketing communications with a beta value of 0.13 (0.67x0.19).

2. Integrated marketing communications of international programs in Thai universities is comprised of three observable variables of marketing activities for awareness, public relations, and advertising. The regression coefficient ranged between 0.62 – 0.86 and the R-squared values ranged from 58% - 73%. The analysis revealed that integrated marketing communications has an impact on the of the causal relationship model for management of innovation of image and reputation communication in international programs in Thai universities. The 2 direct and 1 indirect relationship examined are presented as follows:

2.1 Integrated marketing communications of the international programs has a direct positive impact on awareness of general information of international programs in Thai universities. The beta value is 0.19 with an error value of 0.095 and t-value of 2.290 (Sig. .022 < 0.05). The model explains the variation of the model at 12% at the significance level of 0.05.

2.2 Integrated marketing communications of the international programs has a direct positive impact on reputation and image of international programs in Thai universities. The beta value is 0.56 with an error value of 0.083 and t-value of 7.318 (Sig. .000 < 0.001). The model explains the variation of the model at 70% at the significance level of 0.001.

2.3 Integrated marketing communications of international programs has an indirect effect on reputation and image of international programs in Thai universities through integrated marketing communications with a beta value of -0.02 (0.19x(-0.10)).

3. General awareness of the international program in Thai universities comprised of 4 observed variables, which are personal communications, mass media, online social media, and learning activities media. The regression coefficient ranged between 0.70 – 0.79 and the R-squared values ranged from 41% - 63%. The analysis revealed that general awareness has have an impact on the of the causal relationship model for management of innovation of image and reputation communication in international programs in Thai universities. The 1 direct relationship examined is presented as follows:

3.1 General awareness of the international programs has a direct negative impact on image and reputation of international programs in Thai universities. The beta value is -0.10 with an error value of 0.045 and t-value of -2.033 (Sig. .042 < 0.05). The model explains the variation of the model at 70% at the significance level of 0.05.

4. Image and reputation of the international program in Thai universities comprised of 3 observed variables, which are education institution, service, and support being international. The regression coefficient ranged between 0.84 – 0.93 and the R-squared values ranged from 60% - 87%.

Table 2 Summary of the structural equation model analysis of the causal relationship model for management of innovation of image and reputation communication in international programs in Thai universities

Variables	Effects	Integrated marketing communications	General awareness	Image and reputation
Management of the programs	Direct Effects	0.67	0.18	0.38
	Indirect Effects	-	0.13	0.34
	Total Effects	0.67	0.31	0.72
Integrated marketing communications	Direct Effects	N/A	0.19	0.56
	Indirect Effects	N/A	-	(-0.02)
	Total Effects	N/A	0.19	0.54
General awareness	Direct Effects	N/A	N/A	(-0.10)
	Indirect Effects	N/A	N/A	-
	Total Effects	N/A	N/A	(-0.10)
R <sup>2</sup>		45.0%	12.0%	70.0%

The analysis of the structural model of the causal relationship model for management of innovation of image and reputation communication in international programs in Thai universities comprised of the variables of program management, integrated marketing communications, general awareness, and dependent variables, which are image and reputation. The factor that was the most influential on image and reputation of international programs is program management (Beta coefficient = 0.72). This is followed by integrated marketing communications (Beta coefficient = 0.54). The general awareness has a negative relationship with Beta coefficient of -0.10. The model explains 70% of the variance. The analysis revealed that the most influential factors on general awareness is program management of international programs in Thai universities (Beta coefficient = 0.31). This is followed by integrated marketing communications (Beta coefficient = 0.19) explaining 12% variance. The program management of international programs in Thai universities has a positive impact on integrated marketing communications with Beta coefficient of 0.67 explaining 45% variance.

The analysis of the structural equation model shows that six out of eight of the hypotheses were supported as presented in the following section.

The analysis of the structural equation model supports  $H_1$ , wherein program management has a positive impact on image and reputation, with a Beta coefficient of 0.37 explaining 70% of the variance at the significance level of 0.001. This is followed by the analysis for  $H_2$ , wherein program management has a positive impact on integrated marketing communications, which has a Beta coefficient of 0.67 explaining 45% of the variance at the significance level of 0.001.  $H_3$ , wherein program management has a positive impact on general awareness, has a Beta coefficient of 0.18 explaining 12% of the variance at the significance level of 0.05. Furthermore,  $H_4$ , wherein the integrated marketing communications has a positive impact on general awareness, has the Beta coefficient of 0.19 explaining 12% variance at the significance level of 0.05.  $H_5$ , integrated marketing communications has a positive impact on image and reputation, with a Beta coefficient of 0.56 explaining 70% variance at the significance level of 0.001.  $H_6$ , general awareness has a negative impact on the image and reputation, with a Beta coefficient of -0.10 explaining 70% variance at the significance level of 0.001. Both  $H_7$  (Beta coefficient -0.02) and  $H_8$  (Beta coefficient 0.38) were not supported.

## Discussion of Research Findings

Secondary data based on the analysis of data available from the universities shows that there are 332 undergraduate programs from 56 universities (data collected March 31, 2019). Most of the universities offered international undergraduate programs. These universities are usually located in the city area such as Bangkok Metropolitan Area (Bangkok including Pathum Thani and Samut Prakarn). The provincial universities were located in the major city of each respective region such as Songkhla, Khon Kaen, Phuket, Chiang Mai, Ubol Ratchathani, and Chonburi.

The objectives of the undergraduate international programs can be summarized as follows:

1. To improve standard of Thai education to the level of internationalization as part of the drive to become a world class university as prescribed by the Commission

for Higher Education as part of the strategy to develop the university's curriculum to meet modern standards.

2. To serve the need in the Thai and international market in terms of preparation for graduates' future careers.
3. To prepare Thailand to meet the challenges of the ASEAN Economic Community (AEC) in terms of human resources development.
4. To develop communications prowess for the necessary graduates' future career that would open the door for regional opportunities.
5. To develop cooperation with well-known international institutions through academic and quality education in the form of faculty and student exchanges.
6. To enable Thai and foreign students to join study abroad programs and student exchanges as well as joint research projects.
7. To develop the skills of students in living in harmony with those who are different in terms of beliefs, way of life, language, and culture. This would enhance the opportunity of students to experience learning outside of the class setting through cooperative education that would be critical for developing skills necessary for the future.
8. To develop the confidence in terms of language capabilities for communications in an international setting. This would enable students to analyze the situation and respond in the effective appropriate means leading to expertise in the use of English in intercultural communications.
9. To create the opportunity for Thai and foreign students to exchange their knowledge and culture together. In addition, faculty members can exchange their academic and cultural perspectives.
10. To create graduates who are experts in intercultural communicative competence together with the use of English as a global language proficiency that is important in the digital age of the 21<sup>st</sup> century.

Program management of international programs at the undergraduate level can be categorized into three types as follows:

Type 1- The program management of international programs at the undergraduate level is based in the faculty of department within a university. This is seen in Chulalongkorn University, Thammasat University, Kasetsart University, Mahidol University, Chiang Mai University, Srinakarin Wirot University, Prachomklao Thonburi Technology Institute, Payap University, Sripatum University, Dusit Thani College, Rajabhat Chiang Mai University, Suan Dusit University, and Rajabhat Suan Sunantha University.

Type 2- The program management is based in a fully international institution or university at the undergraduate level. Examples include Mahidol University, Prince of Songkla University, Silapakorn University, Rajamongkol Technology Institute, Dhurakijbundit University, Rangsit University, University of Thai Chamber of Commerce, Bangkok University, Assumption University, Webster University, St. Theresa College, and Stamford University.

Type 3- The university has a combined program management system, which has both the faculty/department managing the programs through direct cooperation with international institutions within a framework of international college such as in the case of Thammasat University, Silapakorn University, and Mahidol University.

Based on the interviews these international programs targeted two groups of students. The first are those from international schools, English Program (EP), Bilingual Program, and those from both public and private Thai high schools. The second group are those from foreign countries, who would like to study or have an exchange in Thailand.

There were 180 respondents, who reported not wanting to study in Thai international programs. They identified many factors such as the ability to survive, confidence in creative thinking, prefer a global perspective, and has more variety of programs available, since Thai international programs have limited selection. The remaining 400 respondents selected to study in Thailand because of many factors, which include good English skills, has qualified faculty members based on international standards, expect higher salary upon graduation, and opportunity for further education abroad.

From the findings it can be concluded that general awareness of international programs in Thai universities have been made through personal communications, the most. This is followed by online social media, academic activities, and mass media. The most important element in integrated marketing communications is public relations followed by advertising and sales promotion. Program management comprised of three factors namely the characteristics of the international programs, management type, and image. It is found that the most important factor is characteristics followed by image and type of management.

The structural equation model analysis of the causal relationship model for management of innovation of image and reputation communication in international programs in Thai universities is in line with the study of Klayprayong (2013). The author explained that international programs aiming to reach international standards to compete in the ASEAN region must have 6 components namely – 1. Agility in management; 2. Curriculum emphasis on internationalization; 3. Students represent a variety of nationalities; 4. Faculty members represent a variety of nationalities; 5. Have international activities; and 6. Necessary facilities to manage and operate an international program. There are three forms of teaching and learning. The first is the English Program format, which is the initial step of internationalization. The curriculum is Thai that is taught in English. Almost all of the students and faculty members are Thai. The second type is all teaching and learning is conducted in English wherein foreign students attend classes with Thais. There are some foreign faculty members. The third format is the international program, wherein every aspect is internationalized. All courses are taught in a foreign language. About 10% of the student body are foreign students. The faculty members are experts in their field, who can teach in the international language. In addition, there are necessary facilities and exchange programs available. Students and faculty members need to adapt to the changes driven by globalization. These trends have resulted in the effort of internationalization. Graduates need to have the necessary skills for future employment. Thus, it is necessary to have an emphasis on supporting students and faculty members to keep up innovation, knowledge creation, exchanges of ideas, and working in harmony while using technology appropriately. Innovative communications of image and reputation of universities, must emphasize on the image and reputation of the curriculum. The continuous development of teaching and learning is important for the maintenance of the good and trustworthy reputation in society, which is the most important factor in the decision making of students in

selecting an international program at the undergraduate level. Other factors that students consider in the selection of international programs are social responsibility activities, economy, and environment concerns. In combination these factors contribute to the better quality of life of all people in this world.

## **Recommendations**

Based on the findings, five recommendations can be made as follows:

1. Universities that would like to open international programs should aim to develop the curriculum that meets international standards in a systematic manner. This would start with the development of a shared vision for all groups of staff members as well as stakeholders.
2. The image of the university is necessary for students' consideration of the program. Therefore, it is important to build the image and reputation of the international programs. Characteristics that are important are innovativeness of the programs through the use of information technology and online communications developed for learners in the 21<sup>st</sup> century.
3. Integration of management and strategy for innovation in the management of image communications as the main policy that should be indicated in the university's strategic plan for future competitive advantage.
4. Create opportunities for learning and exchanges of innovation in image communications to develop strategic management. The innovative communications should be based on analysis of the organization, society, and community. This would lead to the development of learning solutions for society, economy, and the environment as part of the world community.
5. The teaching and learning should be developed based on the innovative communications of image and reputation for a sustainable future. The learners would eventually learn more about their environment in real time professionally. Universities need to develop international programs that meet international standards by promoting academic works that create the reputation for the university. Teaching and learning should enable effective knowledge and experience sharing facilitated by faculty members. This would enable graduates to become valuable assets in their future occupations in both the private and public sectors. Therefore, the university can thus be confident that the graduates are not only qualified at the local but can compete in the international arena.

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## ***The Impact of Camera Innovations on Visual Aesthetics in Documentary Films – A Filmmakers' Perspective***

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### **Abstract**

During the last three decades, digitalization and innovations in camera technology profoundly impacted the way documentary films are shot, edited, and consumed. Especially the fast-developing market for new cameras has a great influence on the visual aesthetics and the perceived credibility of non-fiction films. This paper investigates questions arising from this premise by means of interviews with documentary film-makers and fetches their opinion on the impact of technological innovations in documentaries. Three major changes with aesthetic impact are looked at in particular. 1. Video and DV camcorders were quickly adopted in the late 80s and 90s by independent documentarists. They led to a more home-movie-like visual quality of films but also produced very intimate films. 2. Since DSLR Cameras and Digital Cinema Cameras hit the market documentary films have regained a more cinematic image quality with shallower depth of field. 3. The emerging 'gadget' cameras like smartphones, GoPros, and drones increasingly introduced the concept of multi-perspective, and a non-anthropomorphic views as opposed to the traditional way of the single, shoulder camera perspective.

Keywords: Documentary Film, Camera Innovations, Visual Aesthetics, Interviews with Filmmakers, Multi-Perspective

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## 1 Introduction

Innovations in camera technology often have a major influence on the visual aesthetics of films. This is especially true for documentary films, where cheaper and lighter cameras were quickly adopted. Consumer- and semiprofessional models are frequently used, either out of aesthetic choices or out of production or financial necessities.

Within the last 30 years, the evolution of video technology and digitalization had an enormous impact on the way documentary films are shot, edited, and distributed, a fact that has only marginally been looked at in scientific studies of documentary films. This paper is part of the artistic and practice-based research project *Gadgets, Phones and Drones – Technical Innovation and the Visual Aesthetic of Documentary Film* which looks at the influence of camera technology on the aesthetics of documentary films and its implications on authenticity as well as the impact on the viewers.

The project focuses on three major technological changes of the last three decades: Up to the 90s, the heavy, professional shoulder cameras for Film or TV were predominant in documentary film productions. Since 1995 digital handycams were introduced, which were quickly adopted by professional filmmakers. A spontaneous, home-video like visual style emerged from this technological innovation. From around 2008 DSLR cameras were able to record high-quality HD Video. The shallower depth of field of full format DSLRs led to a reestablishing of the cinematic look. Another paradigm shift can be seen beginning around 2010. The use of multiple cameras like smart phones, drones, and GoPros results in a renunciation of the anthropomorphic single camera view. After decades of single-view shoulder camera, the multi-view brings a new visual style to documentary filmmaking.

This paper analyzes these changes through literature research and interviews with filmmakers (mainly from German-speaking countries), who were major participants during these changes. The main focus will be on how the camera technology impacted the filmmaking process, how and why the filmmakers were using the technology, and how the new visual aesthetics impact the storytelling.

## 2 Background and Film Theory

Culture Theorist J.T. Caldwell views production equipment, including cameras, as tools of social expressions and social practices. They have the agencies to change tasks, worker interrelationships, and the cultural significance “depending on how production technologies are used and why” (Caldwell, 2008, p. 153). An apparent example is a shift from recording on film to video and digital. With the emergence of small handheld video and DV palmcorders (Hi8 Video since 1989, DV Cameras since 1995), the technological barriers in handling a camera were lowered in such a way that many directors were able to shoot a documentary by themselves without a cameraman. The choice of the camera not only significantly changes the production environment on the crew side, but also the relationship between the film crew and its subjects, as well as its relationship with the viewer. For example, the low resolution of the DV image evokes different expectations in the audience than a documentary film shot on 35mm film.

The how and the why of camera choices are significantly more important in documentary films than in fiction films. While in fiction films camera choices are highly standardized, in documentary films they are wide open. They range from a setup that is very similar to feature films to a one-man, do it all kind of shooting setup. Cameras are chosen for many different reasons. They may be artistic, budgetary, or simply technological. But it is undeniable that they have a major impact on the film.

In an ideal world, a camera should be chosen for purely artistic and storytelling reasons. It is therefore not uncommon, that for different modes of documentaries, different cameras are chosen. For example, some of Bill Nichols six modes of documentary filmmaking - poetic mode, expository mode, observational mode, participatory mode, reflexive mode, and performative (Nichols, 2010, p. 31-32) - were only possible through the innovation of new camera and sound technologies. The observational mode, of which direct cinema is one of its most prominent movements, was possible because lighter 16mm cameras and synchronized sound recording were invented. Also, films of the poetic mode often use new camera technologies. For example, *Leviathan* (Castaighn-Taylor, Paraval, 2012) wouldn't have been possible in this form, if there weren't the versatile GoPro Cameras on the market. They are waterproof and cheap, which allowed the filmmakers to shoot on the fishing boat and it wasn't severe if they lost a camera (Lindenmaier, Interview 2018, 2:09:01).

If we deal with camera technologies and its impact on the viewers the formal aspects of documentary aesthetics have to be addressed. John Corner claims, that "An apparent absence of style [...] constitutes at least part of the conventional grounds of trust and credibility." (Corner, 2003, p. 96). He is mainly referring to TV documentaries of the late 90s and early 2000s, but at the same time, DV palmcorders were very popular in independent documentary films. Corresponding to Corners quote, many of those films don't emphasize on visual aesthetics, a kind of layman visual style, often also called "Home Movie" style, emerged. Furthermore, the low quality of the resolution and dynamic range of the recorded picture added to the lack of visual attractiveness of the picture. Later, especially in fiction films and hybrid formats, the visual style of DV shooting was explicitly chosen to enhance a feeling of realism (Landesman, 2008, p. 33). One of the most prominent examples is *The Blair Witch Project* (Myrick, Sanchez, 1999). "The aesthetic style of "DV Realism", utilizing the technology's immediacy and intimacy predicated upon the digital look in its various connotations of authenticity and credibility." (Landesman, 2008, p. 34).

As this visual style is definitely a strategy to try to accentuate authenticity in fiction films and hybrid forms, in non-fiction filmmaking authenticity can't simply be a production aesthetic term, but rather a "term of a Reception Effect" (Berg-Gangschow, 1990, p. 85). The authenticity of documentaries depends more on a communication activity and a contract between filmmakers and the audience. The audience has to be able to read the film and its depiction of the socio-historical world. One important aspect of this is credibility. It is achieved when the audience trusts the filmmakers and their methods that they are respecting the implicit contract between them and the audience. "This trust may be warranted or not, but it isn't necessarily unwarranted unless the filmmakers are deceptive, dishonest, or incompetent." (Platinga, 2013, p. 44). Therefore, if the audience doesn't trust the pictures they view,

the cause of the film is lost. Authenticity and credibility help to build trust in the contract between filmmakers and viewers, especially in documentary films.

There is not much research done particularly on visual aesthetics and camera technology in non-fiction films but there are a few that look at similar aspects like *Gadgets, Phones and Drones*. Jürgen K. Müllers dissertation addresses the influence of DV camcorders in German-speaking documentary films from the mid-90s to around 2008. He concludes, that DV Camcorders helped to democratize non-fiction filmmaking, since they were, on the one hand cheap and on the other hand easy to use. Since they looked like amateur video camcorders they could also be used in places, where professional equipment wasn't allowed. That combination led to films, that wouldn't have been made otherwise. Hence the DV camcorders were also used as political weapons. On the aesthetical side of this technology, Müller speaks about the *DV look* but differentiates that he would only speak about a unique aesthetic when the filmmakers consciously employ the lightweight technology and its artifacts for a unique visual style (Müller, 2011, p. 281).

Further, the practiced based short paper by Per Erik Erikssons looks at the appearance of DSLR and digital cinema cameras in non-fiction filmmaking. His small experiment of 2012 on the effects the DSLR picture with its small depth of field and higher image quality has on the audience shows that the truth claim of the picture of conventional cameras with a smaller sensors is higher than of the picture of DSLR Cameras. His conclusion is: "The issue here is that convergence cameras are cultural expressions and cultural codes of big-budget filmmaking and turn the documentary into a receptor for fiction film associations, and, apparently, some videographers / producers are unaware of the powers of fiction signifiers." (Eriksson, 2012, p. 303).

### 3 Interviews

For *Gadgets, Phones and Drones* ten semi-structured video interviews with documentary film directors (Jean-Stéphane Bron, Thomas Imbach, Samir), cinematographers (Severine Barde, Patrick Lindenmaier, Pierre Mennel, Sophie Maintigneux, Eric Stitzel) and festival directors (Ally Derks, IDFA, Daniel Sponcel, Dok.fest Munich) were conducted. The goal was to find out, how and why filmmakers use different camera technologies and what their views on visual aesthetics and narrative perspectives are.

#### 3.1 Today's state of documentary films

From the perspective of the filmmakers interviewed, documentary film today is part of a complex media landscape that has become much more diverse and sophisticated than it has been thirty years ago. It also has become more popular. For Daniel Sponcel one of the key films for this development is *Bowling for Columbine* (Moore, 2002) because it managed to address a socially relevant topic in a very entertaining way (Sponcel, Interview 2018, 4:30). With that also the demands on documentary films have increased. Not only do viewers have a higher aesthetic demand, the content also tends to be questioned more critically. Ally Derks the former director of IDFA (International Documentary Film Festival Amsterdam) especially notices this with the audience of the festival. "They want more explanation. 'How did you shoot it, why did you shoot it?' and 'this is your point of view and I do not agree with you' because

of course my point of view is different, and ‘you didn’t shoot that’ and ‘why are you telling this story and not the other story?’ So it’s more demanding, more critical.” (Derks, Interview 2018, 18:30).

Two of the reasons for this development is that today much more non-fiction films are produced and that they are much easier accessible through the Internet, TV or film festivals/cinema. The basis of this development is the electronic and digital progress in camera, editing, and distribution technologies. In accordance with Kay Hoffmann the filmmakers constitute that especially the cheap and easy to use semi-professional video cameras that emerged in the late 80s and 90s changed the documentary filmmaking process profoundly. The cameras and editing systems became so affordable that almost everybody could become a filmmaker. “Filmmaking was democratized, financially viable, and became a global phenomenon.” (Hoffmann, 2006, p. 68). Today this is more true than ever. With the dissemination of smartphones, everybody can capture filmic documents. “Above all, this led to the fact that the amount of film material and the amount of films produced has increased exponentially.” (Imbach, Interview 2018, 28:35). It also means that today most people are used to moving images and their capturing process. Furthermore, they are also very much aware of the possibilities of digital manipulation of images, as well as the manipulative techniques of filmic storytelling. People are more media educated than they were 30 years ago.

### 3.2 Transition Film to (digital) Video

For most non-fiction filmmakers who started out shooting on film, the biggest upside of electronic or digital video cameras was the possibility to shoot for a much longer time. With 16mm film you had to change the roll every eleven minutes or every 4 minutes with 35mm film. Moreover, film is very expensive while video is cheap and you could record 40min or longer. Technically it was also easier because the camera was always ready and the filmmakers didn’t need to worry, what film material and ASA they had in the camera.

All this lead to a new approach in documentary film making because there were little restrictions and one could shoot for hours on end. Thomas Imbach describes that for his film *Well Done* (Imbach, 1994) he was able to be on the lookout much like a hunter waiting for something to happen while recording the whole time. “And of course, you can also use it aesthetically, for example, one of the advantages we used, is: shoot so excessively that you can get rid of it in the editing without much pain. Well, that was one of our mottos that we made up in the 90s.” (Imbach, Interview 2018, 28:30) This kind of shooting style also led to a change in the editing process. In order to cope with the enormous amount of material most editors no longer first put a film together in a montage style approach, as they used to do, but rather proceeded according to content. The story has to be found in a vast amount of material and then put together in the editing process (Samir, Interview 2018, 22:10). That leads to the perception of many filmmakers, that the importance of editing increased.

The change in working methods and the possibility to carry the camera around easily led to shooting situations that weren’t possible before. Very often they were handheld and had very dynamic camera movements “this means that an aesthetic was created that was even closer to the subjects, even more dynamic than was previously possible



with 16mm.” (Sponsel, Interview 2018, 32:35). In its most radical form a “home movie” aesthetic developed, that was later also referred to as “amateur chic”.

The aesthetic was on the one hand marked by poor picture quality compared to 16 or 35mm film and on the other hand by amateurish photography. Because the technical and financial barriers of video palmcorders were so low, anyone could start filming. As a result, many people who weren’t schooled in professional photography shot films. Aesthetically they often looked similar to home videos. Only later was “amateur chic” consciously used to acquire a more authentic feeling for a film (Lindenmaier, Interview 2018, 2:09:01).

Then again the video and DV technology allowed filmmakers to shoot alone without a crew and often without big funding. The result was an increase in small, intimate films which were often family-related (*Silverlake Life: the view from here*, Friedman, Joslin, 1993. *Ma famille africaine*, Thümena, 2004. *Petite conversation familiale*, Lapiower, 1999). “I think that during the nineties the main thing was intimacy (...) going with your camera where you were not allowed to film at the time.” (Bron, Interview 2018, 2:30). Also, Daniel Sponsel believes that part of the reason why films were closer and more intimate was because of the video/DV Video Equipment. „Mini DV and the following technologies greatly increased the possibilities. I believe that documentary films are particularly brilliant when they contain scenes, in which the camera is actually there and very close.” (Sponsel, Interview 2018, 55:45).

### 3.3 Depth of field

The variation of the depth of field in documentary films over the last 30 years is very much associated with the development of the camera sensors. With the emergence of portable consumer video cameras the sensor sizes decreased. Sensor size is one major aspect of depth of field. The smaller the sensor the more depth of field (everything is in focus) is emended in the picture. So with the emergence of the small sensor video cameras and the 2/3” ENG cameras for television in the 1980s and 90s, the typical visual aesthetic of a documentary film shifted towards a picture with great depth of field/deep focus. When the DSLR Camera Canon 5d in 2005 and the Red One camera in 2007 hit the market, that started to change. Over the last decade, more and more cameras were produced, which have 35mm or even larger sensor. Since the imaging technology around these digital film cameras became cheaper, they were more often used in non-fiction films. Today cameras with 35mm sensors are the standard for independent documentary filmmaking. These cameras tend to have a shallower depth of field, which generates a picture with a more cinematic look as we are used from fiction films.

And since today very often the same camera technology is used for fiction and documentary filmmaking, the image quality of non-fiction films with regard to resolution and dynamic range caught up to the technical standards of fiction films. “In the late 90s, well into the 2000s, you went to the cinema and didn’t need to know anything about the film. The screen opened, the film started and it was immediately clear if it was a documentary or a feature film because one was shot on 35mm and had really beautiful postproduction and the other was, in the worst case, shot on miniDV and then blown up. That means you saw it immediately. And today you do not see it anymore.” (Sponsel, Interview 2018, 8:30).

Not only from the audience's point of view of a nicer image, but also from the perspective of the filmmakers the development in sensor technology was embraced. Today filmmakers and cinematographers are happy to have once again the visual tool of depth of field to work with. For most of them, it is a formidable tool to guide the audience's attention and therefore tell the story with less distraction. But they also see a certain danger of over or not adequate use in very shallow depth of field. Not always is shallow depth of field desirable, since it often isolates the subject from its surroundings. Especially in documentary films, the surroundings of the subjects are part of the story and when they are too much blurred, the picture loses vital information. It can be a visual honeytrap. It is easy to create a pleasing picture but is often not an adequate tool to tell the story or portrait a subject. Many of the filmmakers are very aware of that and see an overuse in shallow depth of field in non-fiction films. The goal to visually look like a fiction film can distract from telling the story properly.

When asked if the more cinematic picture with a shallow depth of field decreases the feeling of credibility or authenticity the interviewed filmmakers had different opinions. Many enjoy the new aesthetic possibilities and believe that since viewers have gotten used to it, it is no longer the case, that a picture with a large depth of field contributes to perceived credibility. Others disagree and think that the viewing habits of the last thirty years are still dominant.

### 3.4 Multiple Cameras

The progress of camera technology, especially in the consumer segment, took the next step from 2011 onwards, as GoPro introduced the Hero2 Camera which for the first time could record HD video. At the same time, the first HD video recording was achieved on a smartphone and by 2013 the first devices were able to record 4K. Around the same time, the first consumer drones with HD Video appeared on the market, making aerial pictures affordable for low budget filmmaking as well.

The influence of these devices on documentary filmmaking is different. All have been used, but with various popularity. GoPro Cameras are the market leader for action cams and are one of the most popular cameras seen on YouTube. Small, cheap, easy to use, and almost indestructible they took over sports filmmaking. For most people, their aesthetic is directly linked to action sports. Since they are very easy to mount on people or vehicles it is a quick way to grab spectacular images. However, most of the interviewed documentary filmmakers are careful to use GoPros because their action sports aesthetic doesn't usually fit well into the overall camera concept of the movie. For Jean-Stéphane Bron a GoPro Camera is a device to prove something. "You want to prove that you are there [...] I think that is the main goal of the GoPro. I was on the mountain, I was flying [...] I was a policemen, I was arresting this guy. [...] But I haven't seen a good movie with a GoPro so far, maybe one." (Bron, Interview 2018, 51:05). That is also the way GoPros are mostly used in documentary film productions - a camera that shoots by itself mounted on a person or device like cars. They are rarely the A-camera but mostly the second or third camera. As one of the few examples that use GoPros exclusively the ethnographic film *Leviathan* (Castaing-Taylor, Paravel, 2013) vividly portrays the savage life on a fishing boat. As Colorist Patrick Lindenmaier remembers, the directors started to shoot with different cameras first, but after they lost two of those on the boat decided to only use GoPros because

they were water-resistant and cheap. “And with him [Castaighn-Taylor] it is also so that he sees what he has and lets the film be extremely influenced by the shots. So the feedback is extreme in the film. The feedback of the shots, what he has, and what the pictures say and what the film becomes in the end.” (Lindenmaier, Interview 2018, 39:57). The unique visual aesthetic of the film is directly linked to the new technology of GoPro cameras. It wasn’t intended first but developed through the process of filming on the fishing boat. Michael Unger draws the same conclusion in his paper on *Leviathan*: “I will explore how the aesthetics of *Leviathan* constitute a form of sensorial knowledge that is both site-specific and derived from the experience of the filmmakers encounter with the ethnographic site rather than a formalist approach for its own sake.” (Unger, 2017, p. 5). The multiple odd camera perspectives of the film constantly draw the viewers’ attention to the placement of the cameras. The non-anthropomorphic viewpoints of the images create a double meaning: “It defamiliarizes the subject matter through its cinematic representation and also makes the viewer aware of the aesthetic choice. [...] One could argue that experimental documentary [*Leviathan*] acts as reflexive response, sharing similar concerns to those paramount in reflexive documentaries where the traditional structures of documentaries are deconstructed and made evident as such to the viewer.” (Unger, 2017, p. 10). The classic approach to documentary filmmaking tries not to draw much attention to the camera and the way the film is made. They try to render the encounter with the subject invisible and therefore diminish this double meaning in order to strengthen the filmic space. With GoPro Cameras that approach is almost impossible because they are almost exclusively used for unusual perspectives.

Another rather obvious reason that not more films are shot with GoPros is the lack of visual control over the picture. It has a wide-angle lens with a fixed focal length which is not changeable. “I can’t play with space, I can’t play with depth of field, I can’t use all the things that are inherent in a cinematic picture anymore, so to speak. I can’t focus, I can’t emphasize, I renounce very many things.” (Mennel, Interview 2018, 24:34). Smart Phones have the same visual limitations. If your shots are always the same wide-angle it doesn’t make for nice editing. Jumping from one wide-angle to the next makes the cut very obvious for the viewer. That’s why none of the cinematographers or directors interviewed has shot a documentary solely on a smartphone or GoPro. Also, the quality of the picture hasn’t been comparable to video or cinema cameras so far. But that doesn’t mean that smartphones aren’t used in documentary films. Very often footage from smartphones is used when a protagonist films himself or it is a film that works with “found” footage from non-filmmakers who filmed an event or a scene. As an example in *#myEscape* (Elke Sasse, 2016) refugees filmed their hazardous journeys to Europe. It has also the visual aesthetic of non-professional filmmaking, similar to films shot in the “home movie” style with DV Cams, but with multiple perspectives. A film that was only possible because of the widespread smartphone technology and the social acceptance that everybody is filming and documenting with these devices.

One of the most used new technologies in professional documentary filmmaking is drones. Nowadays it is very easy and cheap to get aerial footage. It used to be something special, today it’s almost standard. The technology is so far advanced that consumer drones can be flown by anyone. Like every new technology the filmmakers see overuse of drones: “Of course, like everything new, it is used intensively and excessively, sometimes sensibly, sometimes not. But that doesn’t make it a better or



worse film.” (Sponsel, Interview 2018, 1:01:49). They consider drones to be mostly a visual and sometimes also a narrative enrichment. While every other TV report or image film uses drone shots because of the attractiveness of the picture, the documentarist experienced that it is difficult to integrate the images narratively into a documentary film. They often realized that drone footage needs to be very carefully considered and used wisely otherwise it won't make the cut.

With the abundance of small, cheap, and easy to use cameras and the easy access to pictures of such cameras through venues on the internet, the way our social world is perceived changes. Through the possibility to use footage from so many different angles, even unintended viewpoints, documentary pieces can heighten the perceived reality. “And I find that interesting because people are running around with GoPro cameras, others are taking a snapshot with their mobile phones, there's a drone flight of the army [...] And all these things are put together to form a new reality, which is actually an exaggeration of reality that we cannot experience as individuals. And it's interesting that this is only possible thanks to these digital cameras.” (Samir, Interview 2018, 54:00). It gives the filmmakers the possibility to create a filmic reality that exceeds the narrow single camera view - if intended. Furthermore, these new and cheap technologies informalize the process of documentary filmmaking even more than the Video and DV cameras did.

#### 4 Conclusion

The Interviews with the documentary filmmakers confirmed the assumptions of the researchers, that camera technologies have a great impact on non-fiction films. The possibility of camera choices and therefore shooting styles, even mixtures of different camera technologies and styles, increased over the last three decades and not only lead to new visual aesthetics but even push as far as to suggest new perceptions of reality. While some technologies are embraced more widely than others by the filmmakers, filmic documents shot by new technologies are accessible in abundance on internet platforms like YouTube et al. They shape our viewing habits insofar, that certain cameras are given a specific look and meaning. For example, GoPro Cameras are rather shunned by documentary filmmakers, because their aesthetics are so connected to action sports. Other technologies like digital cinema cameras with 35mm sensors are very welcomed by filmmakers because they offer the picture quality and shallow depth of field of 35mm film for an affordable price. They seemingly add production value because their aesthetic is close to fictional films.

What the interviews also showed is that professional documentary filmmakers are guided by the story they want to tell. They try to choose technology accordingly. It may enable them to do things previously not possible, but it is no substitute for a good story.

For the research project *Gadgets, Phones and Drones* the interviews imply and also confirm that there is ambivalence if certain visual aesthetics are perceived as more trustworthy than others. Also, the question arises if some new technologies are really as difficult to integrate into a narrative structure as perceived by the filmmakers. In the further stages, the project will conduct two practice-based studies for which short documentaries are shot with different looks – shallow vs. large depth of field - and different narrative approaches – single shoulder camera perspective vs. multiple

perspectives with gadget cameras. They will then be empirically evaluated in audience experiments to further gain knowledge about viewers' preferences and the perceived authenticity in documentary films.

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