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Television news bulletins in the Franco era. An investigation of the sources

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Abstract

Introduction. A major drawback of the existing studies on the history of television in Spain under Franco is their failure to analyse direct sources. Objectives. The aim of this research is to analyse TVE's *telediarios* (television news bulletins) during the Franco era, using new and specific data. Method. Rather than using them purely as examples, this research makes comprehensive use of the programme schedules found in *La Vanguardia*, *Abc* and *Tele Radio*, as well as TVE's official broadcast reports. Conclusions. Through the use of these sources, this paper intends to demonstrate the availability of a wide range of resources, on the basis of which there is a need for new critical studies on the history of television in Spain to be carried out.

Keywords

TVE, history of television in Spain, programming, information sources, telediarios during the Franco era (television news bulletins).

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Traslate by Samantha White

1. Introduction

A major drawback of the existing studies on the history of television in Spain [1] under Francois their failure to analyse direct sources. Many researchers [2] even believe it is impossible to access repositories of audiovisual [3] material and written documents about TV. In fact, much of the basic literature about the history of television in Spain has been based on memories, whether those of the protagonists, television critics writing in daily newspapers, or those of viewers, which limits its significance in areas beyond academic research into television. Without wishing to detract from these testimonies, it is important to recognise that they are usually incomplete, they tend to turn personal experiences into key milestones, lack a broader vision (sometimes even solving structural problems with anecdotes) and often also lack continuity. All of this makes them difficult to use, but their relevance in particular areas, for example as a record of working practices at TVE, or the origin and formation of groups in that section of the ministry, is undeniable.

Moreover, this is typical of the early history of a new medium. [4] The literature makes several valuable contributions, but it is important to recognise that from a critical point of view it often does not go beyond the level of a feature, essay or personal recollection.

Another source of interest, though also somewhat limited, is the nascent television criticism in the press of the time. Access to the collections of some newspapers from the Franco era (*Abc* and *La Vanguardia*, for example) has notably improved since the historical collections are now available online. Bearing in mind all of the limitations and precautions required in the use of such resources, the best source in this field is the *Tele Radio* collection. Of course, the fact that this was the official magazine about state television and radio must be taken into account when using it. Hence, statements often have to be taken with a degree of skepticism: what is presented as a novelty was in fact, on occasion, a response to an earlier shortcoming which is almost never mentioned. First published in April 1966, the *Teleprograma* collection is also of interest. Besides reviews and information about the programmes, the daily or weekly broadcasting schedules are an important

feature of the information provided by the press. Until recently, researchers have used this information either ad hoc by way of example, or systematically for relatively brief periods of time.

Setting up a broad research project with the participation of researchers from several Spanish universities [5] has allowed us to create, for the first time, a database which incorporates information from *La Vanguardia*, *Abc* and *Tele Radio*. The basic programme details provided by the schedules in the Madrid and Barcelona newspapers have been complemented with the information published in *Tele Radio*. The result is a database which brings together all of this quantitative and qualitative information and which has the potential to grow and become further refined as new sources on both scheduling and programmes are added.

New sources of information on the history of TVE are also contributed in the form of broadcast reports. These daily reports, produced by TVE, give an account of which programmes had been broadcast, anything that deviated from the plan, which staff members were involved in the production, advertisements linked to each one, etc. The innovation lies in the fact that these reports have been used for the first time in this article. Their use here is restricted to *telediarios* and to a sufficiently significant sample for the 1960s, which was the time when the key standards were set for Francoist television generally, and the news bulletins were no exception. [6] They are of interest because they confirm the value, in general terms, of the information contained in the schedules published in the press. What adds further value to these reports is that they allow us to learn more about many programmes of which no other trace (neither in print nor audiovisual format) remains, apart from those mentioned above.

It is not possible to conduct historical research into the *telediarios* using modern approaches. [7] Our initial hypothesis is that academic research on the history of television in Spain must deal with new sources, since those used to date have already yielded everything that we might reasonably expect from them. These new sources are accessible to researchers and will require team work to establish databases which bring together the large quantity of information that they offer. This article, which deals exclusively with the period when Franco was in power (from the earliest television broadcasts in Spain until November 1975), has two more specific and more modest goals within this general hypothetical approach. The first is to analyse the *telediarios* using new and specific data, because *telediarios* are the backbone of the news service and, therefore, direct persuasion on Francoist television. Experience in producing the NODO audiovisual news reels had some influence on this, as did that of radio –Radio Nacional specifically– as these state channels were the only authorised forms of broadcast news. The second goal is to demonstrate the existence of a wide range of accessible sources, on the basis of which it is necessary to conduct critical studies into the history of television in Spain. All of this means that this contribution is of a more descriptive nature than usual. However, this is inevitable given the aim of providing a starting point for further research; the first stage is broader and more extensive in terms of the sources consulted, and the second adopts a more interpretative tone.

2. TVE news programmes: sources and methodology used

TVE's programmes were divided into two distinct categories, news and general interest programmes, almost from the very beginning. The first category houses any issues linked directly or indirectly

with the task of reporting on current affairs. The basic core was comprised of the news programmes (Telediarios) at lunchtime, evening and after midnight. However, there was no shortage of programmes which gave an account of political, social, economic, cultural and sporting developments (among others) in very varied forms: news bulletins, journals, features and themed reports, documentaries, current affairs interviews etc.

A preliminary task of this research was to establish exactly what news programmes existed, their content and the format in which they were broadcast. This first approximation was based on three newspaper and magazine sources: the schedules published by *Abc*, *La Vanguardia* and *Tele Radio*, all of which are available on line today. [8]

The team worked systematically to strip the data from these sources to create three databases. The first is on programming (more specifically, it lists the shows which appear in the schedules for each day) and collates and refines the daily information offered by *La Vanguardia*, *Abc* and *Tele Radio*. Rather than being built on a fairly broad sampling, its completeness provides the advantages of accuracy and the refinement of data between the three sources. The following fields are filled in for each programme: title, day, time and duration of the broadcast, channel it was shown on, news associated with the programme and the sources of information, production (in-house, external or co-production), original language, language in which it was broadcast, innovative features, similarities with other programmes. The second database (which is at an advanced stage, though the collection of data from the newspapers and magazines cited is not yet complete) focuses on the individual programmes themselves and batches the details about each one of them. The two databases are linked. [9]

More production details are offered by the third database (currently under development and not linked with the previous ones for now) which is built on the information contained in the daily broadcast reports. It should be stressed that it has the enormous advantage of bringing together information about what was actually broadcast, rather than scheduled. The biggest drawback is the vast quantity of information the reports provide. The aim of this first presentation of the results was to combine thorough data collection with application of that data to a significant sample. This option gives a full account of the richness of the materials, although not all of the detail will be analysed in this case. To be specific; the sample is composed of a total of 565 entries, each of which corresponds to the broadcast of a television news bulletin (*telediario*) between November 1, 1964, and February 28, 1968. Within this period, the following months and years were sampled: November 1964 (144 entries), April 1965 (108), March 1966 (122) and February 1968 (191). The months were selected in response to the criteria of avoiding the beginning or end of a season and therefore provide, in theory, a consolidated programme schedule. [10] The choice of years focused on the 1960s because it was in that decade that the working routines for TVE's daily news programmes were set.

The information is recorded in five categories, which in turn are subdivided as follows:

Times: timings for each slot in general and the time allotted to captions, footage, live broadcasts, recorded broadcasts and photographs. Also indicates whether the news programme runs over the scheduled time or finishes early.

Detailed and technical description of the broadcast: studio in which it was produced, type of content, channel of broadcast, etc.

Technical staff or contributors to the news programme. Head of the department, editor in chief, editors, presenters (on screen), voiceover, film editing, musical montage, coordinator, producer and assistant producer, floor manager, appearances and contributions, broadcast secretaries.

Contents. In order to provide the most comprehensive record possible, a distinction is made between national footage on one hand, (which includes a description of the contents, duration and maker), and international footage on the other (duration and country of origin).

Observations. The producers' evaluations and comments are taken from the report. Insights from the research team are also provided.

In summary, this paper analyses news programmes broadcast by TVE during the Franco era using two previously little-known sources: the complete broadcast schedules and the subsequent broadcast reports.

The use of these structured reference materials gives us further insight into the *telediarios*. This, in turn, allow us to identify the milestones on the way to a more stable news schedule, as well as the significance of changes in the context of TVE and the wider political, cultural and social history of Spain. All of that takes us far beyond the memories and declarations of intent of the protagonists and critics of the era, despite the fact that the sampling gives the findings a somewhat provisional nature. [11]

3. The *telediario* goes daily: from the beginning to 1975

The establishment of the *telediarios* gives an idea of the initial improvisation and lack of resources with which the TVE news department operated prior to Fraga's appointment to the Ministry of Information and Tourism and the move to the studios at Prado del Rey. Without dwelling on the roles played by individuals, it is obvious that news services were not initially considered part of the nascent television channel. The provision of news was improvised [12] and it took a while for daily news bulletins of a general nature to become established in their time slots. [13] The titles of these slots, which are referred to generically here as *telediarios*, also changed frequently. *Telediario* will be used exclusively for the specific programmes which were given that title. The basic stages involved in this process of organisation are as follows:

Stage	Date changed	Name/Editions	Days	Variations
The beginning (1956-1963)	January 1958	Telediario (1 edition)	to Monday to Saturday Sunday	At 23:00.
	February 1958			At 22:15.
	April 1958	Telediario (2 editions)		At 15:15 h. At 22:15 h.
	December 1958			At 15:15 h. At 21:45 h.
	April 1959	Telediario (3 editions)		At 23:50 h. (only on Sundays)
	August 1959	Telediario (2 editions)		There are no bulletins in the after lunch slot because of the holidays

	September 1959	Telediario (3 editions)		At 14:50 h. There is no programme in the after lunch slot on Saturdays.
	October 1959			Two editions are broadcast on Sundays at 14:45 and 23:47.
	November 1959			Monday to Saturday At 15:00 h. At 21:30 h. At 23:45 h.
	Sunday One edition (23:45 h.)			
The basic ESQUEMA is set (1964-1972)	November 1963		Monday to Sunday	The edition in the after lunch slot on Sundays is broadcast at 15:00 h.
	February 1964			The Sunday pre-close edition at 0.30h is reinstated
	March 1964			Sunday night edition appears on the schedules. Three editions every day of the week. At 15:00 h. (after lunch) At 21:30 h. (night time) At 00:30 h. (final edition)
Changes in the seventies (1972-1975)	January 1972	3 editions <i>Noticias</i> (or <i>Noticias de las 3</i>), <i>Telediario</i> , <i>Veinticuatro horas</i> (or <i>Últimas Noticias</i>)	Monday to Sunday	Saturdays lose the night edition, and Sundays lose the after lunch programme
	November 1972			Saturdays get the three editions back (<i>Noticias</i> , <i>Telediario</i> y <i>Veinticuatro horas</i>) and Sundays get two editions back (<i>Telediario</i> y <i>Últimas Noticias</i>)
	December 1973	Telediario (2 editions)		<i>Veinticuatro horas</i> removed from the Saturday listings From Monday to Friday bulletins are only shown at 15:00 and 21:00. <i>Últimas Noticias</i> is shown only on Sundays.
	November 1974	3 editions <i>Noticias</i> (o <i>Noticias de las 3</i>), <i>Telediario</i> , <i>Veinticuatro horas</i> (o <i>Últimas Noticias</i>)		Saturdays keep only two editions (after-lunch and night time) and Sundays one (final edition).
	November 1975			Monday to Saturday Saturdays keep two editions (Lunch time and early morning) and Sunday bulletins removed from schedule.

The beginning (1956-1963). As early as January 1958 *Telediario* was broadcast at night (from 23:00 to 23:15) Monday to Saturday. From February 10 onwards, the broadcast time was brought forward to 22:15 (ending at 22:30). In December, the night time edition moved forward to 21:45. On April 28, lunchtime editions of *Telediario* began, from 15:15 to 15:35. In summary, from then on two editions of daily news would be shown on working days, at lunchtime and night time from Monday to Saturday, with both labelled *Telediario*.

The year 1959 marked a period of change in terms of the implementation and stabilisation of the daily news schedules. After numerous variations, a basic structure emerged which almost coincides, in its general format, with the current ones on working days. Three editions of news were broadcast at lunchtime, night time and after midnight. When the timetable was being set it must have taken the population's life styles on both working days and holidays into account, in a Spain where the

'weekend' was limited to Saturday afternoon and Sunday. The schedules were also influenced by the divided work day, with lunch commonly eaten at home, followed by a rest (leaving work between 7 and 8 in the evening). Setting the timetable for night time-after midnight editions was particularly difficult. There was a more restricted news schedule on weekends (Saturdays and Sundays) which resembled the practice of the press at the time: no work took place in newsrooms on Sundays and newspapers did not publish a Monday morning edition, except the *Hoja del Lunes* [Monday sheet]. At TVE, this resulted in less attention being paid to news programmes on Saturdays and Sundays.

April 15, 1959, saw the launch of the Sunday *Telediario* at 23:50. It was ten minutes long and was the only edition of the day. From June 1 of the same year, on Fridays and Saturdays there was a new (third) edition of the *Telediario* at 23:15, lasting 15 minutes. In August 1959 there were no after-lunch bulletins because of holidays (TVE broadcasts began at 20:45 for the same reason). "Normal service, with a few changes", was restored on September 14. The first edition of the *telediario* moved forward to 14:50, with the Saturday edition dropped, and a third edition added from Monday to Saturday. On Sundays there are two broadcasts: the Sunday *Telediario* at 23:47 which lasted 13 minutes, and from October there was another at lunchtime: beginning at 14:45 and lasting one hour.

On November 16, 1959, the timing of the after-lunch *Telediario* changed to run from 15:00 to 15:45, the night time edition began at 21:30 for 30 minutes and the third edition ran from 23:45 to midnight from Monday to Saturday. Sundays went back to having just one edition: starting at 23:45 until midnight with a run time of around 10-15 minutes.

Fixing the basic structure of daily news programmes (1964-1972). The previous structure hardly changed up until the end of 1963. That point marked the beginning of a new phase of changes which would draw to a close before the inauguration of the studios at Prado del Rey (July 17, 1964). In November 1963, the Sunday news programme moved to the lunch time slot (15:00 - 15:30). The change only affected this edition and everything else remained the same. The following year (February 1964) the Sunday *Telediario* returned before the end of the day's broadcast, starting at around 00:30 and lasting 20 minutes. Sundays therefore now had two editions: lunchtime and after midnight. In March of the same year a Sunday night edition was included in the schedules. Thus, the most complete version of the structure was established: three editions of *Telediario* a day from Monday to Sunday, with the after lunch edition at around 15:00, night time at 21:30 and a final edition at 0:30, before shutdown.

These changes to the Sunday *Telediarios* were probably made in response to two problems. The first one is simply to do with organisation of work on weekends and holidays: with fewer staff it was more difficult to put the programmes out. Secondly, Sunday initially, then the entire weekend, gradually became linked with entertainment slots, and in particular with the broadcast of football matches; [14] as well as children's programming, followed later by family programmes (which ran to almost two hours in length) and TV films. In that period, when matches took place, (late afternoon-evening or evening-night time) as well as whether they began and ended on time, was beyond TVE's control. The other two types of programme were quite long. If we add the staffing difficulties to the scenario, it is little wonder that producing live news programmes on Sundays (and Saturdays too, once they became considered part of the same weekend dynamic) posed greater difficulties.

Changes in the seventies (1972-1975). This situation remained until 1972. Then things began to change once more. The weekends were first to be affected: Saturdays lost the night time edition, then Sundays lost the lunchtime one. In November 1972, the situation changed again: there were three editions of news programmes on Saturdays (*Noticias*, *Telediario* and *Veinticuatro horas*) and two on Sundays (*Telediario* and *Últimas Noticias*). In December 1973, *Veinticuatro horas* was removed from the schedules. The weekday news programmes were *Noticias* (lunchtime edition at 15:00) and *Telediario* (night time, 21:00), with *Últimas Noticias* shown only on Sundays from then on. In (November) 1974, there was a lunchtime and a night time bulletin on Saturdays, but not a final edition, and Sundays only had the final edition. In (November) 1975, there were lunchtime and early morning editions on Saturdays and there were no editions at all on Sundays...

The titles of these daily general news slots varied throughout the period. Of course the most common and often repeated title is '*Telediario*.' Between 1969 and the early 1970s, on some days the lunchtime edition appears in the schedules published in the press as *Noticias de las tres* [Three O'Clock news]. From December of 1970, the lunchtime news was called *Noticias* [News] (or *Noticias de las tres*), the night time edition is called *Telediario* and the final edition is known as *Veinticuatro horas* [Twenty-four hours] (although the listings sometimes wrongly use the label *Telediario* and the schedules seldom agree). In 1973, the final edition on Sundays is known as *Últimas Noticias* [Latest News].

The very detailed information in the broadcast reports confirms the regularity of the three news bulletins during the seventies, but at broad strokes. The three news programmes were now fixed on each of the days analysed (including weekends), apart from holidays or any special programming which may have been broadcast throughout the day (Holy Week, special news programmes to mark an act of commemoration, special editions, etc.). Against this backdrop of apparent regularity, variations in the running time compared to what was anticipated stand out. The uncertainty of the medium made it difficult to gauge and this was probably exacerbated by TVE's less than rigorous working patterns and the nature of live transmission. Theoretically, the duration of the first (after lunch) and second (night time) editions of the *telediarios* in the years 1964, 65 and 66 were fixed at 20 and 15 minutes respectively. In practice, they very rarely kept to these times. The majority of broadcasts overran, normally by a few minutes; but it was not uncommon for them to overrun by eight minutes or more.

In terms of punctuality, the lunchtime edition was broadcast with painstaking accuracy, beginning at exactly 15:00 every day. The night time slot was a different story, with start times affected by the duration of the preceding programmes (which on some occasions involved sporting events). This means that it sometimes began at 21:45, and on a few occasions at almost 22:00. The after midnight (third) edition was even less punctual. Though it theoretically began at midnight, it very rarely followed the scheduled timetable. The actual start time varied between 23:59 and 01:00. The predetermined duration of 20 minutes was not stuck to on the majority of occasions either.

In 1968, and probably from then on, the situation improved and the quality of news department equipment evolves, at least in terms of programming. The first and second editions (after lunch and night time) retain their scheduled 30 minute runtime and though they tend to overrun that, the discrepancies are not as great as they had been in previous years. Punctuality improves: all of the news programmes in the selected month (February) begin at their allotted time (15:00 for the first

edition and 21:30 for the second edition). Although some improvement has been made, there are still some variations in the after midnight slot, in terms of start time (which varies between 00:00 and 00:30) and duration (between 10 and 25 minutes for the programmes analysed).

In any case, the detailed contribution of the sources described does not detract from the statistical validity of the results of the programme schedule analysis, as schedules were subject to a multitude of unforeseen circumstances (some short-lived and others not so brief) that could not be resolved in that era. [15]

Furthermore, in the 1970s *telediarios* were organised into three slots from Monday to Friday: after lunch, night time and before shutdown; and this was the case until 1975 (and beyond). The first bulletin did not always start at the same time, hovering around 15:00. The same occurred with the night time edition: the start time changed over the years but was always between 21:00 and 22:00. The after midnight edition, although aired at different times, would always be one of the last programmes to go out before the end of broadcast each day.

With regard to the weekends, the significance of Saturday changes over the years. At the beginning it is treated as just another working day, whereas in the seventies it appears to follow a similar trajectory to programming for Sundays. This is one of the cases in which programming adjusts to a changing society: from the multiple job-holding Spain of the sixties to a consumer society organised around a 40 hour working week and a weekend that began on Friday night. The scheduling of Sunday (and later Saturday) *telediarios*, is very changeable.

On Spain's second channel, TVE 2, news programmes were considered as being complementary to those aired on TVE1. There was a separation of the channels' roles and an eagerness to make a distinction between the two. However, the lack of budget proved to be an obstacle to the initial plans. TVE 2's own dedicated newsroom got underway in November 1974, but closed four months later. [16] Other attempts to differentiate TVE2 news coverage from that of TVE1 failed: either due to lack of interest from the audience, as was the case of minority sports; or technical and financial problems, as occurred with the regional news. In the long run meanwhile, throughout almost the entire period studied here, TVE 2 limited itself to broadcasting the same night time *telediarios* as TVE 1, except during 1975 when it did not show the Saturday editions.

4. Content of the *telediarios* during the Franco era

Little has been known about the content of the *telediarios* until now. Of course, we have not discovered a new source containing the exact texts which were read by the presenters, as provided in the case of radio by Radio Nacional. As far as we know, such a source does not exist. In this regard, we have to appreciate the fact that the TVE broadcasts began outside the years of greatest controlling fervour on the part of the government, although the same minister, Arias Salgado, had had ultimate responsibility since 1951. Above all, the lack of resources and consequent forced improvisation, together with the support in the selection of material for the *telediarios* which was initially provided by Radio Nacional, must have weighed heavily. Furthermore, in the early years the staff did not take any liberties in their self censorship; they came from Radio Nacional or NO-DO and were fully

aware of the rules of the game on news in the official media, which boiled down to the idea that control begins with self censorship.

What we do have available to us are the daily broadcast reports, which are an essential source for this aspect of the study. Specifically, one of the pieces of information routinely provided are the headings on the subject matter of the pieces of footage or video which were used to "illustrate" the words of the talking heads. Furthermore, some of these pieces have been conserved in TVE's image archives, though overall there are very few from before the seventies. However, this material provides a good basis on which to try to approach the contents of the *telediarios*. The reports do not provide a thematic index of each news programme, but they do offer a useful orientation. Firstly, because the news items that the editorial team deemed most important absolutely had to be accompanied by images. Conversely, if a news item was considered important but there were no images available, a stock image was sought (even if it was not particularly relevant) and the story was produced with greater care for later editions. This normally involved a search for more appropriate footage. Thus the list of the footage used gives an idea, not only of the issues dealt with, but probably also of those which were of most interest to the news department. On the other hand, knowledge of the general structure of news in the official media during the Franco era provides a useful frame of reference with which to assess these materials. Finally, it is important to stress that the data below comprises a significant sample for the 1960s.

The headings for the materials have been grouped thematically and classified in terms of origin: national or international. In practice, this distinction infers another, between Spanish news and foreign news. The thematic differentiation within each of these wider sections has been tailored to fit the material, which in some cases did not lend itself to a high degree of precision.

On first considerations, the footage used to "illustrate" the news points to the predictable nature of the issues covered and demonstrates the working agenda of the TVE news department. As in the era of the cinema newsreels, (which were still being made in the form of NO-DOs at the time) the initial interest in a particular news item was decided to a considerable extent by the possibility of accessing images, which combined very neatly with the various pressures from the ministries to report on issues which were under their jurisdiction, and particularly to reflect their leading role. Thus, scheduled and foreseeable events met the majority of the newsroom's needs. This helps to explain why 55.4% of the images shown came from Spain. The proximity factor gradually increased the producers' capabilities. From the earliest days of TVE, when they could only count on NO-DO images and photographs from official news agencies, to the establishment of a network of TVE correspondents throughout the Spanish territory, with the possibility of live links with Barcelona from 1965 onwards, [17] there was a gradual increase in the capacity to deal with various Spanish locations. The same can be said of the international images. The network of correspondents in the main capital cities of the West also made it easier to access images for international matters, which had initially only been available through the agreements NO-DO had with other international cinema newsreel companies, or purchases from CBS, the Visnews agency and United Press, from 1958 onwards. [18]

Another point should be highlighted here. For the editorial staff, working on the news programmes was not so much about the selection of news items as the search for audiovisual material that would offer the viewer the guarantee of "seeing what was happening". The TVE news programmes of the

time did not break news stories, nor had this ever been their objective. Reporters worked with the newspapers in front of them: it was the press that set the agenda. In fact, they did not even broadcast a newsflash for stories such as the Kennedy assassination or the appointment of Paul VI as Supreme Pontiff. [19] Furthermore, the lunchtime edition set the agenda for the day's remaining news programmes on TVE. This allowed the news stories already covered in the early bulletin to be fleshed out throughout the afternoon and evening, by finding better images or seeking comments on the subject, or even inviting an expert to the studio. The after midnight news programme, except in case of a very high profile event, simply summarised the coverage from the earlier editions because its generally had a shorter run time, limited by frequent "interferences" in the scheduling, which generally stemmed from the build-up of delays earlier in the day. More than a third of the footage focused on political stories. Activities where ministers were present made up 22%, such as events to commemorate the regime's anniversaries, ministerial activities, the army, *Organización Sindical* the legal trade union in the Franco era], industrial, agricultural or energy development...Other footage (12.5%) had a clear governmental slant to it on many occasions, dealing with culture and education, tourism (3.1%) and religion (7.7%), as well as sport and bullfighting (7.9%). Events and society (1.1%) rounded off the information about contemporary Spanish life. The figures are significant and provide an insight into the subjects covered in the most stable and consistent audiovisual news medium available in Spain under Franco. The subject of politics relates to the actions of the government. Social aspects, although clearly skewed towards the curious or remarkable, barely fit in the category of tourism and events and society (4.2% of the footage). According to TVE's coverage, the other dominant aspect of contemporary Spanish life was religion.

It is significant that NO-DO and the *telediarios* dedicate a fairly similar percentage of airtime to certain domestic news items. [20] For example: 30% of the items in the cinema news reel are about governmental subjects. The most notable difference can be found in the areas of sport and bullfighting: NO-DO dedicated almost 40% of its programme to them compared to just 8% of the *telediarios* (sports news had its own specific slot on TVE). The results for the remaining subject areas (art, culture and society) are in a similar range. TVE dedicated 9.2% of its *telediarios*, and NO-DO 11.6% of its newsreels, to art and culture; for society, the figures were around 12% and 15.6% respectively.

Of course we should be realistic about the significance of these comparative figures. They simply provide a clue for further research, but the logic of the parallel cannot be denied. In light of the professional experience the early TVE staff brought with them from NO-DO, cinema newsreels served as a clear frame of reference for the news programmes in the initial stages. The overlap in the materials used, and indeed the broadcast of some NO-DO newsreels in their entirety, as well as the collaboration in technical audiovisual matters, must have continued to have an influence in the hectic studios in the Paseo de la Habana. Of course, a different generation of journalists joining the TVE news service, and experience of other countries which were becoming increasingly accessible through the Eurovision Song Contest and meetings between various professionals from the channels at international events, all gradually diminished NO-DO's influence, though it continued to play an undeniable role well into the sixties. Similarly, the move to Prado del Rey marked a watershed in two ways. From the summer of 1964 onwards, the studios at Paseo de la Habana were dedicated exclusively to the production of *telediarios*. It appears that not much more than space and tranquillity was gained, since there was no obvious improvement in the daily news programmes. Then, in 1968, the news team moved definitively to Prado del Rey. Some initiatives were put in place, but the

general tone - with the exception of short periods in a few of the editions - was maintained amid a certain journalistic atony.

International news accounts for 44.6% of the footage which was broadcast in the *telediarios*. Of the overall total, 23.2% refers to sombre events: armed clashes (11.8%), political or social unrest (6.8%), natural disasters (2.6%) and sundry events (2%). Indeed, the material used to illustrate the international news portrayed a distressing view of what was happening outside of Spain's borders. It was a means of highlighting the benefits of the peace that the regime boasted of, particularly from 1964 onwards. Furthermore, a significant proportion of the news on contemporary international politics contained indirect references to conflict: of the 190 clips in this section, 67 were about the Cold War. In the context of almost permanent war, the conflict in South East Asia, and the Vietnam War in particular, were omnipresent. Besides the evident newsworthiness of the issue, in practical television-making terms, the majority of the international images which reached TVE came from the American agencies (CBS and United Press). From the disembarkation of US troops, through to the demonstrations in South Vietnam, and the meetings and conferences between the countries involved, to reports about the protagonists on either side of the conflict, a plentiful supply of material reached TVE. In quite a few of the *telediarios* in our sample, the only international items illustrated with footage were linked to the war, and some times up to three or four clips on this subject were broadcast in a single edition. In total 107 of the clips refer to the conflict in South East Asia: two-thirds of all those dedicated to wars. Of the remaining 78 news stories from the international sphere, more than half were about sport (41, with a considerable number on motor racing). Culture gets a modest 8 pieces of footage, the majority of which are about cinema. In the 'other' category (29 topics), 15 clips were dedicated to Pope Paul VI and 8 to the (US) Space Race.

Almost 60% of the international news was about wars, conflicts or catastrophes. Indeed, the world portrayed by the *telediarios* was a dangerous place and viewers were lucky to live in a peaceful corner called Spain.

5. Staffand organisation of the daily news programmes.

While this approach views the development and structuring of *telediarios* during the Franco era as a gradual process, it is important to recognise that, by the 1970s the basic structure had been established in parallel with the wider organisation of TVE's news department. The broadcast reports go into great detail about who was involved in the daily news programmes and what role each person performed, and a variety of ways of referring to the staff or editors by abbreviations or friendly terms are used. It is also common to find the same person performing more than one role (e.g. editor and assistant producer or presenter and voiceover, etc.). Generally, this does not prevent us from identifying a functional structure for the news programmes, which may inform later research into working patterns. The pay roll listing the people who worked on these news programmes is also very comprehensive.

A list of roles and the people who carried them out, along with some basic biographical details, is given below. [21]

1. Head of department.

For all of the news programmes analysed, José de las Casas and Ángel F. Marrero are listed in this role.

José de las Casas Acevedo. One of the pioneers of television in Spain. His journalism career began at the daily *El Alcázar* in 1946. He joined TVE in 1956 and was creator of the first Telediario and responsible for the area of news until 1968. He also created programmes such as "A toda plana" [Full page splash] "Enviado especial" [Special envoy], "Perfil de la semana" [The week in profile], among others. Between 1968 and 1970 he was director of Televisión Española and between 1977 and 1979 he held the post of managing director of Radio and Television.

Ángel F. Marrero. Also a pioneer. He was the original director of *Telediario* and head of the news department between 1964 and 1968. He was the force behind the programme "En Portada" [Front Page] which he directed until just before his death in 1986.

2. Editor in chief

In this post, there are three names which appear much more frequently than others in the sample chosen: **Jesús Álvarez García**, Eduardo Sancho and David Cubedo.

Jesús Álvarez joined TVE in 1953 before the beginning of regular broadcasts and, along with David Cubedo, was the first journalist to present a "Telediario", although he also participated in all sorts of shows (from other news programmes to advertisements for commercial products and presenting musical performances).

Eduardo Sancho began his career in journalism at dailies such as *Las Provincias* [The Provinces] and the *Houston Chronicle* in the US. He joined TVE in 1956. He worked on news programmes such as "Telediario", "Panorama de Actualidad" [Snapshot of current affairs] and the broadcast of the royal wedding between Belgian King Baudouin and Fabiola. He served as TVE's correspondent in England, West Germany, and the United States. He was named director of TVE's regional office in Valencia, as well as regional director of *Radio Nacional de España*. He ended his career in journalism as editor of Televisión Española's weekend news programmes.

David Cubedo Echevarría started out in journalism in 1934 as an announcer on the predecessor of *Radio Exterior de España*. After the Civil War, he joined *Radio Nacional de España* and became one of the regular voices of the No-Do. He joined TVE at the time of the test transmissions. He continued to front "Telediario" until 1970 and also presented other slots such as "España pregunta" [Spain asks] and "Desde cualquier rincón" [From any corners]. In 1970 he was appointed Head of TVE's voice over department, a post that he occupied until the end of the decade.

3. Editors

The list of personnel is extensive and repetitive. The team that had worked on the telediarios analysed in 1964 remained in place in 1968 with some new additions.

Among the names regularly featured in the broadcast reports, Javier Aracil, Alfredo Amestoy, Eduardo Delgado, Pedro Macía, Alfonso García, Carlos Gutiérrez Losada, Jesús Hermida, Manuel Martín Ferrand, Francisco Prados de la Plaza, José Antonio Plaza, Fernando Bofill, Miguel Ors, Emilio Lozano García, Luis Carrascosa Izquierdo, Fernando Cubedo, José Luis Velasco and Santiago Vázquez stand out.

Other journalists also appear, and some on an even greater number of occasions than those previously mentioned, though identifying them is much more complicated as the reports only give their first surname. Such is the case of Alonso, Blanco, Castro, Cibera, López, Marco, Peña and Riaño.

4. Presenters and onscreen announcers

The names Jesús Álvarez, Eduardo Sancho, and David Cubedo alternate here with less frequent mentions of Santiago Vázquez, Miguel Sanchiz Buendía and José Luís Uribarri.

Santiago Vázquez joined TVE's news department in 1960. He would be one of the most popular faces over the next two decades. In the 1960s he presented programmes such as “*Panorama de Actualidad*”, “*Aquí España*”, “*Plaza de España*”, “*Noche del sábado*” [Saturday night] and “*La Quiniela*” [The Pools]. In the 1970s he directed and presented the discussion programme “*Un mundo para ellos*” [A world of their own].

Miguel Sanchiz joined the TVE news department in the 1960s.

José Luís Uribarri made his debut on TVE in 1958. From the 1960s onwards he became established as one of the most popular presenters across all kinds of programmes.

5. Voice-over

In this section, Maruja Callaved and Pedro Macía particularly stand out, along with regulars Ignacio Opacio, M. de Lafuente, José Luís Uribarri, Eduardo Sancho, Santiago Vázquez and Carlos Gutiérrez.

Maruja Callaved began her professional career in radio. She quickly moved into television, first as a presenter and later as a director and producer of programmes. Her work as an announcer began on “*Club del Sábado*” [Saturday Club], and she went on to work on “*Panorama de actualidad*” and from there to presenting the “*Telediarios*”. In 1967 she presented “*Vamos a la mesa*” [Come to the table] and in 1968 “*Nivel de Vida*” [Standard of living] alongside Blanca Álvarez. In the 1970s she produced highly successful programmes such as “*Aquí y ahora*” [Here and now] and “*Gente hoy*” [People today].

Pedro Macía began his journalism career on *Radio Juventud* and then moved on to Radio Nacional de España. In 1963 he joined Televisión Española, lending his voice to reports broadcast in “*Telediario*”. He also presented programmes such as “*En Antena*” [On Air], “*Punto de vista*” [Point of view] and “*Fin de semana*” [Weekend]. After some years away from television he returned in 1973 to front “*Telediario*” until 1980.

6. Film editing

Five names are given. Those of Diomedes Bravo Rodríguez and Julián Saturio Trigo stand out. With very limited resources, and no Moviolas available to them, the pair would become pioneers in trick photography, using a crayon, a 16mm projector and a lot of ingenuity. Alongside theirs, the following names appear: Salvador Cortés, Francisco Velázquez and Manuel Díaz de la Peña.

7. Musical montage

These contributors to the telediarios were composers and music specialists. Fernando Díaz Escalona Giles and Alberto Martínez Peyrou are the most frequently repeated names. Carlos Pallas, López del Cid, Pedro Mengíbar and Díaz Palacios also appear.

8. Coordinator

Miguel Pérez Calderón was the only person to perform this role in the sample analysed. He was editor in chief of Televisión Española where he had worked since 1957, and director of the news department for two years. In addition, he created “*Primera Plana*” [Front page] and was director of the Televisión Española style guide.

9. Producers and Assistant Producers

Members of the editorial team acted as producer and assistant producer. Their names appear in one or other of the sections alternately, and this does not seem to follow any discernible logic.

Most commonly, people with a long track record in production are listed in this section. This is the case of Valentín Andrés Álvarez Corugedo (editor of some of the weekend editions of the *telediario*), José Bermejo, José Lapeña Esquivel, Luis López Ocaña, Luis Carrascosa Izquierdo (former director of TVE services in Equatorial Guinea) and José Marín. However, other names also appear which are more commonly associated with the editor's role. This is the case of Francisco Prados de la Plaza, Javier Aracil, Manuel Martín Ferrand (director of some special edition news programmes), Fernando Bofill, Javier Alonso Lennard (head of production on the programme “*Perfil de la semana*”), Pedro Erquicia, Miguel Ors and even Miguel Pérez Calderón (coordinator of the news services) and José de las Casas Acevedo (head of the news service).

Many of them would also carry out the role of assistant producer for certain editions of the news programmes (Javier Aracil, José Bermejo, Luis Carrascosa, Carlos Gutiérrez, José Marín, Emilio Lozano and Pedro Erquicia). Other members of the editorial team who joined them in this role include Castro, Aguado and Alonso.

10. Floor manager

The role of floor manager of the *telediarios* involved, among other things, directing and coordinating the set during the broadcast, as well as carrying out the producer's instructions as set out in the production plan.

Some members of editorial staff were involved in this, including Fernando Cubedo, Javier Aracil, José Luis Velasco, Luis Carrascosa Izquierdo, Luis Calvo, Fernando Bofill, Mariano Peña (for the programme “*Punto de vista*”) and Juan Blanco Ortega. Members of the production and directing team are also listed in this role, including José Lapeña Esquivel, Miguel Pérez Calderón and José de las Casas and, from 1968 onwards, Ramón Sánchez Mariscal, Rodrigo, Poveda and others.

11. Appearances and Contributions.

In the fields “Appearances” and “Contributions” the programme secretaries noted the participation of people who, though not regular members of editorial, production or technical staff, took part in the news slots performing various roles such as translation of communiqués or press releases (Pedro López Sánchez, Tallón and Alonso among others), shorthand (César Bódalo Santiago), cartography (León Santos), graphics (Salvador Cortés Portillo and María Teresa Capella Marcelino) or otherwise presented fixed segments such as the weather forecast. The constant presence of Mariano Medina Isabel, “the weather man” for 29 years, stands out in that category.

The first television news personnel had unequivocal legitimacy in ideological terms. The circumstances would not have tolerated anything less. They came from the official press of the movement, Radio Nacional or NO-DO and their loyalty to the regime was unquestionable. Their transfer to the new medium was in keeping with the logic of the time. They came from television's closest predecessors: cinema newsreels and radio. The situation of these predecessors –and news in general– in the Spain of that time was another matter altogether.

One of the immediate consequences of this shared provenance was that everyone involved understood the need for self-censorship very clearly, as it was normal working practice, particularly in the official media. Another relevant factor is that TVE had not initially reckoned with news broadcasts, or did not consider them an essential part of the new medium. [22]

The situation soon changed, but the very close relationship between the first news programmes and the continuity of names and contents from Radio Nacional and NO-DO is remarkable. Some daily news programmes were called *Noticario* [news programme] and *Noticario de Ayer* [yesterday's news programme] respectively. The first entries in the database are from September 14, 1959 and they go up to July 25, 1960, forming a set of 98 programmes. Editions of *Noticario* were very short, lasting just four minutes on average, while *Noticarios de ayer* lasted between 14 and 15 minutes. The interesting point here is that the titles reflect the mentality of the editorial team, which corresponded with the NO-DO cinema newsreels of the time. (The news reels were still being produced when TVE news was in its infancy, specifically from January 5 to November 24, 1958). Even the name (*Noticario de Ayer*) gives the impression of news that was not particularly current, and somewhat out of date. Making the programme involved more production and editing tasks than providing the most up to date news.

The other professional news tradition was radio broadcasting. Between April 20 and July 31, 1959, a highly significant segment entitled *Noticario Informativo de Radio Nacional de España* was aired.

With an average running time of three and a half minutes and a total of 89 broadcasts it is thought to have provided an account of the current affairs that other general news programmes did not feature so prominently.

The integration of new staff over the years undoubtedly changed this mindset, but we should not underestimate the weight of the prevailing working patterns which the younger generation were faced with. Although it will be explored in more depth later in this paper, in general terms we can identify two generations of journalists in the TVE news department: the first came from Radio Nacional and NO-DO in the 1950s and dominated until the middle of the 1960s, and the second came from other media, particularly the press, and from both official movement channels as well as independent ones. [23]

6. Newsroom working practices: compiling *telediarios*. Observations from the broadcast reports

The broadcast reports also give an account of mistakes and errors in the production and broadcast of the programmes. The information is concise [24] and does not provide causes: it only points out what did not happen as planned. Analysing this information enables us to make an initial judgement on the working methods involved in the compilation of the *telediarios*. We must take into account that we are working with a sample of 90 days. The first group refers to inserts which could be understood as brand product placement. There are three mentions of this in the sample we analysed. It is not easy to evaluate the inserts without being able to watch them, but they appear to be simple shots of outdoor advertising for particular brands, newspaper mastheads or titles of books in items about fairs.

What is really interesting for this type of study is that these mistakes should be seen in the context of the most common complaint: the continual lack of technical resources. This complaint is particularly interesting as it appears to be completely at odds with the function of control theoretically assigned to the department. It also shows that leaving the *telediario* team in the old studios in the Paseo de la Habana while the rest had already transferred to Prado del Rey meant that they still had to manage with equipment that was either unsatisfactory or in a poor state of repair. Perhaps these aspects are a reflection of how little interest TVE's executives had in news programming for a long time. For example: "The functioning of the sets in this secretariat is so poor that the different changes of system, which occur in the segments, cannot be perceived. These faults have already been reported, several times, and the technicians have come, but not managed to repair them" (*En Antena*, November 5, 1964). The lack of resources was also apparent from the material used to illustrate the news; "this footage (astronauts) was shown for the third time in a few days, twice in the *telediario* and once in a culture programme. (*Telediario*, October 31, final edition), 8th filmed news item entitled "Men rescued by planes" (*Telediario* 2nd edition, November 5, 1964) (and the title of the cultural space may be "by earth, land and sea", broadcast yesterday)". In this case, time pressure on editing the news is likely to have played its part. This type of errors appear mainly in 1964. The next one of a similar nature is noted in a report from two years later, after the editorial team had transferred to Prado del Rey and better resources and greater attention were being dedicated to the daily news programmes: "this programme was broadcast on Videotape but this was not specified

when the report was handed over. Very poor images at some points" (Telediario 2nd edition, February 3, 1968).

Details of the mistakes made have been sorted into two further sections. The first refers to failures on the part of those responsible for the programmes to submit information about the content and run time which was required to check whether what was broadcast fitted what had been proposed and approved. In theory this was essential in controlling what content appeared on air. Perhaps the following complaint, which is typical of a censor who is looking to avoid taking responsibility, falls into that category: "the story about Victoria Eugenia does not appear on the production report for the programme, yet was the first news item to be broadcast" (Telediario 1st edition, February 11, 1968). [25] The frequency with which comments such as "The information about this segment has not been provided" appear in the reports, must be seen in the same context. Comments of this nature are a means of demonstrating that control duties are being carried out effectively. Similarly, we find notes detailing minor alterations, either to do with the planned run time (Telediario 2nd edition, November 1, 1964); or the delayed submission of the details "This information was submitted after some of the footage had gone out, hindering the work of this secretariat" (in Telediario 2nd edition, April 5, 1965), or even "The information about this segment was provided when the broadcast was halfway through", referring to the Telediario 2nd edition, April 11, 1965. These annotations should not be seen as official complaints. At least, according to the testimonies of those responsible for *telediaros* over the period, no complaints were made about them, although all of the TVE staff knew very well that the broadcasts were being inspected in this way. The negative observations made on the reports did not bring any consequences. However, the references made by the broadcast secretaries to delays or failures to submit production reports before the programme went to air can be read in two ways.

Of course it may reflect a determination on the part of the editorial team that certain news stories should be broadcast, and this would be the case in many instances. We should recall that the narrow-minded censors could demand that a story be withdrawn to avoid potential problems. Failure to submit the production report, or doing so late, would resolve that issue for all concerned: content went to air as intended and the censor indicated the delay or absence in his report... which did not go any further run less a complaint was made from higher up the chain of command. In this context, it is important to note that reports had to be submitted not just for the *telediaros*, but for news programmes in general. The following annotations support this impression since they refer to other types of news programme. For example: "As is almost customary, information about this slot has not been provided to us" (*Punto de vista*, November 4, 1964).

In any case, other comments made in the reports indicate the time pressure under which *telediaros* were made, and reveal some working habits which fall far below the standards one might expect to be set for news programmes on a television channel that was not just run by the state, but was also the only one in the country. While there was a fairly acceptable level of operation overall, technical constraints and the degree of improvisation required resulted also had some negative consequences. Another set of observations supports the idea that time constraints and insufficient dedication to the tasks of planning and production led to obvious mistakes in the broadcasting of news programmes. For instance: "a knocking sound can be heard during Mariano Medina Isabel's contribution" (*Telediario* 1st edition, November 2, 1964); "the voice of an unknown speaker can be heard" (*Telediario* 1st edition, November 12, 1964); "noise in the studio" (*Telediario* 2nd edition, November 18, 1964); "the sound cuts out suddenly and is lost for 20 seconds. Later, it cuts out for 8 seconds"

(*Corresponsal* [Correspondent], November 23, 1964); "the images in the footage can barely be made out and are indiscernible at some points" (*Telediario* 3rd edition, April 2, 1965); "the footage begins without the voiceover, although murmuring can be heard along with a voice asking for a chair, then we hear comments about the images being shown" (*Telediario* 2nd edition, April 6, 1965); "a loud voice can be heard to say "Silence" (*Telediario* 2nd edition, April 9, 1965); "errors in synchronising at some points, during comments on the subject of the footage" (*Telediario* 1st edition, April 11, 1965); "the voices of people in the studio can be heard" (*Telediario* 3rd edition, April 22, 1965); "Someone moves in front of the camera while Macía is in shot and makes some noise in the studio" and "the man being interviewed by M. Ors is not identified", as well as "sound problems. Some of the images are poor" (*Telediario* 1st edition, February 1, 1968); "The camera catches Macía, the announcer, off-guard for a second time" (*Telediario* 2nd edition, February 11, 1968): "in the first clip in the domestic news segment, an irritating noise produced by the camera accompanies the sound of the interview which was recorded on dual track," and "E. Martín Rubio (weather man) contributes but is not listed on the production report for the programme" (*Telediario* 2nd edition, February 14, 1968); "Footage of the launch of a boat is broadcast but it has a different name to the Bullcarrier" (*Telediario* 2nd edition, February 17, 1968).

It is difficult not to attribute these examples to editing or production errors. As noted above, many of the people responsible for these tasks were carrying out several roles interchangeably. Therefore, it is likely that these faults reveal a problem with the team as a whole, rather than specific individuals. Without doubt, some of the comments and complaints made in this section seem laughable, and regrettably Spanish people often joked about the quality of the daily news programmes, unaware of the limited resources available to the programme makers.

7. Discussion and conclusions

The telediarios were the backbone of news programming on TVE during the Franco era, more because of their prominence (at least three editions a day from the beginning of the 1960s) than for their credibility. The major international reports were considered to be more credible. Nevertheless, it is important to highlight that from the mid 1960s onwards, these programmes were the Spanish people's main source of news. The bibliography, up to now, has drawn on the information provided in Josep María Baget's classic study, which combines knowledge gleaned from his years as a critic with numerous interviews conducted with television's key figures, as well as information from studies and official reports, press reviews and the bibliography which was available up to the time of publication. That combination makes it an essential work, and it remains unrivalled in the positivist historiography about Spanish television. The subsequent bibliography is largely (and often, exclusively) based on the sections dedicated to news policy in each of Baget's chapters. Though it is of less specific interest in terms of news, Manuel Palacio's text should also be noted here as it provides a synopsis and a novel critical methodology. Palacio's observations on the book's depiction of television in the 1960s are of great interest and served as a starting point for these conclusions.

Based on this attempt to respond to some issues of the historiography of television in Spain, we conclude that in order to move this issue in new and fruitful directions, we must consider access to other sources.

This assertion is supported by a succession of monographs (which almost always originate from doctoral theses) in which the younger generation of researchers have adopted a case study approach. [26] These new interpretations have brought to light the need to work with new sources or use familiar ones in a systematic way, whereas so far they have only been used to provide an appropriate example. Likewise they have identified another area for further study which has been neglected for a long time: viewing the actual material supposedly under investigation. We can no longer claim that it is impossible to look at this material. Of course much of it has inevitably been lost; but there is a substantial amount (and perhaps therein lies the problem) that is accessible to researchers via the TVE archives (whose ARCA database, furthermore, offers indispensable information on the programmes themselves). Access to these resources poses no major problems, requiring only the forethought needed when visiting any other archive. In short, we can no longer limit our analysis of footage to the random assortment of snippets that circulate on the internet, nor to the selection that TVE offers on its own websites (which is of evident cultural and didactic relevance) for general interest purposes, nor to the range of programmes put on the market in various formats (in these cases, as with any other source, we must be aware of the limitations).

We have already noted that some of these recordings have been irretrievably lost (or were simply broadcast and never recorded). In such cases, researchers must make a particular effort to seek out or systematise other sources, as the authors of this paper have done.

With the exception of a few headlines, no material from Franco era news programmes survives, as far as we know. The clips which were used to present news items on the *telediarios* are not available either, although those that have been preserved will be digitised. However, the information contained in the broadcast reports we have found is beyond the capabilities of one individual; the need to organise into regular teams of researchers to engage in the study of television is becoming ever more obvious. This work shows that this form of collaboration is viable and effective in this particular context and that, therefore, it would be for other, broader ones. The contribution made by new research will pave the way for new synopses, which up to now have merely reused data from Baget's positivist historiography (normally in a different way to that originally intended).

Those who came to an incipient TVE from Radio Nacional and No-Do brought with them out-dated ways of working which made it difficult to establish an efficient system for the production of *telediarios*, and in fact the system was not consolidated until 1959 at the earliest. This delay, coupled with an apparent lack of interest in news programming in general until almost the 1970s, reveals another issue: right from the beginning, TVE's propaganda efforts focused on entertainment and general interest shows, rather than news programmes. The news only received the attention of the censors, although opportunities to mark commemorations or hammer home negative experiences were also taken advantage of furthermore, the surveys of people's recollections seem to support this hypothesis: even TVE staff themselves do not rank any news programme from before 1975 in the top ten, whereas six entertainment and general interest ones do make the list. [27]

Self-censorship and control must have quashed any interest in, or impulse to seek out, the news. Thus, the working routines did not drive innovation. Until the move to Prado del Rey (well into the 1960s), there were not even many technical facilities available. Each day the selection of news items for the after lunch bulletin focused on reviewing the press, the agenda of ministerial events, and international politics. Further detail was provided in the night time news and commentary was added

in the after midnight edition. The search for material to put together in the visuals was also completed over the later editions. The version of life reflected by the *telediarios* had little credibility. This lack of credibility was due not only the channel's dependence on the Franco government, (though in reality the relationship was much more distant than people imagined, despite a few exceptions), but also to the international context of the Cold War as some of the news stories were linked to the struggle against the "common enemy". These limitations did not prevent a growing, and of course younger, group of professional journalists from bursting into the news departments and attempting minor acts of daring which were sometimes detailed in the broadcast reports (e.g. a news item on the exiled Queen Victoria Eugenia was not declared, probably so that it would not be censored) or that we know about from the bibliography (the minute's silence for the victims of war in Vietnam). [28] In any case, it is not surprising that this general inertia –with the exception of some short-lived experiments– would end up demotivating the teams on the *telediarios* in their journalistic endeavours and that it would lead to obvious production errors on occasions.

In summary: self censorship, and the technical penury in which they worked from the very beginning, hindered the editorial team from delivering news with any journalistic merit in the *telediarios*.

The technical constraints remained in place until well into the 1960s and the threat of control was present to the end. None of these factors made the daily search for the newsworthy any easier and, with a few exceptions, inertia must have taken hold of the professional practice to some extent.

8. Notes

1. With regard to general studies, Baget's book is the first and best work of positivist historiography about television under Franco. It has served as the main –and often only- foundation for later approaches. Providing more modern and critical points of view and with a broader range of news sources consulted, the monograph by Manuel Palacio also stands out [Palacio: 2005]
2. Gómez Alonso, 2004; Rueda, 2006: 24 and Carreras, 2013
3. Access to TVE's audiovisual archive involves no more obstacles than any other historical archive [Fernández de la Torre, 2010; Paz and Montero, 2011]
4. For cinema, see: Allen y Gomery, 1995: 19-93.
5. Televisión y cultura popular durante el franquismo: programación, programas y consumo televisivo (1956-1975), ref. HAR2011-27937.
6. Baget, 1993:155
7. Paz y Montero, 2010; Díaz, 2008 y Pestano, 2008.
8. <http://hemeroteca.abc.es/> and <http://www.lavanguardia.com/hemeroteca/index.html>. Separate searches are required for each newspaper. The latter is complete and available from the newspaper

archive at the Biblioteca Nacional. Furthermore, since May 2013, the decade by decade programme schedules can be accessed at http://tv_mav.cnice.mec.es/siglo/50/

9. Julio Montero and Joseba Bonaut designed the databases. Data for the First Programme was uploaded by Tamara Antona, and for the Second by Juan Martín Quevedo. Laura Fernández was also involved at the beginning.

10. The databases were designed by Julio Montero and Ángel L. Rubio. Rubio also uploaded the majority of the data.

11. Palacio, 2005: 73-87.

12. Baget, 1993: 26-28 y 54-55.

13. Baget, 1993: 65-66 y 95-96.

14. Bonaut, 2010 and Bonaut, 2009.

15. Carreras, 2013 concurs on this point.

16. Baget, 1993: 293.

17. Baget, 1993: 155.

18. Baget, 1993: 66.

19. Baget, 1993: 126 and 109 respectively.

20. The comparison is based on Rodríguez Tranche and Sánchez-Biosca's data in *NO-DO. El tiempo y la memoria*, pp. 109 onwards. The data refers to 1955, although the authors state that "if we look at the annual indices of news stories written in-house we find an unchanging repertoire which is repeated year after year (...) with certain items always prioritised".

21. Information about each person's involvement with the programmes mentioned, in the role indicated, was obtained from the broadcast reports for the sample analysed.

22. Baget, 1993: 26.

23. The allusions made by Baget, 1993, scattered throughout the chapters which are organised by year and season, confirm this idea.

24. The orientation and checking of the broadcasts, as well as listening to the recordings, was the *sección de Inspección y Consulta y Comprobación* [department of inspection and checking]'s role. The task was carried out by the broadcast secretaries, and they also wrote the broadcast reports used here. Their role was one of control: ensuring that the content of broadcasts was as planned and approved; as per the production report. This was not a means of improving quality. The service was established through Decree 2460 from December 29, 1960.

25. The queen returned to Spain after 37 years in exile to act as godmother at her great-grandson Felipe's baptism. The reference in the *telediario* would have put her momentarily in the spotlight as wife of Alfonso XIII and mother of don Juan de Borbón.

26. Focusing purely on those which deal with the subjects from the Franco era we would highlight publications by Joseba Bonaut, Sira Hernández, Julio Moreno, Enrique Guerrero, María Antonia Paz, Elvira Canós, Patricia Diego, José Cabeza, Teresa Ojer, Mercedes Montero, etc. These researchers have conducted analyses of sports programmes, history documentary series, game shows and variety shows, children's programmes, drama and original fiction produced in house, Félix Rodríguez de la Fuente's nature series, television advertising in that era, etc. as well as cross-sectional studies (the Civil War on TVE, the use of history on TVE, etc).

27. Palacio, 2005: 14.

28. Baget, 1993: 233-234.

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10. [Appendix](#): Thematic classification of the footage broadcast in the TVE telediarios.

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