

## **The knowledge of SDGs through audiovisual tools**

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### **Abstract**

Based on the fact that young people belong mostly to the audiovisual culture, the main objective of this proposal is to raise awareness among students and professionals of education and the University Community in general, of the educational and cultural possibilities offered by cinema to know and be aware of SDGs.

For this it is necessary to train both students and teachers who know how to interpret through the language of film the respect and social commitment of the SDGs. This is intended to achieve:

- A space within the university community that can interpret the messages offered by the Information Society.
- Develop the critical spirit of active spectators (rather than passive spectators) who can use new technologies in the development of their professions.
- Regarding teaching professionals, it will be a question of creating a tool that offers them learning mechanisms.
- Reinforce the role of the university community as promoters of the Information Society, which will result in sustainable, social and economic development.

To do this, they will be instructed in the use of short films as educational tools, providing professionals with an appropriate audiovisual competence for the correct interpretation of cinema for pedagogical purposes.

This is intended to convert students into active spectators that will allow them to acquire an audiovisual culture through which they can know the scope of the SDGs both from their informative dimension, as well as through the stimulus and the capacity for reflection.

To this end, we will work with a selection of short films whose content and use of cinematographic language will aim to identify the SDGs and make them aware of their importance both in their personal and professional lives.

At the same time, the critical spirit in university students will be fostered, making them responsible, since through the short film they will be able to analyze everyday situations that will allow them to take positions in order to achieve the objectives of the 2030 Agenda.

To achieve these objectives, educational material designed for learning the cinematographic language will be used. The short films that will be used to develop this project will come from a database that gathers short films from around the world that have won an international festival of social short films.

The final goal will have several tools:

- Preparation of a manual that brings together the contents generating teaching content to show the tools of didactic innovation using the audiovisual in teaching and its analysis, reinforcing the role of university students in the Information Society as spokespersons for SDGs.
- Creation of an audiovisual database connected to the 17 SDGs that will be a pioneer in the implementation of the 2030 Agenda, being a reference for educational training.
- Implementation of a transversal subject that can be taught in any course and degree depending on the SDGs that you want to develop.
- Create a universal language (that of the images) that will allow us to internationalize our classrooms.

## 1. The Information Society and Media

The information society is the one in which the technological revolution has made possible the generation, emission, distribution, manipulation and reception of information in a massive way.

Alongside this term, the knowledge society is also used, defined by Havey Brooks and Daniel Bell, who refers to the use of technology in the service of information as "The use of scientific knowledge to specify ways of doing things of a reproducible way"<sup>1</sup>. Information technologies include those of microelectronics, computer science, telecommunications and optoelectronics.

The cultural and technological revolution has made a change in the way we communicate and interact. Screens are the windows that communicate us with the outside. Mobile phone screens, LEDs, computers, televisions, advertising, etc., which, surround us daily, mark the way to interact with the environment. Technology has made it possible for us to receive information constantly, this does not mean that we are more informed than before this technical revolution took place, but that the information we receive is immediate and can come from anywhere on the planet.

## 2. Characteristics of the Information Society

The Information Society is distinguished by the following characteristics<sup>2</sup>.

### ***Exuberance***

We receive a huge amount of data and information. The magnitude is such that it has given rise to a "space" in which our daily life develops.

### ***Omnipresence***

Information content surround us throughout the whole day and practically, at every moment. The example of the screens we alluded to is a sample of the Omnipresence to which Trejo Delarbe<sup>3</sup> alludes.

### ***Irradiation***

The availability to access information that comes from anywhere in the world in real time. From waiting periods to receive a letter from a country on the other side of the Atlantic, we have moved to instant messaging, being able to hold work meetings or

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<sup>1</sup> Bell, D. *Las contradicciones culturales del capitalismo*. (Madrid, Alianza Editorial, 1977), 10-15.

<sup>2</sup> Trejo, R. "Vivir en la Sociedad de la Información. Orden global y dimensiones locales en el universo digital", *CTS+I, Revista Iberoamericana de Ciencia, Tecnología, Sociedad e Innovación*: Organización de Estados Iberoamericanos para la Educación, la Ciencia y la Cultura. (Buenos Aires. 2001), 323-325

<sup>3</sup> *Ibidem* 330

playful / social meetings with several people at once, each from a place on the planet, through Internet, using social networks or applications that allow free video calls.

### ***Speed***

The communication is immediate.

### ***Multilaterality / Centrality***

Although the information and audiovisual content that is distributed through the network can come from anywhere, it happens that most of the audiovisual productions that are consumed (movies, series, news) are of a very specific origin, mainly United States, like the Web pages that are visited mostly.

### ***Interactivity / Unilaterality***

In conventional media communication, the recipient of the message, the consumer of newspapers, television programs or radio programs, is limited to play a passive role in the act of communication, to be a receiver and not to interact with the issuer. Although there is the possibility of writing letters to the editor of the newspaper or magazine you consume, to intervene in a radio program, by phone or attending the recording studio, and to participate in a television program, as an audience or protagonist of a contest, the majority viewer is limited to receive the message<sup>4</sup>.

The very nature of conventional media, designed to deliver unanswered messages beyond that consumption, does not facilitate interaction. However, the Internet has turned around the context of the Media Communication act since it allows the interaction of the viewer, listener and / or user reader with the issuing communication medium.

But in spite of this facility, since there are many Internet users who take advantage of it, there are a majority of users who continue in their role as mere receivers and who limit themselves in the use of the cybernetic means, in this way, instant communication with the issuers, the participation in the creation of content such as (Wikipedia), the start-up of a free blog and the participation in social networks (Facebook, Twitter, etc.) are limited, in most cases, to be used as tools with the sole purpose of entertaining.

### ***Inequality***

The Information Society offers possibilities for information exchange unthinkable fifty years ago, with the advantages and benefits that free access to such information can result in society, especially at the level of education. However, there are still many places where the network of networks does not reach, its presence is practically non-

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<sup>4</sup> Baccaro L., Adrián; Guzmán S.J. *El cine y sus lenguajes. Metodología para la formación.* (Quito, SIGNIS ALC., 2013) 40-42..

existent in the undeveloped countries and in many marginalized populations in developed or developing countries.

### ***Heterogeneity***

The ease of access to the Internet and the multiplicity of users, senders and / or recipients of information that are communicated through it, enable the proliferation of messages and content as numerous as those who emit them and, therefore, as different.

### ***Disorientation***

This proliferation of messages and content, that in many cases can be extremely useful, also encourages informational harassment and disorientation to the user, who can be confused and end up not knowing what content to keep and what tools and sources to discard.

The use of new technologies at the service of communication requires a minimum training of the users, so that they can enjoy the profitability of this advance that has caused the media revolution without getting lost among the large number of information and offers it offers.

### ***Passive citizenship***

The passivity of the citizens of the Information Society based on the new technologies that we mentioned above has resulted in the mediation model that predominates in conventional media being extended to the network, hence the majority of contents that are disseminated through it come from media consortiums, this circumstance and the little or no reflection of the users regarding those contents, consequence of the lack of training of the users, give rise to the fact that in the Information Society commercial and consumer's interests have more weight than creativity.

## **2. Consequences of the Cultural and Technological Revolution. The use of the network**

When using a new channel to communicate, the signs used to deliver the message must change, and therefore the language changes. In addition, the immediacy allowed by the Network also has its consequence; the information that is transmitted in real time will be followed by multiple readings and as many interpretations<sup>5</sup>. What will lead to cultural phenomena, social currents, fashions, ideologies, etc., develop at high speed and even until they go unnoticed between the tide of information that is constantly broadcast on the Internet.

A urban cultural movement that occurs, for example, in a town in southern Spain can immediately arouse interest in another part of the planet, but, at the same time, it can

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<sup>5</sup> Monge Miguel, J.J. "La comprensión icónica: efectividad en el aprendizaje y condicionantes que la determinan desde el lector". (*Revista Interuniversitaria de Formación del Profesorado*, núm. 13, abril 1992), 135-136.

go unnoticed, hidden by other phenomena that arise and are transmitted immediately after and that, as an avant-garde, overcome it.

In Internet communications, text has lost prominence in favour of the image, of the audiovisual. The speed with which the audiovisual translates the information and the comfort of the viewer, who is not forced to make the intellectual effort of reading, have facilitated the weakening of the word in front of the image.

The speed in which the news are transmitted by the Internet are directly proportional to the time in which said information ceases to be current to give way to other news that occurred later. The speed is committed to keep its public informed, meaning that the journalist does not go deeper into the contents of the news, and that what is transmitted remains superficial and mere appearance.

This issue is further aggravated when the information is transmitted on an audiovisual medium. The advantage of the image, covered by the well-known saying "a picture is worth a thousand words" loses its effect in the absence of content that supports the images that are transmitted over the network.

Globalization, based on New Technologies (NNTT), allows markets to extend beyond any border across the globe. Large communication groups or media industries have seen in the NNTT the means through which to expand, facilitating that any cultural product or not, can be consumed anywhere. However, this ease of communication has been taken advantage of more by the sender than by the receiver, which remains, mainly, unilateral<sup>6</sup>, which is in the best interest of the sender.

The greater the mass communication capacity that NNTTs allow for information, the less personal communication<sup>7</sup>. (Aguaded, 2005). On the one hand, the issuer or media group addresses the mass and unifies messages based on the public destined to consume them, an audience that, previously, it will have generated in segments.

The viewer is indefinite, mediated, in the mass society as a whole and, at the same time, in a growing lack of communication with its closest surroundings. The use of the Internet to live in permanent social communication will relegate to the background the value of personal relationships. The possibility of downloading mobile data on smartphones and / or tablets allows access to the Internet (media, social networks, etc.) and thus be in a permanent state of receiving information and communication.

### **3. Influence of the Media on Reality**

The main ability of the Media is the capacity to influence and reinvent the information, especially in those where its support is audiovisual.

Behind any audiovisual information we manipulate (news, TV report, etc.) there is a previous realization and a person in charge of it.

When we watch a television program, what does it mean that images have been manipulated?

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<sup>6</sup> Giddens, A., *Un mundo desbocado: los efectos de la globalización en nuestras vidas*. (Barcelona, Taurus. 2002), 8-10.

<sup>7</sup> Aguaded, J.L. *Comunicación audiovisual en una enseñanza renovada*, (Huelva, Grupo pedagógico, prensa y educación, 2013), 32-35.

When a television program is being recorded or live broadcasted, each of the different cameras on the set record from a different location<sup>8</sup>. The result of each arriving signal at the performance hall are different (a general plane, a chopped crane plane or hot head, traveling from left to right of the set or vice versa, middle plane or foreground of the presenter, middle plane or foreground of the guest (s), etc.).

The director of the programme will be responsible of selecting the plans received from the different cameras, giving them duration and a logical order, that the reached will view from his house.

The same happens with news and TV reports. The camera operator records the images of what is happening at the moment and in the place where the newsworthy events occur. The recording is normally carried out by how the events are taking place, and the guidelines that have been given to the operator by the journalist or by the producer and / or the producer of the news.

Once the recording is finished, everything that has been recorded is visualized, prior to the editing.

The director will select the most appropriate images based on the news or TV report he wants to show. What the viewer will see are not the facts as they happened but the events narrated as the filmmaker decided.

The image on television is aesthetic and generalist televisions enhance in their styles a great concern for aesthetics to the detriment of ethics, the consumer of images ends up adapting to the predominance of aesthetics.

In their competitive struggle to monopolize the audiences, televisions have far exceeded the limits of the show; and contents have managed to hypnotize the consciences and homogenize masses thought.

#### **4. The structure of knowledge in the Information Society**

People born in the information technology era have their cognition structured in a qualitatively different way from the one in which previous generations structure it<sup>9</sup>.

Continuing with the evolution of the communicative supports, we can affirm that in the 21st Century, education is acquired by the Net, as the bulk of the information received is received from there.

The characteristics of the technology era are mainly two:

- a) Technology is always used in the relations with the environment. The world is known through the TV or the screen of the tablet; at school, they learn through smart boards and laptops with Internet access and social networks are used to continue the relationship with friends from home after college<sup>10</sup>.

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<sup>8</sup> Martín, M. El lenguaje del cine. (Barcelona: Gedisa Editorial, 2002) 18-22.

<sup>9</sup> Aguaded, J.L. *Comunicación audiovisual en una enseñanza renovada*, 2013, 15.

<sup>10</sup> Gomila, A. *Peirce y la ciencia cognitiva* (on line)  
<http://www.unav.es/gep/AF/Gomila.html> (Consulted: 23th april 2019)

- b) Response to certain schemes and visual perceptions. Since the segment of people in the era of technology is becoming bigger, new tools must be developed in order to assure a proper communication system on where the message arrives correctly to the receiver.

New languages build reality at a speed of vertigo. Society has gone from cultural linguistic knowledge to cyberculture, and cannot stay out of this communication system.

## 5. Relations with the receiver in the Audiovisual Society

When relating to the recipients of our messages we must take into account Pérez Torneo<sup>11</sup>:

- a) The school and the traditional media channels have lost their hegemonic role in the transmission of values and knowledge for socialization. Communication through these two axes must be adapted to new formats and to new languages.
- b) The literacy to develop in the Audiovisual Society, the acquisition of notions of cinematographic language, is carried out autonomously, outside the school environment, although it is a language, however, users do not seem to be aware.

As receivers and broadcasters, in order to participate correctly in audiovisual communication, there must be a minimum of notions of the signs code on which it is based<sup>12</sup>.

As transmitters, and in order to reach a considerable number of receivers, the message must rely on the image enhanced by the audiovisual Society, and on the New Technologies that transfer it to the mass public. The success of the message will be directly proportional to the accuracy to which the use of the language made.

As receivers, the ignorance of the mechanisms that structure the audiovisual language will enhance the possibilities of manipulation of the audiovisual supports, already in hands of the sender of the message.

## 6. Challenges for the communication of the SDGs in the Audiovisual Society

As explained in the previous paragraphs of the Knowledge Society, there are an unlimited number of emitters and receivers of huge amounts of information, from

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<sup>11</sup> Pérez Torneo, J.M., "Las escuelas y la enseñanza en la sociedad de la información en Pérez Torneo, J.M. (Comp): *Comunicación y educación en la sociedad de la información*. (Barcelona, Paidós. 2000).167-170.

<sup>12</sup> Cruz López, Y. "Oralidad y cine. Narrador y relato: Tim Burton y los cuentos maravillosos", *Memoria diplomatura inédita*. (Valladolid: Universidad de Valladolid, 2012). 56-57.

different and varied origins<sup>13</sup>. Being users of the Information Society is inevitable. For a teacher, using it as an educational tool is a useful option. Emotions and educations are processes that go together (neuroeducation). Knowledge of the audiovisual medium allows its use in the classroom as an educational tool and as a generator of emotions<sup>14</sup>. The technological revolution forces us to acquire sufficient audiovisual competence to enhance the benefits of a conscious use of audiovisual in the classroom.

### 6.1. The main objectives of the project are:

- Raise awareness among students and professionals of Education and the University Community, in general, of the educational and cultural possibilities offered by cinema.
- Use the short film as a tool for educational innovation<sup>15</sup>.
- Provide appropriate audiovisual competence for the realization of a correct reading and interpretation of film discourse.
- Provoke in the participants the need to train as competent spectators, to acquire an audiovisual culture that allows participants to distinguish their unconscious from the conscious gaze, and both from the eyes of the producer, builder and “de-builder” of reality<sup>16</sup>.
- Distinguish and value the peculiarities that make cinema an innovative teaching instrument and generator of thought within the audiovisual culture.
- Acquire a precise audiovisual competence so that each one of the attendees, spectators and consumers of the information society can distinguish their eyes and stimulate their capacity for reflection<sup>17</sup>.
- Work with a selection of short films whose content and use of the cinematographic language can identify the SDGs (Sustainable Development Goals) in which an intervention would be necessary to familiarize students in this way in their personal and professional life.
- Promote the critical spirit in students and an attitude of responsibility regarding the objectives of the 2030 Agenda linked to education based on UNESCO's principles of education.

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<sup>13</sup> Griggs, D.; Stafford-Smith, M. et al. “Sustainable development goals for people and planet” ( *Nature* volume 495, (21 March 2013)). 305.

<sup>14</sup> Parra Rodríguez, C., “El audiovisual y la conciencia empática”, *Variable psicológicas y educativas para la intervención en el ámbito escolar*, (Almería, Editorial ASUNIVEP, 2016), 67-70.

<sup>15</sup> Parra Rodríguez, C.; Cruz López, Y., “El cine como herramienta didáctica en la enseñanza del Derecho. *Listen más allá de lo que ves*”, *En el punto de mira: Sobre comunicación en la era digital*, ( Madrid, Mc GrawHill Education, 2017 ) 87-96

<sup>16</sup> Parra Rodríguez, C.; Cruz López, Y. “Valores y Lenguaje cinematográfico como aprendizaje autónomo: O’ Cabeçudo. Cortometraje colectivo contra el acoso escolar”, *La motivación del estudiante universitario a través de la innovación docente*, (Barcelona, Editorial Huygens, 2018), 315-318.

<sup>17</sup> Le Blanc, D., Towards Integration at Last? The Sustainable Development Goals as a Network of Targets,( <https://doi.org/10.1002/sd.1582> 10 April 2015)3-5.

The basic innovation keys of this project are the use of audiovisual productions as work material, being a generator and knowledge channel.

The application of the semiotics of the cinematographic language, that will help to understand the images, will be essential for students to identify the SDGs in an interdisciplinary way from ethics, law, economics, sustainability and social awareness among others.

The acquisition of basic concepts of audiovisual language will allow students to assume transversal competences and social values through audiovisual materials that bring them closer to the SDGs, thus promoting their application both personally and professionally.

We will be at the same time promoting the proactive intervention of the student as an active spectator who must intervene and analyse the images relating to the SDGs.

## **6.2. Creation of materials to teach the SDGs in classrooms**

The creation of an audiovisual database sectioned by keywords and summary of contents that allow scaling the project in the educational field is fundamental for the learning of the cinematographic language and the translation of images<sup>18</sup>.

As an example, the audiovisual materials used for the courses will be the winning or the finalist short films of the Visualízame Festival, of the Inquietarte Foundation. This International Festival receives short films directed by young directors and producers from all over the world offering a current and real image of what interests young people.

In order to use this audiovisual material, it is necessary to make a correct selection of the short films according to the content needs of the SDGs with which you want to work.

It will be need to have computer equipment that allows the projection of audiovisual material. And a guide or manual will be followed by teachers to generate teaching content.

In order to reinforce the tools of didactic innovation, the use of audiovisuals in teaching and analysing, will reinforce the role of students in the Information Society by promoting their critical spirit. All of this with the purpose of encourage recognition, identification and commitment with the 17 SDGs<sup>19</sup>.

## **7. Conclusions**

The challenge of this project is to have the recognition by students of the need to achieve a minimum audiovisual competence. That will awake and maintain a critical

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<sup>18</sup> Parra Rodríguez, C., "El cine como herramienta formativa en el aula: Educar la Mirada", *Docencia virtual y experiencias de innovación docente: entornos b-learning y e-learning*.( Barcelona, Editorial Huygens, 2015 ) 267-269.

<sup>19</sup> Bressers, H., "Implementing sustainable development: How to know what works, where, when and how", (*Sustainable Development and Learning: framing the issues*, 2003), 78-80.

spirit and will stop passive spectators and audiovisual consumers, who will expand their perception levels by being spectators and active and selective consumers. For this purpose are the following:

- Form a student structure made by students and teachers who know how to interpret both the respect and the social commitment of the Sustainable Development Goals through cinematographic language.
- Generate a space within the university community that knows how to interpret the messages offered by the Information Society.
- Develop the critical spirit of active spectators (against passive spectators) who can use new technologies in the performance of their professions.
- In regard to teaching professionals, it will be a question of creating a tool that offers them learning mechanisms.
- Strengthen the role of the university community as promoters of the Information Society which will result in sustainable, social, economic development.
- Create a universal language (that of images) that allows us to internationalize our classrooms.

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