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## Introduction

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We present the latest issue of *Quaderns del CAC*, this time devoted to diversity in cultural industries. The articles focusing on radio and OTT services in the last two issues have revealed the extent of the changes currently occurring in communication systems that affect how the cultural industry's goods and services are produced, distributed, consumed and monetised. All these changes raise a lot of questions about the consequences for diversity.

In spite of being a recurring theme in political and academic discussion, the concept *per se* is still highly polysemic, although everyone accepts that it plays a crucial role in public policy. Obviously there is no consensus on the orientation of such policies since, apart from the shared general principles, there are many conflicts of interest between the different parties involved in the cultural and communication industries.

Thanks to the guidelines provided by UNESCO's Universal Declaration on Cultural Diversity (2001) and its Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005), it is now easier for countries to establish policies to guarantee diversity. However, the huge risks and challenges resulting from the current changes mean that today's situation is far from ideal.

The aim of these *Quaderns del CAC* is to help explore this complex issue by inviting relevant studies. We have benefited from the advice of two eminent specialists in the field, Professor **María Trinidad García Leiva** and Professor **Luis A. Albornoz**, who have helped us to define the area of study and focus our attention. They are also our guest writers in this issue, although by express request their article has been submitted, as all the others, to a blind peer review.

**María Trinidad García Leiva** and **Luis A. Albornoz** begin the monographic section with *Cultural industries and diversity: old debates and new challenges*, providing a framework for the central theme of this issue. They analyse the key role of the concept of diversity in cultural industries. This contribution helps to interpret challenges faced today when establishing public policy in the field of cultural goods and services transformed by digitalisation, without losing sight of the history of discussion regarding the role of the state in culture and communication.

**Katharina Hoelck** and **Heritiana Ranaivoson**, in their study *Threat or opportunity? Cultural diversity in the era of digital platforms in the EU*, tackle one of the main concerns resulting from digitalisation, namely the effect of over-the-top (OTT) platforms on the diversity of cultural goods in Europe, as well as providing recommendations to protect diversity given the changes occurring in the value chain.

**Jacques Guyot**, in his work entitled *The 2005 UNESCO Convention or the lack of thought concerning linguistic diversity*, focuses on linguistic diversity in the 2005 UNESCO Convention. He explores the way in which this issue is addressed, which entails a retraction regarding the state of the discussions contained in the texts, reports and declarations by the institution itself.

In *The promotion and protection of diversity in European communication legislation*, **Alejandro Perales** reviews how the issue of diversity is addressed by European and Spanish legislation. The article highlights the different regulatory treatment of audiovisual communication services and electronic communications. While, both at a European and Spanish level, audiovisual regulations establish certain conditions for operators, in the case of electronic communications provisions regarding diversity are in much shorter supply in the European directive and missing entirely from Spanish law.

**Antonios Vlassis**, in *Building a digital agenda for the diversity of cultural expressions: UNESCO, new governance norms for culture and power dynamics*, provides the keys to interpreting the interplay between the different interests of the various parties involved in developing the new rules of governance for diversity in cultural expressions within the digital context, resulting from UNESCO's 2005 Declaration.

**Pilar Torre Villaverde**, in her article entitled *Cultural operators on the internet and the practices that contribute to their diversity*, dissects the changes in the role played by cultural agents given the transformations taking place in artistic creation and the dissemination of cultural content caused by digital technologies and the internet. She detects the emergence of new figures whose activity is directly related to defending cultural diversity.

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**José Márcio Barros** and **José Oliveira Junior**, in their article *Notes and methodological studies on diversity indicators in audiovisual production: the case of a regional “audiovisual pole”*, question the difficulty of measuring cultural diversity in the phase of audiovisual production. They propose variables and models and apply them to a case in Brazil during the production stage.

**Emilia Zboralska**, **Charles H. Davis**, **Jeremy Shtern** and **Vanessa Ciccone**, in their article *Cultural diversity reporting in the Canadian audiovisual industry: making monitoring meaningful*, tackle the problems of measuring and monitoring diversity on television. Even when measures are established to monitor how diversity is handled by operators, as carried out by the Canadian Radio-television and Telecommunications Commission (CRTC), an analysis of the reports reveals that these measures are very uneven and insufficient, highlighting the need for standardisation and establishment of units of measurement.

In the articles section we have included a piece by **Ignacio Bergillos** entitled *Invitations to audience participation through television in Spain: analysis of general interest channel prime time in 2010 and 2014* which looks at the result of the repeated appeal for TV audience participation by operators. Based on an original conceptualisation of the different forms taken by participation, he examines how these relate with the owners of the channel and different TV genres.

**Lola Costa Gálvez**, in her article entitled *Music radio and public service: who cares? The CCMA does*, addresses the relationships between music and public radio by studying the case of CCMA broadcasters. By analysing the programming and digital strategies, she identifies two ways in which public service has responded.

**Joan Ferrés Prats**, **Mònica Figueras-Maz**, **Maria-Jose Masanet** and **Amalia Hafner Táboas** analyse, in *Why do young people consume TV reality shows? A case study of Mujeres y Hombres y Viceversa and the implications for Media Education*, the complex interaction between reason and emotion as an explanatory factor for the consumption of TV reality shows by young people, based on a case study.

In *Legal forms of cooperation in managing municipal public service radio and television*, **Ramon Galindo Caldés**, **Marc Vilalta Reixach** and **Aida Martori Muntsant** review the different formulas for cooperation established by law and the potential benefits for the sustainability of local audiovisual public services.

**César Bárcenas** identifies, in *The digital switchover in Mexico: opportunities and risks for public service communication policies in the transition to digital terrestrial television*, the characteristics of the digital switchover in Mexico and its impact on public service and communication policies.

**Toni Sellas** and **Montse Bonet**, in their article entitled *Online radio and native projects in Catalonia. The risk and appeal of uncertainty*, analyse developments in the radio market, defining the difficulties and highlighting the responses provided by new entrants exploring the potential of the internet, comparing these with the activities of traditional operators.

**Emili Prado**  
Director