
Introduction

We are pleased to present issue 47 of *Quaderns del CAC*, devoted to the theme of **Cinema, audiovisual fiction and linguistic diversity**. We proposed this theme driven by the fact that the COVID-19 pandemic has revealed that citizens consume a large amount of fiction, both films and TV series. We have also noted changes in the way people access these audiovisual products. This reality has trained the spotlight on the presence (or absence) of audiovisual works in minority languages in people's media diets.

This focus has amplified the voices of alarm regarding the health of the audiovisual industry in the languages of stateless nations and small nations. A set of problems has been identified which should be remedied in order to guarantee the survival of this industry and, by extension, the diversity of contents. The future of the audiovisual production sector in minority languages entails ensuring a significant supply of films and TV series for the people who speak these languages and achieving a significant level of circulation that projects the diversity of cultures.

The featured article is by this issue's guest author, **Margarita Ledo Andi3n**, professor of Audiovisual Communication and Advertising at the Universidade de Santiago de Compostela, where she directs the Audiovisual Studies research group and has conducted different international research projects on the theme showcased in this issue. In addition to her significant internationally recognised scholarly contributions, she also has an extensive filmography in Galician, and her latest film, *Naci3n* (2020), has won different awards. Her article "Films with denomination of origin" draws from her twofold status as a researcher and director, which enables her to formalise the experience and thus make proposals that enable the complexity of the phenomenon to be interpreted from the plurality of angles involved, which range from film studies to media policies, from industry to geopolitics, from the rhetoric of diversity to cultural homogenisation, from creation to consumption, and at the core of everything language, the role of the cinemas of small nations, with or without a state of their own, as a vehicle for invigorating languages.

Marta P3rez Pereiro, Marijo Deogracias Horrillo and Mar3a Soli3a Barreiro Gonz3lez address the problem of the visibility of cinema produced in minority languages in the Spanish state. In their article "Flagship films, audiovisual policies and circulation. The cases of *Pa Negre*, *Hand3a* and *O que arde*", they analyse the contribution of what they call *flagship films*, films projected in their original languages that garner fame by winning prizes at festivals and box-office success, to providing visibility to these cinematographies which usually come upon circulation difficulties and are forced to be dubbed in order to be projected on Spanish screens. The study seeks to identify the factors that contributed to the success of three cases of Catalan, Basque and Galician cinematography.

In their article "Positioning Alternative Voices in Audiovisual Europe: the case of Catalanian, Galician, Basque and S3mi language policies", **Enrique Castell3-Mayo, Pietari K33p3, Kate Moffat and Ant3a L3pez-G3mez** address the role of subtitling audiovisual works in non-hegemonic languages as a tool to foster interculturalism. They scrutinise the European regulations and their transpositions in relation to determining the origin of audiovisual works and promoting languages and cultural diversity. An examination of the situation in Catalonia, Galicia and the Basque Country gives way to an in-depth analysis of a unique case, the Sami, which evinces the multiple contradictions between the regulations' statements of intentions and the practices of markets and states.

H3kan Casares Berg and Henrique Monteagudo Romero focus on analysing the impact of the communicative uses brought about by the communication technologies related to audiovisual consumption on languages and identities. They address the issue that arises in communities of minoritised languages who find that communicative practices with these technologies are dominated by the hegemonic languages, while they also point to the possibility of using the capacities of these technologies to create decentralised spaces of communication and horizontal networks where the use of these languages can be encouraged. In their article "Galician Youths and Screens: A Sociolinguistic Approach", they examine the linguistic uses and attitudes of Galician youths in audiovisuals and the information and communication technologies.

Pablo Romero Fresco addresses the debate over the linguistic quality of subtitles of audiovisual products for both audiences who do not know the language and those who speak the language with auditory disabilities in his article “Accessibility and Standardisation: the Galician Subtitling Conundrum”. The author provides an international context for the twofold purpose of subtitles as a tool of linguistic standardisation and as a tool of access, and the complexity of reconciling these two purposes when the speech contains language errors. The analysis of a case of a minoritised language in severe danger of erosion, namely Galician, serves to underscore the complexity of the debate.

In the article section, **Cristina Sanchez-Sanchez** analyses the discourses on happiness in the political debate in her article “Happiness where it is not: a comparative study of well-being indexes and the Spanish electoral discourse”. The article presents the results of a content study of the happiness indicators that have become popular in some countries as a tool for measuring social welfare, and the presence of these indicators in the political discourses formulated in the television adverts of the Spanish political parties in the 2021 general election campaign.

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