THE SOCIAL ROLE OF TELEVISION AGAINST THE BULLYING. ANALYSIS OF MEDIASET'S CAMPAIGN "SE BUSCAN VALIENTES"

EL PAPEL SOCIAL DE LA TELEVISIÓN ANTE EL BULLYING. ANÁLISIS DE LA CAMPAÑA SE BUSCAN VALIENTES DE MEDIASET

Gema Martínez Navarro[1]: Complutense University of Madrid. Spain
mgmart01@ucm.es
Diana Gavilán Bouzas: Complutense University of Madrid. Spain
dgavilan@ucm.es
Susana Fernández-Lores: ESIC, Business & Marketing School. Spain
susana.fernandez@esic.edu

ABSTRACT

The social role of television in the transmission of values in childhood and adolescence has been praised and criticized alike. Some studies indicate that child violence is highly motivated by the violent content that youngsters watch and learn from it. This fact is especially worrying when we hear of the increase in *bullying* in recent years. In this context, the present study aims at highlighting the huge social value of television as a tool that allows reporting, raising awareness, supporting, defending and transmitting values of non-violence among children. Specifically, the role played by television in the response to *bullying* is analyzed. For this purpose, the case study of the Mediaset Group advertising campaign "Searching for Braves" is analyzed together with the keys to its success and its media coverage. Through this case study it becomes evident that television is also an excellent social instrument of awareness and transmission of values in the fight against *bullying*.

KEY WORDS: Social role – Mass media – Television – Values – Bullying – Childhood – Case study

RESUMEN

El papel social de la televisión en la trasmisión de valores en la infancia y la adolescencia ha sido alabado y criticado por igual. Algunos estudios señalan que la violencia infantil está altamente motivada por los contenidos violentos que los más jóvenes observan y aprenden en ella. Este aspecto resulta preocupante sobre todo cuando tenemos noticias del aumento en los últimos años de los casos de acoso escolar o bullying. En este contexto, el presente estudio tiene como objetivo poner de manifiesto el enorme valor social de la televisión como herramienta que permite denunciar, concienciar, apoyar, defender y trasmitir valores de no violencia entre los

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[1] **Gema Martínez Navarro:** Doctor in CCEEyEE, specialty Communication. Professor Marketing Department of the UCM. Researcher in the area of communication.
mgmart01@ucm.es

niños, concretamente se estudia su papel frente al acoso escolar o *bullying*. Para ello, se analiza el caso de la campaña "Se buscan valientes" del grupo Mediaset y las claves de su éxito y repercusión. A través de este caso se hace evidente que la televisión también es un excelente instrumento social de sensibilización y trasmisión de valores en la lucha contra el acoso escolar.

PALABRAS CLAVE: Rol social – Medios de comunicación – Televisión – Valores – Bullying – Infancia – Caso estudio.

O PAPEL SOCIAL DA TELEVISÃO DIANTE O BULLYING. ANALISES DA CAMPANHA "SE BUSCAN VALIENTES" DE MEDIASET

RESUME
O papel social da televisão na transmissão de valores na infância e na adolescência foi aplaudido e criticado por igual. Alguns estudos assinalam que a violência infantil esta altamente motivada pelos conteúdos violentos o qual os mais jovens observam e aprendem com ela. Este aspecto resulta preocupante sobre tudo quando temos noticias do aumento nos últimos anos dos casos de acosso escolar ou bullying. Neste contexto, o presente estudo tem como objetivo ressaltar o enorme valor social da televisão como ferramenta que permite denunciar, conscientizar, apoiar, defender e transmitir valores de não violência entre as crianças, concretamente estuda seu papel diante ao acosso escolar ou bullying. Para isso analisa o caso da campanha: ¨Se buscan valientes¨ do grupo Mediaset e a chave para seu êxito e repercussão. Através deste caso evidencia-se que a televisão também é um excelente instrumento social de sensibilização e transmissão de valores na luta contra o acosso escolar.

PALAVRAS CHAVE: Papel- Social – Meios de comunicação – Televisão – Valores – Bullying – Infância - Caso estudo

Cómo citar el artículo

1. INTRODUCTION

School harassment is a phenomenon of unquestionable relevance in our society, which affects not only children and adolescents but also parents, educational institutions and society in general, given the enormous social repercussions such as depression, suicide and social exclusion, among others.. Although there has always been harassment among children and adolescents mainly in school, today is not only more frequent, but their characteristics are more serious. For some reasons or

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others, *bullying* seems to be in fashion, there is no week in which there is no news in the press on the subject (Lacasa, 2014). That is why it has become a focus of attention for families, teachers, researchers and the media, aware of the challenge that represents their prevention.

UNICEF's latest "Hidden in the Light" report (2014), which contains the largest compilation of data on violence against children, noted that 1 of 3 students aged 11 to 15 years had been subjected to school harassment or *bullying*. A study carried out by Save The Children and published by the newspaper El País in 2016 indicated that in Spain, 9.3% of pupils have suffered from *bullying* on a continuous basis. Suffer in a greater number of cases, 10.6% compared to 8% in children.

These figures confirm the seriousness of the *bullying* problem. Television as a communication tool with great power of diffusion and reach plays an important role in the dissemination, awareness and fight against this problem. In spite of the fact that it has been frequently denounced for the dissemination of violent content among children, this paper seeks to recognize and consolidate its role in the dissemination of positive values such as respect and non-violence among the youngest.

For this, the work is organized as follows: first, the objectives are detailed; then the methodology used for the development of the study is presented; thirdly, a bibliographic review is made on the problem of *bullying* (characteristics, definitions, types and scope) and the role of television in the transmission of values, with a special emphasis on violence and children; then the case of the Mediaset group's "Brave Seekers" campaign against school harassment, the keys to its success and impact, and lastly, the main conclusions of the study are presented.

2. OBJECTIVES

This research aims to reveal and record the important social role played by television as an agent of change in raising awareness, giving visibility, educating and fighting against major social problems such as *bullying* or *bullying*. To this end, the case of the "Searching for Braves" campaign launched in January 2017 by the Mediaset communication group with the aim of supporting the fight against *bullying* is analyzed.

Many studies refer to television as a medium through which children learn violence. The television broadcast of cartoon series or children's films whose content has been considered violent have led many researchers to consider television as a medium that favors the transmission of undesirable values in childhood and adolescence and has been strongly criticized for it . We can even find studies that point out that there is a causal relationship between the time a child watches television and how violent he can become with his friends or classmates.

As we will see throughout this analysis, television, properly used and given its wide reach, is also an excellent tool to remove consciences and make serious reflection on social problems of great scope and consequences. In fact, in this article, it becomes clear how a campaign can trigger a whole wave of actions, debates and even

decisions about a complex reality, as few means or tools can do. An example of this is the successful and unprecedented campaign launched by Mediaset in January 2017 against *bullying* and discussed in this paper.

3. METHODOLOGY

This study has been carried out in two stages. In a first, a bibliographical review has been carried out on the problem of *bullying*, its characteristics and consequences as well as the role played by television, from its conception as a means of communication, in the fight against *bullying*. In the second stage, and due to the advantages it represents, an exploratory approach has been chosen based on the case study to analyze the phenomenon to be studied.

The case study is an empirical research that studies a contemporary phenomenon within its real-life context, especially when the boundaries between the phenomenon and its context are not clearly evident (Yin, 1994). These studies have a double interest in research on current phenomena because they can be both descriptive and explanatory. In addition, they are extremely valid when, as in the case of our reflection, the researcher has little control over events, if the subject is contemporary (Yacuzzi, 2005), complex, controversial and presents multiple variables of different nature (Stake, 2005).

4. SCHOOL HARASSMENT OR *BULLYING*: PARTICULARITIES AND SCOPE

Studies on *bullying* or *bullying* are not a recent phenomenon. Already in the early 1970s interest arose in its study in Scandinavian countries and in the late 1990s its study spread to other countries such as England, Japan or Spain.

Dan Olweus, a psychologist and researcher at the University of Bergen (Norway) pioneered the study of *bullying* in the 1970s. But it was from the 80's when, motivated by the suicide of three teenagers in a school in Norway, victims of physical and emotional aggression by his classmates, he coined the term *bullying* to describe a new phenomenon that he observed had been presented in educational institutions and alluding to students who are repeatedly exposed to negative actions by one or more students. Such were his contributions that in the 1990s the parliaments of Sweden and Norway founded the legislation against *bullying* based on their findings.

Olweus (1983) defined *bullying* as a behavior of physical or psychological persecution that one student makes against another, whom he chooses as the victim of repeated attacks. It also affects the idea of continuity in this type of actions where the victim cannot leave without help and that it provokes clearly negative effects, among them the decrease in self-esteem, a state of anxiety and even depressive symptoms which according to this author, hinders their integration into the school environment and the normal development of learning.

Following the line of Olweus, other authors have defined *bullying* as violence maintained, mentally or physically, guided by an individual or a group, directed against another individual who is not able to defend himself in this situation and that develops in the school environment (Cerezo, 1999). On the other hand, Veccia et al.

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(2012) identify it as the phenomenon that occurs when one or more of the students generate an abuse of power that repeatedly and systematically damages others, and describes it as a process determined by social, historical-individual and family factors. Other authors allude to the fact that it represents a deliberate aggressive behavior that implies an imbalance of power or force (Robin et al., 2010).

Of all the definitions found on *bullying* we can extract some common and extremely relevant elements: (i) it deals with aggressions of both physical and psychological type; (ii) is characterized because it is not an isolated or punctual event but is given repeatedly; (iii) there is a clear intention to abuse or cause injury to the victim. There is an initial obsessive and uninhibited desire to inflict harm (Díaz Aguado, 2004), so it should not be confused with usual fights or disagreements that can usually occur in student relationships; (iv) there is a clear difficulty or helplessness of the harassed person to confront the situation only because he is in inferiority of conditions and, (v) its effects can be devastating to the one who suffers from sequels or physical consequences to emotional, social or isolation.

Giangiacomo (2012) identified three types of participants in the phenomenon of *bullying*: aggressors, victims and spectators. Starting from this typology it is interesting to go deeper into each one of them. The aggressor is the subject or subjects who abuse others. Generally, they present a provocative and aggressive profile, a low index of emotional intelligence, specifically in the aspects of empathy, self-control and social skills (Zimmerman, 2005) and, they have the need and the desire to have the control, the power and to inflict damage which they consider to be defenseless (Gairín et al., 2013).

The victim usually presents a profile of timid child, more reserved or less sociable and in some cases, they can have some physical characteristic (height or weight) or disability that turns him in an easy target for the abuse. They can also be students that have some difficulty in learning, so they are subject to mockery. Several studies have highlighted that the victims show low self-esteem and low concept of themselves (Estévez *et al.*, 2006). According to Legue and Mangendzo (2013), the victims usually are students with difficulties in their social abilities, shyness, evident problems for expressing themselves, lack of friends and that have a submissive and passive reaction against the aggression.

Lastly, we find the spectators, that act as witnesses of the violence, they usually don't talk about what happened and therefore, they turn into accomplices with their silence (GianGiacomo, 2012). Their attitude can be of collaboration, forcing the actions and even recording them with the cameras of their mobile phones. But if they limit themselves to doing nothing, their passive attitude reinforces the conduct of the aggressors, as it is a form of approval (Wanceulen, 2013).

In relation to the type of *bullying* that can occur among schoolchildren, investigations in this regard take different forms. Among the most outstanding are verbal, physical, psychological and cyber *bullying*. The latter is increasing in dimension among the youngest.

Verbal *bullying* is the one that occurs through inappropriate comments, spread of malicious rumors and slander, insults, public scorn that expose the other or improper allusions. It can cause as much damage or more than physical harassment as it causes deep-scale emotional scars. Physical *bullying* is often one of the most frequent among children and adolescents and refers to any damage caused in the victim's body as pushing or blows and also extends to mistreatment of the other's belongings such as theft or destruction of the school material or private objects (Magendzo et al., 2004). Psychological *bullying* refers to certain acts that produce the social isolation of the individual in front of the group, damaging their interpersonal relationships by ignoring the person, not letting them participate in activities, humiliating or devaluing them (Enríquez and Garzón, 2015), excluding him from everything and everyone and ignoring their presence (Camargo, 2008). One type of psychological *bullying* is the so-called homophobic that involves abuse or rejection towards those children or adolescents who have different religious, ideological or sexual orientations. Lastly, an increasingly common type of harassment among schoolchildren, cybernetic *bullying*, also known as cyberbullying or cyberharassment, where abuses are carried out through social networks where collectively humiliates victims through comments on the network, impersonation of identities or publication of compromising photos. It is frequent that in this type of harassment both physical and verbal aggressions are recorded with the aim of spreading them among a large number of people (Willard, 2005).

As has been shown through the different studies, the problem of *bullying* has a wide scope and presents complex constraints. Although there is much research on this subject, it has not been possible to identify in a concrete way the origin of this type of school harassment. Some authors refer to the existence of certain social and environmental components or the personality of the protagonists (Cerezo, 2001). There is some consensus in identifying the influence of the social context as one of the causes that favor its development and where children learn certain types of behaviors (Díaz-Aguado *et al.*, 2004). In addition, social learning mediated by temperament and vital opportunities is observed (Leary et al., 2003).

Other authors point to the role that the media, and specifically television, have over the dissemination of violent values with their television content and that inevitably generate an influence since childhood so that when children are exposed to violent programs they subsequently act more aggressively (Paik and Comstock, 1994). Bandura (2002) obtained evidence indicating a high correlation between exposure to the television medium, aggressive and violent behavior and acceptance of violence from others.

In the following section, the role and responsibility of television as a means of communication in the problem of *bullying* is analyzed in more detail.

5. THE MEDIA BEFORE THE *BULLYING*: THE ROLE OF TELEVISION

The media have a relevant role in spreading events and events that happen in the world as well as influencing the links and feelings that the audience develops regarding them. This social function gives visibility to different issues that affect our

society as the case of *bullying* that is treated in this study. Pedraza (2008) considers that they make a nomination and organization of the real (also considered legitimate and institutional) that is rooted in the ways in which individuals interpret and act in society, stabilize and reinforce power relations. This same author points out that in addition, this implies a discursive domination of the ideological perspectives that have greater weight in the social structure.

Television media, by its massive nature, is constituted as an educational agent acquiring an important dimension in the formation of the personality and attitudes of the children. Its function as an instrument capable of sensitizing and raising awareness has not been questioned, however, the responsibility of television as a transmitter of values and stereotypes related to child violence has been widely questioned, because in today's society television makes an important part of the experiential environment in everyday life, not only provides new experiences but also organizes the perception of the reality in which we live (Martín Serrano, 1981).

Many studies have analyzed the responsibility and power of the media to transmit values and in particular television; considered by some authors as an agent of change that has the responsibility to eradicate violence and which must be constituted as a source of formal and informal education for society, alongside the family and school (Vega, 2010). According to Sandoval (2006) television has gradually become the most influential medium in the development of different behavioral patterns in children and adolescents in fact, Shrum *et al*. (1998) have already demonstrated the causal relationship between the time a person watches television and the formation of beliefs about the social world. Subsequent studies indicate that television is an effective source in the creation and formation of attitudes in children (Sartori, 2004), and that it is, more than any other, the one that provides a common base of information in the early stages of socialization of the child (Villacastín, 2002). Therefore, it is a potential source of reproduction of different models to be followed by children and has a great impact on what they think, do and how they assume their gender identity or any type of identity (Avalos, 2009).

Álvarez et al. (2003) studied the effects of television on child and youth development and established that it alludes to three dimensions: cognitive, prosocial (empathy) and moral, and they point out that television has not been harmless, but active, and has shown strong and equal ability to model and influence both prosocial and antisocial behavior.

That television has an extraordinary dimension as a tool for transmitting values has been verified as demonstrated by the studies indicated above, however, there are studies and reports that point to this medium as a transmitter of violent content for children and adolescents thus contributing to the promotion of *bullying* indirectly. It is alluded to the fact that children learn by imitation and, therefore, television puts them in permanent contact with violence, whether it is real - through the news - or fictional - movies, video games ... - (www.elbullying. with, 2011).

It is frequent to see daily news about different types of violence in the news (crimes, attacks, ...), there are also programs where people shout or disrespect, cartoon series in which there is some character who does not enjoy much popularity among the rest and is the object of mockery or movies in which the protagonist is stereotyped because he is popular only if he is handsome, strong or has the admiration of others no matter how he gets it. The danger lies in the normalization of violence towards others.

Taking this observation, it is also worth noting that not all children are equally influenced by violent content that they can see on television since there are variables that influence this sensitivity to school violence such as education received in the family, personal and social context or the personality of each one.

Other studies, being aware of the influence of television on the children and adolescents mentioned above, propose its use as an effective method of learning and turn it into a vehicle to prevent *bullying* and to raise awareness of the effects of *bullying*. The reasons given are, among others, that television is a means of socialization, a transmitter of norms, values and concepts that gives children models of behavior; acts as a source of entertainment and learning and is an educational medium capable of developing positive values such as friendship, solidarity or effort (Muñoz, 2004, del Valle, 2006).

In the line of reflection of the previous authors this work is presented; whose objective is to show the power of television as a transmitter of positive values and to verify that if it is used properly can be an effective instrument in the difficult task of educating and helping to prevent school violence. In the next section we analyze the case of a campaign broadcast on television to fight and raise awareness against *bullying*, and serve as an example to illustrate how television (so defended by some and attacked by others) can become a great ally in this complicated task.

6. CASE STUDY. MEDIASET CAMPAIGN AGAINST *BULLYING* "SEARCHING FOR BRAVES"

6.1 About the campaign.

If we ask children, teenagers or adults few would be that have not seen or heard about the campaign "Searching for braves" on television and surely there would be many who could hum their song. We are facing an unprecedented television campaign of success against school violence or *bullying*.

This section explains this project and analyzes the keys to its enormous impact.

The Mediaset group is a Spanish communication group that counts among its channels with Cuatro, Telecinco, Boing, Divinity, Energy or Fiction Factory. In 2005 a project began, which they call social advertising, which they called "12 months, 12 causes". It consisted of getting involved each month of the year with a relevant social cause and issuing different advertising campaigns in order to generate a social debate and raise awareness of the audience. This idea has evolved and currently the project is called "12 months" and they put a flag on a cause each year. Among the

causes defended by the Mediaset group over the years we find campaigns against male chauvinist violence, against equality, against trafficking in human beings or in favor of children, among others.

The last cause in this year, 2017, is the one that we analyze in this case. It is named "Searching for Braves" and aims to fight school *harassment* or *bullying* among children and adolescents. The choice of this case study is due to several reasons: it is a real problem that is increasingly worrying and with enormous social consequences; is an original and different campaign, represents a case of success in social advertising and has resulted in numerous actions to fight against *bullying* that have had strong repercussions at social level.

According to the group itself indicates in its website "*the campaign - searching for #braves against school bullying - aims to raise awareness, help detect and combat school bullying*" (http: (http://www.mediaset.es/12meses/).

The campaign has five institutional spots that have been broadcast on all channels of Mediaset Spain, a specific website (www.sebuscanvalientes.com) with information and contacts of interest and has supported its dissemination through all programs of their own production and of the group and corporate social networks. The message that is sent is direct and is addressed to all those who have a role of spectator or witness: "*Don't look to another side and be brave". According to Mediaset,"the witnesses or spectators are the key for tipping the scales in favor of the victim".* With a carefully studied letter (and that will be analyzed in detail later) the message is clear: We all can be braves!

Image 1. Web site of the campaign "Searching for braves"

Source: http://mediaset.es/12meses

During the month of January 2017, when the campaign started (on January 17) and began to be broadcast on the Mediaset group's television networks, different media were already echoing the success of this initiative:

> The campaign – Searching for braves - against school harassment becomes a viral phenomenon. The virality and transversality of the campaign has been

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evident since its launch. Framed in the social project of Mediaset Spain, the campaign has already received more than 3 million views and a reach of more than 8 million potential views in RRSS (Cineytele, 2017).

According to Google Analitycs data, during the first 10 days since the launch, the campaign recorded more than 3.3 million views on websites, official accounts and social networks as well as other platforms and sites where it is hosted. The social network monitoring company Séntisis, the campaign registered at the end of January 2017, 8.3 million views, with a positive engagement and rejection of *school harassment*, praising both the *rap* that articulates the whole initiative and the material and information that 12 Months offers.

6.2 Analysis variables and key factors of success.

Next, they study in detail the variables and factors that have been key to the success of the campaign. To do this, six strong points are identified that will be analyzed in detail: the protagonist of the campaign, the narrative style, the plot line, the song, the focus of the problem and the target audience of the campaign (message recipients).

6.2.1. The protagonist of the campaign.

The protagonist of the campaign "Searching for braves" is Juan Manuel Montilla known as "El Langui". He is an admired actor and singer who arouses sympathy and affection in the public. In 2009 he won the Goya award for best actor in the film "El truco del manco". His debut in 2014 in the TV series "El chiringuito de Pepe" and the great role played in it earned him a well-deserved recognition as an actor.

The Langui has a disability caused by a brain injury. This aspect is interesting to note since it is relevant to this campaign as it suggests two important things. On the one hand, people with disabilities can lead a normal and successful life as is their case and because it is precisely children with a physical disability who may be more likely to suffer this type of harassment. This actor is the example that a person with a handicap is the same as the others since it is admired and recognized. This is a value of utmost importance that the campaign transmits indirectly; children and adolescents should be clear about this reference in order to be able to develop as tolerant and respectful people in the future.

The protagonist is, therefore, a piece absolutely key in the repercussion of the campaign and in the transmission of the values of the project.

6.2.2. The narrative style

The style used in the ad is very clear, direct and fluid. It is dynamic and maintains the attention so much by what happens in the advertisement as by the lyrics of the song. It is aimed at children and adolescents mainly for what is presented without turns or words that can be understood with several meanings.

It tells a story and appeals to the formula of *storytelling*. The story echoes reality. It enhances the role of the brave, treating as heroes those willing to defend the weak and denounce harassment. It is not dramatized but denounced.

We can find spots of different length: 50 seconds, 35 seconds and 10 seconds. The latter, of shorter duration is presented in two versions, one aimed at children and another at teachers, many times great spectators often unaware of this problem. In it you are invited to download a material from the website of the campaign with recommendations and suggestions to detect and be able to stop the harassment in school.

The keywords in the ad have a strong emotional force and describe and summarize the purpose of the project. The following words stand out: courage, strength and heart. Two main claims that have become viral are highlighted: "the strength of the brave is in the heart" and the very title of the campaign, "searching for braves".

Image 2. Claim of the campaign

Source: https://www.sebuscanvalientes.com

6.2.3. The plot line.

To build the script of the video clip and the lyrics of the song the line of argument based on the already famous KIVA method against *bullying* has been followed. It is a Finnish reference method whose aim is to prevent and deal with *bullying*. The translation of its acronyms into Castilian means "chulo" or "guay" and its philosophy is based on the performance on the students witnesses or spectators of the harassment and not on the harasser or the harassed itself. This aspect is reflected in the campaign since the message is aimed precisely at the witnesses who are the ones who should position themselves in favor of the weak.

The Kiva program has two lines of action. The first is a one-hour weekly course where students and teachers talk openly about *bullying* and work on emotions to identify the roles of victims, bullies and witnesses. And on the other, the program contemplates a protocol capable of identifying situations of school harassment. In addition, it involves different agents, necessary collaborators in the solution of the problem: the school, the family and the children. Following the line of this pioneering

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Finnish program the contents of the video clip and the campaign have been elaborated.

6.2.4. The song.

We could say that in the case of this campaign the song, a rap composed for this case, is another key piece of success. There are several reasons. On the one hand is rap, a music close to children and young people, with whom they identify, which helps them to express emotions and that they like. In addition to being modern and catchy, the style of rap is combative, helps describe situations and gives rise to the claim. By the content and the rhythm, it manages to keep the viewer aware of the lyrics, of what the song is telling.

As a curiosity to point out that only in a month since the campaign was launched in mid-January this year rap had 3 million downloads. Below is the full letter given the importance it has and how it has contributed to the diffusion of the campaign.

> They look for brave people to express what they feel
> Brave people are sought to support and defend the weak
> You are important, you know what happens do not look away
> Do not be afraid of the bad guy.
> They are looking for brave men to help and confront Darth Vader
> And some thug more than with abuse always go
> Hold it, bully and pay attention to the lesson
> Pass the page that you are left behind
> The respect on this page I already underlined
> That the backpack if there are no books should not weigh you
> Be brave and do not allow what you saw yesterday.
> If there is someone who feels alone
> If there is someone left out
> Put yourself in his place, I'm already by his side!
> You put yourself in his place and the bully buckled.

They emphasize meaningful words such as "*do not allow*", "*do not look elsewhere*", defend, express, respect and phrases loaded with emotion and strength as "*put yourself in his place*" or "*do not be afraid of the bad*", where bad is called who until now had been considered itself brave, wanting to give thus a conceptual turn to the concept of "brave". It is a rap that has become an anthem against *bullying*.

6.2.5. The approach of the problem

Another key to the success of the campaign is the way in which the delicate issue of *bullying* is tackled. The campaign has managed to focus the problem of *bullying* from a positive perspective, without dramatizing. The subject is treated with simplicity and closeness, so it does not insists on violence but on courage.

The term brave is the word that forms the *cuore* of the message. It is alluded to throughout all video clips to the concept of being brave and to the importance of being brave. The campaign has managed to turn the term around and break with the

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idea of courage that has since childhood or adolescence where the brave is usually associated with someone strong that everyone fears. This is one of the main goals that have been achieved, that children understand and associate the term brave with one who is willing to face the stalker, not in terms of physical or verbal violence but denouncing, not letting it happen. The idea is: "*you are brave if you do not look the other way*", as you can see in the following image (image 3) and how it really has penetrated among the younger ones.

Image 3. *The concept of "courageous" transmitted by the campaign*

Fuente: https://www.sebuscanvalientes.com

6.2.6. The target audience of the campaign: witnesses of harassment

According to Mirta Drago, Media Director of Mediaset Spain: "*It is a campaign focused on those who look the other way and which seeks to break the spiral of silence and create debate in homes and schools.*" She points out that "*if a bully does not find support, there is a part of the problem already solved*".

Much of the success and impact of the campaign lies in the audience to which the message has been directed. Following the philosophy of the KIVA method explained above and in which the video clip has been inspired, the recipient of the message is not the victim nor the stalker but the witness, the spectator, the one who observes, sees and hushes up. It is the first campaign that makes the witness undisputed protagonist. It is intended to convey the idea that someone who a priori is not affected by *bullying* can have the solution (or part of it) in their hand only with not allowing abuse, not shutting up, not looking away and not wanting to be part of the group of people who become strong humiliating the weak.

The great repercussion has meant that it has not been left in a simple television advertisement, but have arisen around it many actions derived from the good reception that has had this project as for example, the visit to schools and institutes by the protagonists of the campaign, institutions that have joined the initiative or events against *bullying* throughout the country such as the one shown in Figure 4.

In addition to the witnesses to the problem, the message is also aimed at parents and teachers who can find on the campaign website videos, interviews with teachers,

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parents and students, information and support material for anyone who needs guidance or help.

Image 4. Initiatives against bullying

Fuente: https://www.sebuscanvalientes.com

7. CONCLUSIONS

The main objective of this study was to consolidate the argument that the television medium is also an excellent instrument capable of raising awareness and transmitting positive values to children and adolescents. For this, an initiative has been analyzed, materialized in a television campaign titled "Searching for braves".

This campaign at the initiative of the Mediaset group to combat school violence or *bullying* is a clear example of how television can be a powerful educational tool, a transmitter of values against intolerance and school violence. The project has become an unprecedented viral phenomenon that has reached schools and homes thanks to the massive power and reach of the media and in particular of television.

It is shown, as some research had pointed out, that although television can sometimes be a vehicle that transports violent content, its power is much greater as a tool to raise awareness and promote social values that make society and its members better.

Key to the success of the campaign have been the choice of the protagonist, the rap music that has reached the youngest, the successful choice of the message recipients (problem spectators) and the content of the lyrics that is deep, clear. It should also be noted that the campaign has been focused as a project, not only the video clip of the spot on television, but also on the web it offers different support material and information on *bullying* as videos with young people, reports, interviews, conferences and events about it, etc. ...

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Another aspect to emphasize is the way to focus the history not from the drama but from the sensitization. It has been carefully designed, it has involved psychologists, sociologists, publicists, communicators, ... and has managed to launch a different project, with an attractive format, a clear message based on the definition of "brave" and making children and adolescents change your idea about who are brave or not in school, to be brave is not to shut up.

It is interesting to comment on the entertainment load of the campaign. Seeing the ad is enjoyable, entertaining. It should not be forgotten that television performs a socializing function based mainly on entertainment, it is this aspect invites children to watch the ad.

For all this, serve this campaign as an example of the social power of television as a means to fight and raise awareness of the different groups (families, parents, schools, children and adolescents) that are exposed to this serious problem.

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AUTHORS

Gema Martínez Navarro
Graduated in ADE by the UC3M, Master in Marketing and doctor in Economic and Business Sciences, specialty Communication by the UCM. She has been a communications consultant for different national and international brands. She is currently a researcher and professor at the Market Marketing Department of the UCM. Her line of research focuses on the study of media, social communication and new technologies. She is the author of the book Marketing and Fashion Communication (Esic Editorial, 2017).
http://orcid.org/0000-0002-9047-8010
http://scholar.google.es/citations?user=WN5v8MEAAAAJ&hl=es
https://www.researchgate.net/profile/Gema_Martinez7

Diana Gavilán
She holds a degree in Advertising and Public Relations from the Universidad Complutense de Madrid (UCM), a Master's degree in Marketing from ESEM and a PhD in Economics and Business from UCM where she teaches as a Ph.D. Her line of research is communication and behavior in technological spaces. Author of books and academic articles. She has developed research projects for different companies (IKEA, Tatum). Speaker in academic and professional forums, national (AEMARK, Future of Advertising,) and international (IAMB, EMAC).
http://orcid.org/0000-0002-5293-779X
https://scholar.google.es/citations?user=Ibk0keEAAAAJ&hl=es
https://www.researchgate.net/profile/Diana_Gavilan

Susana Fernández Lores
She holds a degree in Information Science from the Universidad Complutense de Madrid (UCM), a Master's degree in Marketing Management from IE Business School and a PhD in Economic and Business Sciences from the UCM. With extensive professional experience in the field of communication, currently works as a

consultant, researcher and university teacher. Author of books and academic articles, speaker in academic and professional congresses and coauthor of the model Work Experiential Engagement. Her line of research is brand and new technologies.
http://orcid.org/0000-0002-1164-0703
https://scholar.google.es/citations?user=dY9ovcwAAAAJ&hl=es
https://www.researchgate.net/profile/Susana_Fernandez_Lores