

The Cultural Journalism in the Ecuadorian Media

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The situation of cultural journalism in a part of the national press and television, both public and private, is the central theme of this book whose contribution is not limited by increasing the number of research done on this subfield of journalism, which is scarce in the region and very little developed in Ecuador.

Using two methodological exercises, content analysis and other ethnographic, it analyzes the construction of cultural news, and from it, understands how the media in the country produce certain representations of culture.

The reason to start from the news is because it's a phenomenon "of senses generation, which is inserted in the productive practices and organizational routines of journalism" (Alsina, 2005: 49).

From the first methodological approach, this was applied in three periods of 2010 and three cases of study, this paper shows that although the production of cultural issues in media is permanent in the country is also marked by a cyclical schedule. This has meant that, in most times, culture is limited only to the esthetic, the mass or popular.

"Culture is a transversal dimension of daily life" (2012:204). That is one of the ideas that this book emphasizes that does not limit its analysis to the cultural sections of six newspapers (El Comercio, Hoy, El Universo, Expreso, La Hora and El Telégrafo) and four newscasts (ECTV Noticias / Gente al Día, Gamanoticias, Televistazo y 24 Horas). In that exercise, it also shows that culture is not a hot topic on the agenda of the press and television; however, beyond the "big events" on the front pages of newspapers or the holders of television news, the other cultural events, although fragmented, allows to read the reality of the country: the struggle of movies or music for a space in the national market versus the international offers, or the connections that exists from Ecuadorian migrants in the country, through photo exhibitions and pictorial.

Around those who are part of the newspapers and the television news, it's exposes that the possibility of understanding reality through national cultural events is not so clear, thereby, the production of news briefs and short notes of the cultural issues are more often than the preparation of articles. That means that, there is a greater weight of the informative over the investigative.

This is the first problem and the first challenge that records this text in which encouraged to think on the concentration of massive cultural information, more than include the idea of culture with closer ideas like "fine arts / bellas artes" and culture of everyday life, hence concluding that "this emphasis could transfer a skewed picture of what is the culture of the mass media to their audience, so it's imperative that those who produce cultural content rehearse clear plans of what should be this complex subfield of journalism" (2012:205).

From the ethnographic gaze, held in 2008 and 2009, this book realizes that these representations published are closely linked with observations about journalistic practices within *El Comercio*. Both reporters as the coordinator and editor of the cultural section considered equal the ways of life, customs and behaviors that are shared within a particular social group, but assume also "culture as a set of artistic expressions that goes according with the categorization of culture that has made the newspaper "(2012:29).

Another connection between the ethnographic and content analysis is the confirmation that the conjuncture criteria can be a key factor for a topic that can be rejected or approved at the planning meetings of the cultural section. In fact, this approach weighs between reporters and editors who lean more frequently for daily agenda items or fall into self-censorship.

In these 288 pages, is also the essay "Cultural journalism: a field mapping movement" from Gustavo Abad, who proposes a conceptual orientation of the transformations of this subfield of journalism, the informative demands that generated, the answers that offers and that they should offer "as an activity that produces meanings about social reality and its symbolic representations" (2012:207). One of his conclusive ideas is that journalism is an intellectual activity of social political and social intervention that develops, among others, in the field of information in media.

Both researches from Rosero and Cruz as well as the essay of Abad are not about recipes, they are a proposal to understand that the news coverage in cultural topics cannot censor itself, by the same media, in which should be a priority to search data and produce notes that build critical senses.