
The Power of Social Media Image

Beatriz Peña Acuña, San Antonio University, Spain

Abstract: *This article is about the power of the Media nowadays when they enjoy authority and prestige, and therefore, its image attracts and influence in social change and the acquisition of new lifestyles and values. This case of the Cinema is described more carefully in the aspects that make it effective for the transmission of values. Some sociologists emphasize, finally, the Media ability of socialization.*

1. Introduction

Media currently owned by large companies or economic groups can be targeted according to some economic interest or wilful ideological because, through the Media are raised consumer needs, and a new state of mind, an "apparent" consensus. This also facilitates social, lifestyle, and shortly thereafter, the necessary legislative changes are imposed. The film contributes to the model or style of life along with other media. Messages can be repeated for years, such as the fashion of New Age pantheism or environmentalism. Another example is the model for modern women, which exerts an outward profession and is a housewife at the same time, able to combine both activities. As an example it is the lifestyle that characterize the youth, with certain notes, because they assume having purchasing power to consume music, fashion, entertainment, etc. It is not necessary in this last example to find out what commercial interest is disguised through the Media. One could suspect that the Mass Media and the Cinema with the authority they have gained, they seek to hand over a particular opinion insistently to a widespread or consensual one. Public opinion can manifest a plural voices struggle, but it would be interesting to see which voice unfolds more media voice, and it becomes the dominant. If this is the case, that one prevails, it is considered to cause changes in both Public Opinion, and the legislative and educational field. The greater the power, legitimacy and consensus that has its

opinion (and the values that are involved), more projects would and media, as usual. It is estimated, then, with this factor socializing and popular, it can get further the fact of legitimating the spread value.

2. Content

Nobody doubts that the acquisition of Media Monopoly is a modern form of political, economic, ideological and cultural level, etc. That is why we can hear about a "fourth power". Today's culture is increasingly audio visual. The reach of the Media is powerful, with an effect of globalization and cultural homogenization over of non-dominant cultures, and with great capacity of ethical and social consciousness about an issue for its potential for dissemination and repetition. Sometimes the dominant Western culture, which is broadcast on other products over others, is also partial or stereotyped over others. There are many common values shared by cultures, and especially anthropological or vital issues.

Another factor of Media is the ability to preserve the memory of the previous culture, showing a social statement and a revisionist assessment, and in turn, are creators of the new. As for cinema is presented as factor of social change for its ability to sensitize the public opinion for a long time, for as a product is not affected, the story is interpreted by an image. It also allows understanding the reasons of social change because it easily produces situations.

We discover the advantages of the theory of interaction of H. microsociological Blumer and G. H. Mead to analyse the communication process from this approach. In this theory is defensible the individual freedom as the base and spring of first choice and interpretation, with the influence of social interaction especially with the people they observe a stronger bond, or that the ones are receiving educational instruction or advice. It is also valuable taking into account the degree of cinematic language instruction or background of the actor (or agent). Second, this theory valued social groups among which the actor moves, or social context. And

thirdly, it weighs the cultural context that affects the agent, which include the Media who hold at this time of great authority, so that sometimes it is a curate to the first influence, specially if a theme is instructive vacuum of parents, teachers, etc.

Although this theory was based on microsociological studies is estimated to have a greater structural projection, since it provides a realistic knowledge of social organization, and secondly, the social effects that get the media, if not immediately direct, but on a long term when they enjoy social prestige and authority. The media plays a role when it is rewritten after the interaction and assumed as ownership, or not by the receiver. This research considers that the meaning of "model" has changed the consideration of "authority" and the acquisition of status has changed.

The term "authority" defined by Spanish Academy Dictionary of Language establishes it first as "ruling power or exercise command of fact or law," second as "power, authority, legitimacy," and the third meaning as "credit standing and recognizing a person or institution for their legitimacy or their quality and competence in any matter" and the fourth meaning as "person who exercises or has any kind of authority." This study will refer to the third meaning: the prestige conferred on the Media for their quality and competence in their products.

The concept of "authority" in our society today has expanded to others Westernized society, and in this transmission has greatly influenced Media. As for the social model it does not seek a model of virtuous or very virtuous person, but to have social success, whether because thanks to his ability to reach a privileged position professionally, and that owes a certain status or has been economically successful or famous.

Alejandro Pardo introduces us to the complexity of factors that must be taken into account to see the influence of films: "Through film transmitting ideas are values, attitudes and psychological modes in which this happens depends on a variety of factors, from the social environment to the theatre conditions and even the kind of history" (Pardo, 1999, 121). Pardo confirms the potential contribution in certain patterns of behaviour: "No wonder that from an early date, various experts from social science

sociologists and psychologists in majority turned their attention to the study of the film experience, trying to show empirical reason that movies influence wielded in shaping attitudes and individual and collective attitudes." These investigations have been as abundant as different and even in opposite conclusions. The nuclear issue is whether or not it can establish a causal relationship between film and determining certain social and individual behaviours. After nearly a century of study, it can be concluded, (...) that behavior patterns reflected in the films are not a direct and sole cause of social reality, but help shape certain patterns of behaviour" (Pardo, 1999, 118).

Ian Jarvie concludes that only a prolonged and constant film single message could be seriously considered capable of producing a propaganda-style effect. This research considers the use of propaganda in the film is already proven by historical practice by the political use made by statesmen like Hitler, Stalin or Eisenhower. In practice it is sufficient that for a period of seven years, to insist on the same value by passing several films that are cyclically seen first on the screen and then on television. I. Jarvie recognizes that there is a repetition of messages and stereotypes. (Jarvie, 1978, 339) Educators as Saturnino de la Torre (de la Torre, 1996), recognize by the educational practice the effectiveness transmission of values through film and have created a platform for teacher training in this medium for developing values in students. Another sociologist, J. Paul Pons has made a study on "Cinema and Education" (Pons, 1986).

The French sociologist, Ian Jarvie emphasizes the warmth of the media of films to analyze not only the message of the media, but the message that the manipulators of the medium can produce through it. Notes: "The greater influence of film on fashion, how to talk, sense of humour, attitudes in general has penetrated everywhere (...). You can see people behaving in Hong Kong, for example, as lovers of American movies. "He thinks that the portrait of America as it is reflected and shaped by their films is greater than the television (Jarvie, 1978, 339). Pablo Garcia-Ruiz, a sociologist, in this sense confirms that the values take on a greater cultural influence is the North Americans: "So

typically American values spread through Europe and the world through cultural diffusion through film, series of television, large companies with their style of work organization, etc. "(Garcia-Ruiz, 1999, 86).

It is also important to add another factor: go to the movies has become an affordable social habit, especially on weekends, in leisure activities of any citizen.

Another aspect that we consider is that the transmission of values is characteristic of language, and is especially favoured by the ability to reproduce time-space narrative to place the stories as it happens in ordinary life. In this sense, Armando Fumagalli argues that the axiological dimension is always present in a story (or history) (Bettetini and Fumagalli, 1998, 76-106). Ricardo Yepes, philosopher, points to the narrative as the way by the Media, *par excellence*, to convey the lifestyles and behaviour patterns: "The models are known by way of narrative and narrative knowledge, as it is, types of life and conduct "(Yepes Stork, 1997, 140). Among the knowledge narrative lists: the novel, epic poetry, drama, film, and in many cases television (soap operas, interviews with characters), also the media (newspapers, magazines, etc.) Yepes believes that they contain many narratives, and thus expose implicit or explicit models.

There are other contemporary composers, as F. Jameson, H. M. Ensberg, Richard Dyer and Jane Feuer, who believe that the attraction of the public to a means must be sought not only in the ideological effect, but the one core of utopian fantasy that is beyond these relations, whereby the media constitutes as reality completion of what you want, and is absent from the status quo. "This research agrees with the cultural criticism that there is an ideological presentation in the Media, and considered very intuitive when pointing on the possibilities of projection that gives fantasy. Furthermore, this research agrees that there is a styling and an idealization. Richard Dyer argues that the musical does not mean an abolition of the oppressive structures of everyday life, but its styling (Stam, 2001, 2-3). In action films are certain types of habitual behaviour that are embodied in the actors who exemplify a lifestyle and values to them.

This study estimates that is very effective that the film

provokes a mimesis (imitation) on the presentation of live models, representing people and are more credible and close. Ricardo Yepes Stork point: "The values are conveyed by cold theoretical discourses through and through alive and real models that are presented, learned and imitated: We do what others have done, incarnating in us. There is no value without its corresponding model "(Yepes Stork, 1997, 139). In the stories are characters presented which embody or symbolize values. They home more strength of conviction and more influence when they are made, also, artistically, and is an added factor that gives warmth into the literary or film. Narrative Art contains an enormous influence on human life because beauty in itself is attractive: when it displays artistic quality, the impact can be great because these stories arouse feelings of attachment, and emotions to archetypal human specimens.

Friedrich Schiller confirms that "(it) exceeds the morality of pure duty from the aesthetically sensitive: the beauty predisposes to and voluntary compliance non-coercive of moral law (...) recognizing in it the possibility given to man to attain full consciousness, as integration and feeling of freedom and existence." (Schiller, 1991, 176) The educational influence of narrative knowledge can hardly be exaggerated. All peoples, from the earliest origins of mankind, have been educated through narratives. In fact there is an oral literary tradition and ancient narrative written in the West, such as Homer, in which we know to be broadcast in the deeds, and legends, Greek civic values. According to Carmen Urpí, educator: "The heroes are men or women who achieved a more perfect humanity than other contemporaries. (...) Choosing a good hero as a model means a high altitude of virtue, of human wealth and happiness "(Duran and Urpi Naval Guercia, 2001, 139).

Carmen Urpí supports the cathartic dimension, of ethics and morality of the Cinema with a sensitive, emotional and practical grasp: "the movies now means the same as the stories told by oral tradition meant in his time: the most direct and effective way to transmit moral values human action "(Duran and Urpi Naval Guercia, 2001, 193). Appreciate a value in a film is a situational learning. As we

face the acts with perception of time and space, events, are reproduced as happen to every man; it is a representative learning, and which is inherent especially attractive because it is experimental or wisdom. Today, therefore, this study argues that one knowledge narrative that educates society is the cinema.

On this belief and practice in the worth of representative learning, you can see a reflection in the film *The Emperor's Club* (2004). Director Michael Hoffman developed the following idea: learning, which guides the teacher, facilitates a meeting of the students with the ideals of virtue, the forging of character and personality into the common good through the ideals that present political and cultural figures of the Greco-Roman classical period. It is not an informative learning, but modeling of the person, of their personality to give his best, in favor of the others. The approach that seeks in his classes to the Greco-Roman philosophers and classical scholars, students are to meet with them makes the best models exemplifying the art of government, with civic virtues, and so on. It is through this contact with the classics, when the students decide what path to take, whether or not they want to imitate them, and so decide what kind of person they want to be.

The business sense that abuses of the hook that involves submitting the instinctive to man may ignore or undermine values. This Professor of Communication, Alejandro Pardo alerts: "if we fail in the creative and responsible use of these means, if banaly we treat them as industrial consumption more than a complex cultural phenomena, it is very likely that we are irreversibly damaging health and vitality of our society "(Pardo, 1999, 141).

The phenomenon of globalization of the media may have its downside, and having collaborated with a loss of traditional and cultural values that are the sum of wisdom and memory of our ancestors, in favor of other values that seem more urgent, but cases may be less profound and even more incidental to the person, and even be a counter value as is individualism. Yepes Stork explains: "the sense of belonging to a particular tradition (...) with its heroes, values, deeds and models (...) has become less important than the economy, the problems of the city, the media

Beatriz Peña Acuña, Ph.D., San Antonio University, Spain

communication, professional work, love, family values, disease and moral and religious commitments of the individual person "(Yepes Stork, 1997, 347).

There is certain criterion in the production of the Media, among these, for example, the control of the violence that is transmitted to children. This is a benchmark estimate other disciplines such as pedagogy because they experiment children's credibility. Another book that studies this aspect is O. Monguin entitled "Violence and contemporary cinema" (Monguin, 1999).

On the other hand sometimes has been a provision in professional college preparation. In the programs themselves before the Bologna convergence of communication and, in particular audiovisual communication college students enrolled at least three subjects of Sociology: Sociology of Communication, Social Environment, Effects of Media (empirical methodology to calculate and assess effects) and Professional Ethics (ethics). These materials were designed for the student to acquire awareness of social responsibility into their future profession.

Another factor, which confirms the strength of authority of the Media, is that the Cinema can promote socialization, ie introduce social change, or that incorporate elements in society. It is considered in this study the possibility of the social portrait is drawn as a theme, as a subplot or is reflected in the dramatic situation, although it is not the main theme.

The ability to socialize is commented on by four scholars in some of their writings. The first academic is Arthur Warwick when he says that films should be considered "not simply as evidence of social change, but as a genuine element of social change." (Sorlin, 1996, 220) also the second professor, Alex Pardo, agrees and refers to the ability of the cinema and the social habit that involves both the universal action and multiplicity of dramatic content, which creates stereotypes, such as the homogenization of a heterogeneous audience itself bound by the same experience and reaction to the movie phenomenon (Pardo, 1999, 123).

The third professor, P. Sorlin, gives prominence to the filmmaker in the approach to social change. This teacher

believes films follow life or is a mirror of reality, and in other cases the filmmaker proposes, in this case, as soon as images become familiar, we tend to accept them as true reality (Sorlin, 1996, 202). P. Sorlin says just as the capacity of film to reflect elements of society. Sorlin lectures: "As the images become familiar to us we are inclined to accept them as realities in themselves" (Sorlin, 1996). The teacher gives as an example the fact that before World War II the fear of war is discovered by other means (in newspapers, radio broadcasts, recordings and literature), however, but in the cinema it was not reflected because neither scholars, and filmmakers were concerned about the issue. Another example is the appearance of cars in films that brings as common transport, and was not really in common use in Europe and U.S. This character display in film, the car was an unquestionable image (Sorlin, 1996, 199).

The fourth academic is Ian Jarvie who considers a quality of American Cinema theme that proposes an issue as a portrait of their society, "you could think of *Forrest Gump* (Robert Zemeckis, 1994), for example and some Nipponese authors also address the same subject, most notably Y. Ozu, A. Kurosawa, K. Mizoguchi, M. Kobayashi and H. Ichiwaka (Jarvie, 1978, 219-220). Jarvie emphasizes the warmth of the film medium to analyze not only the message of the medium, but the message that the manipulators of the medium can occur through it. He points: "The immense influence of film on fashion, how to talk, sense of humor, attitudes in general has penetrated everywhere (...). You can see people behaving in Hong Kong, for example, as lovers of American movies" (Jarvie, 1978, 339). The sociologist thinks that the portrait of America as it is reflected and shaped by his films is bigger than in television.

3. Conclusion

In short, viewing films is considered a leisure activity, as it hosts the quality of delight, entertain, but we must not lose sight that educates at the same time. Cinema helps to create a cultural context, and has an educational role and socializing one. The cinematic image allows for greater reflection and a reflection of social change than other Media.

Beatriz Peña Acuña, Ph.D., San Antonio University, Spain

The educational power of Cinema should be reconsidered in a social context where traditional authority established the family and school, have lost weight, and has expanded the meaning of authority to other persons where the social image of the Media has taxed and holds a prominent place.

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