

The audiovisual culture gap in basic education in Mexico



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ABSTRACT

Currently, in Mexico there are 44,861.2 inhabitants in moderate poverty and 10,793.0 in extreme poverty, belonging to these marginalized groups limits access to basic services and generates a gap in access to technologies and audiovisual media that have become, along with the internet, in new ways

of entering and interacting in social contexts, as well as joining the workplace. In this context, audiovisual education is presented as a growing need that would reduce the economic fissure of marginalized populations, incorporating them into labor competitiveness. At the same time it becomes an obligation given the rapid evolution of media in analog, digital and virtual environments. With the general objective of analyzing and exposing the relationship between the lack of audiovisual education and poverty in Mexico, this exploratory article makes visible the paradoxes of access to tools that would allow an adequate incorporation of audiovisual education as a way to improve the quality of life and achieve the welfare state.

Keywords: Audiovisual culture, Audiovisual education, Poverty, Inequality, Marginalization.

1 INTRODUCTION

Until 1895, knowledge and learning of the world had evolved around orality, literature and writing. However, from that conjunctural moment the moving image was incorporated into the collective imagination as a new way to know and recognize man himself. Traditions near and far came through the cinematograph, allowing the society of the late nineteenth and early twentieth centuries to access new landscapes, customs and ways of life. Hugo Münsterberg (1916) points out the primal capacity of the moving image as a way of interaction, generator of empathy and detonator of emotions in audiences.

The scope of the invention of the Lumières and other brilliant minds to consolidate the movement into projections has evolved to the point where its naturalization transformed it into an ordinary part of the lives of millions of people around the world. Throughout its evolution, cinema has been used as a source of entertainment, generator of capital or creator of status; But his communicative capacity also transformed him into a means of propaganda, a means of expression, communication and even protest. With the arrival of sound cinema, in 1927, the possibilities of cinema expanded by allowing the public to experience not only emotions and visual perceptions; but, also, auditory.

In this way, the interaction of societies with their environment began to change. Beyond this, with the expansion of radio (Medina, 2013), the arrival of television and its popularization, each new



generation was formed under the stimuli of audio visuality to the point of ceasing to perceive it as that novel phenomenon that even, as legends say, made the public flee from the projection of Arrival of the *train at the station* (Lumière, 1895), to avoid being overwhelmed by it. Subsequently, the internet, digital platforms and socio-digital networks were incorporated, where it is possible to consume millions of audiovisual content daily, without fixed schedules or the need to move away from home.

At present, in Mexico, all those anecdotes, such as the presentation of the arrival of the train at the station, are transformed into comic legends or little known for young people accustomed to special effects in IMAX projection rooms, MACRO XE rooms, movies on demand on *streaming* platforms, radio without fixed schedules, podcast and access to all that content through mobile devices. However, a crossroads arises: who teaches us to access and discriminate the content we consume? How can we use access to such content as a way to expand knowledge and not be detrimental to it?

Moreover, in a country like Mexico where there is an economic gap that prevents thousands of people from accessing basic drainage or electricity services, how would it be possible for audiovisual education, so necessary in current contexts, to become a priority within basic education programs?

That is why the main objective of this article, exploratory, is to review the possibilities of teaching audiovisual culture as a way to improve and encourage learning in a country where there are wide economic differences among its inhabitants. To this end, an analysis of hard data from the main pages of demographic information in Mexico and basic education programs was carried out to later contrast them with the postulates and indicators of international organizations.

Audiovisual education has become an international necessity. There have been many authors who since the nineties began to talk about it as a primary issue, alluding to the television spectrum and its potential. In 1997, Deó said with regard to the immersion of the television spectrum in education:

In the last decade, the media and especially video (see box) have been integrated into education as a source of documentation of the different areas, as a resource for teachers in education with the image. Now we see the importance of developing the pedagogy of the image, of educating in the image. The data confirm the need to develop this aspect of Audiovisual Education. Television is not only part of the formation of children and youth, but is also the main source of information for most primary and secondary students (Deó 1997, 171).

In the case of cinema, for example, given its characteristics, it allows a subtle and intrinsic approach to the viewer at the same time. As Alonso and Pereira indicate:

The cinema is an open circuit where the vital reality is exposed with all its feelings, desires, events, perceptions ... It is an essential medium in our learning because it constitutes a cultural product that facilitates the development of the spectators' own personality (Alonso and Pereira 2000, 129)

These precepts can be applied today to all types of audiovisual content offered on open or paid platforms, to which we have practically unlimited access, despite our very little experience of



discernment around them, since their learning has not been instilled; rather, it has developed empirically.

There is also another portion of the population that, despite living in the same immersive context of visual and auditory content, does not have the possibility of immersion of those who have already naturalized technologies and can access them on a daily basis. That is, there are two levels of literacy necessary: for those who have accessibility and for those who do not, and at some point both must be paired to achieve equity in the scope of equal opportunities.

2 EDUCATION, INEQUALITY AND TECHNOLOGICAL EVOLUTION

As early as 1958, Henri Laugier, in the prologue to the book *Essay on the principles of a philosophy of cinema* (Cohen-Séat 1958) pointed to the need to incorporate the moving image into the classroom as the main instrument to approach a student body accustomed to glimpsing the world through screens:

The average Frenchman, some fifty years ago, had seen their days pass with no more information about the world than that which was provided to them slowly, peacefully, by the printing press and the book. [...] Today every fifteen-year-old has seen the tragic life of the workers, that of the railroad and mine men, that of the docks and shoals; ports and capitals; He has seen the corrupt life of the scum of the pleasure districts, within the human agglomerations. Filmed novels have become familiar to children, the eternal nothingness that stirs the human soul, the painful mysteries of life, love and death. [...] While in countries in general, teachers in all schools absentmindedly teach within an atmosphere of boredom the principles of morality, individual and collective, the youth of each country are enveloped in a torrential flow of shocking, moving images that form their spirit, their character, their aspirations, their behavior in life. This disordered, anarchic flow takes hold of young spirits and fresh hearts, at a time when both are receptive. At night, all youth dream of the impressions received during the day on the screen (Laugier in Cohen-Séat 1958, 5-6).

However, there were jobs in Spain such as *A proposal to read the picture at school* (García Matilla, 1980), it was until 1989, after a decade of technological evolution that forced the world to readapt, that it was published in *Ontario la Media Literacy Resources (Audiovisual Literacy Resource Guide)* that, according to Masterman (1995) broke the paradigms around the incorporation of the study of the media as indispensable materials in basic education, in addition to providing teachers with a complete method to adapt teaching in these areas:

What was taking place, I think, was a mass movement of abandonment of one paradigm and adoption of another, and some of the most radical implications of this change were taking place. Because it soon became clear that we were talking about more than just a change of content of a subject. What was being proposed was a radical change in the didactic objectives, of the methodologies of the classroom, and, certainly, of epistemology, of the understanding by teachers and students of what constituted knowledge (Masterman 1995, 6).

Since then, more than three decades have passed and it is reflected that the capacity to update educational programs is quickly exceeded by technological innovations. However, despite not being



able to correct the curricula every time a new way of interaction through technology emerges, it would be possible to lay the general foundations of audiovisual education. so that they function as a means of knowledge and application despite the contextual evolutionary conditions unleashed by constant technological advances.

It is still believed that audiovisual education consists only of talking about the language of the media, understanding their skills and learning to transmit messages, but, in the words of Deó in 1997, this type of education:

It must go beyond the knowledge of technique, audiovisual language and expressive resources, it must approach the critical study of the media and reflection on the configuration of the communicative ecosystem. At the same time, it has to promote the active and direct participation of students in communication in the classroom (Deó 1997, 172).

More than Five decades of these conclusions it is clear that even such approaches are far from the current relevance of audiovisual education, which today, more than ever, involves interpretation, social responsibility, and legal postulates both in general terms: copyright, human rights, free expression, to name a few; as in particular terms, referring to respect for the privacy of the other, the disclosure of information that affects third parties and the possibilities of complaint that users have when their integrity is violated through these means.

Audiovisual education, understood in this article as all those elements that in addition to "developing or perfecting the intellectual and moral faculties of the child or young person [or adult]¹ by means of precepts, exercises, examples, etc." (RAE 2023), help you use audiovisual tools, in any of its formats, to actively integrate into society and achieve the state of personal well-being that allows you to evolve in favor of yourself and the context in which you live, is essential to achieve the responsible use of audiovisual tools in favor of growth, knowledge and social welfare; Since in this contextual moment we are not only talking about radio, television or cinema, but also about the possibilities that extend in socio-digital networks through the use of the Internet.

Various audiovisual genres from other communicative environments are evolving to adapt to the media logic of the Internet and open new perspectives for the creation of new narrative genres exclusive to the network and that can in turn influence other cultural areas (Sevilla 2013, 154).

Although the cultural transformation driven by the use of the internet and the social networks that emerge from it was already evident, with the pandemic caused by COVID-19 The transformation of spaces into virtual zones of interaction was even more evident. The possibilities offered were expanded, allowing access to virtual classes or cultural activities, in addition to also promoting socialization in these ways:

¹ Word incorporated by the authors for the purposes of this article.



Most Mexican netizens connect to the internet on a daily basis. The increase in online activities in the last decade has encouraged the digitization of other daily habits that used to be done only in person, such as socializing. Since the massification of digital platforms such as Facebook, Twitter and WhatsApp, social networks have become an indispensable means of communicating and interacting. In Mexico, the number of social media users remains on the rise, and is predicted to exceed 100 million by 2023 (STATISTA 2023).

At the same time, the economic gap between the sectors of the population with access to the media became more visible, of those who were unable by their social conditions to lead a dignified life as a result of the conjunctural moment unleashed by the pandemic.

In 1995, the United Nations World Organization defined poverty as "the condition characterized by severe deprivation of basic human needs, including food, drinking water, sanitation, health, housing, education, and information. Poverty depends not only on monetary income but also on access to services" (UN 2017). In recent years it has been reported that:

Almost half of the world's population – including one billion children – currently lives in poverty, defined as an income of less than US\$2 a day. Among those living in poverty, 800 million people live in extreme poverty and survive on less than US\$1.25 a day. They do not have access to adequate nutrition, clean drinking water, and appropriate health services (United Nations 2023).

In such circumstances a paradox arises that widens the economic gap, if according to Fernando Thompson (2017) the inability to have apprehended audiovisual tools will prevent access to decent sources of work in the next decade; And if currently poverty, that inaccessibility to mere basic resources, prevents children from adequate training to access sustainable employment in the future, then those who currently do not have a path to comprehensive audiovisual training will continue to live in poverty and marginality.

A new paradox germinates, then, the only way to prevent the economic gap from increasing in the future and improve the situation of those who are in it is to give access to those who at this time do not have it., due to their economic situation, to the education they will require to have the possibility of a job that favors their condition. Fortunately, it is this situation that can still be corrected to stop being a paradox and become an opportunity for collective progress.

3 FROM ANALOGUE TO DIGITAL: AUDIOVISUAL EDUCATION

According to the National Survey on Availability and Use of Information Technologies in Households (ENDUTIH) 2021, conducted by the National Institute of Statistics and Geography (INEGI) in cooperation with the Federal Institute of Telecommunications (IFT), in 2021 the number of internet users increased by 4.1%, it was also ratified that 75.6% of the population aged six and over has access to this medium (ENDUTIH, 2022). On the other hand, 78.3% of that same population is a cell phone user, 37.4% makes use of computer equipment and 91.2% of Mexican households have a



television at home. "74.8% of all women aged six years or older and 76.5% of men of the same age range use the internet" (ENDUTIH, 2022).

Although the sample analyzed people from the age of six and found that the second group that has more access to the internet is the one that goes from 12 to 17 years old, there is no subject in Mexico within the primary level study programs that is responsible for the audiovisual education of students who comprise that age range. There is at the secondary level a subject called Technology that focuses on learning inputs for the creation of messages within graphic design (in first grade); its relationship with other areas of study (in second grade) and the environmental impact of technological processes (in third grade). However, most of the content focuses generally on graphic design.

It is up to the baccalaureate level that the subject Information and Communication Technologies is incorporated that as part of its graduation profile proposes that at the end the student "Use *Information and Communication Technologies* in an ethical and responsible way to investigate, solve problems, produce materials and express ideas. Take advantage of these technologies to develop ideas and innovations" (Rasso, 2018).

Table 1. Curriculum of basic education levels in Mexico

Level	Primary	High school	High school
Degree/ period	Annual	Annual	Semiannual
	Matters		
1st	<ul style="list-style-type: none"> •Spanish •Mathematics •Exploring Nature and Society •Civics and Ethics •Art Education 	<ul style="list-style-type: none"> •Spanish •Mathematics •Science I (emphasis on Biology) •Geography of Mexico and the World •Physical education •Technology •Mentoring •State subject •Dance. •Music. •Theatre 	<ul style="list-style-type: none"> •English I. •ICT I •Language and Communication I •Mathematics I. •Physics I •Social Sciences I •Introduction to •Philosophy •Artistic Appreciation I •Physical and Sports Activities I •Orientation I
2nd	<ul style="list-style-type: none"> •Spanish •Mathematics •Exploring Nature and Society •Civics and Ethics •Art Education 	<ul style="list-style-type: none"> •Spanish •Mathematics •Science II (emphasis in Physics) •History •Civic and Ethical Education •Physical Education •Technology •Tutoring •State subject •Dance. •Music •Theatre 	<ul style="list-style-type: none"> •English II. •ICT II •Language and Communication II •Mathematics II. •Physics II •Chemistry I •Social Sciences II •Ethics. •Artistic Appreciation II •Physical and Sports Activities II
3rd	<ul style="list-style-type: none"> •Spanish •Mathematics •Natural Sciences •The Entity where I live •Civic and Ethical Education •Art Education 	<ul style="list-style-type: none"> •Spanish •Mathematics •Science III (emphasis on Chemistry). •History •Civic and Ethical Education •Physical Education •Technology •Mentoring •State subject 	<ul style="list-style-type: none"> •English III. •ICT III •Language and Literature I •Mathematics III •Physics III. •Chemistry II •Geography I •History of Mexico I
4th	<ul style="list-style-type: none"> •Spanish •Mathematics •Natural Sciences •Geography •History 		<ul style="list-style-type: none"> •English IV •ICT IV •Language and Literature II •Mathematics IV •Chemistry III



	•Civics and Ethics •Art Education		•Geography II •Biology I •History of Mexico II •Orientation II
5th	•Spanish •Mathematics •Natural Sciences •Geography •History •Civics and Ethics •Art Education		•English V •Workshop of analysis and production of texts I •Mathematics V. •Biology II •ESEM I •Logic and argumentation
6th	•Spanish •Mathematics •Natural Sciences •Geography •History •Civics and Ethics •Art Education		•English VI •Workshop on analysis and production of texts II •Mathematics VI •Ecology. •ESEM II •Philosophical problems
Extra materials from the common trunk	•Physical education •English	•English	*The program contained here for the baccalaureate level does not include the areas of specialization

Source: own elaboration based on the current curricula contained in the pages of the Ministry of Public Education (SEP) and the Ministry of the Interior of Mexico (SEGOB)²

If we take into account that the expected age at which the Mexican population begins to be cell phone users is six years, and the tentative age of entry to high school is between At 14 or 15 years, then a wide fissure of at least 8 or 9 years of training arises. Children who become internet users and have access to audiovisual content through cell phones, television or any other type of screens, do not have a previous audiovisual education that allows them to discern between the contents they consume.

Audiovisual education, at this time, is still an empirical situation that is guided by the context and the family, parents, grandparents and uncles who, for the most part, are not native users of socio-digital networks and mass audiovisual content, i.e. people who also lack audiovisual education.

If we take into account that, as indicated by Marino, Torres and Valdivia:

Education, like any social fact, is achieved with an audience (students) that selects and interacts with the contents that are most attractive to them. On the other hand, there is a dynamic relationship with local communities (the educational center) and global communities (the human groups that access said production), developing processes of intratextuality (reiteration of themes and contents of the product itself within itself) and intertextuality (dialogue and strengthening of themes, coming from other products) (Marino, Torres and Valdivia 2020, 3).

The understanding of audiovisual education and its integration as part of the basic curricula would make it possible not only to help users of the Internet or audiovisual media to discriminate and understand information, but to give them tools of expression in these areas, to teach them the use of the language of the media and the ethics that it should contain; but also to implement a necessary evolution within the structural bases that will allow young people to join the labor field in the future.

² For more information see: Primary. Basic education: <https://www.gob.mx/sep/acciones-y-programas/primaria-educacion-basica> ; High school. Current <https://www.gob.mx/sep/acciones-y-programas/secundaria-programas-de-estudio> study programmes and study programmes <https://www.gob.mx/bachilleres/articulos/programas-de-estudio-vigentes>



In the words of Fernando Thompson (2017, s/p) "50% of the jobs that currently exist will disappear in the next decade, which puts at risk the population without access to digital technologies, since it will significantly decrease their skills to access better jobs". Technology continues to advance by leaps and bounds; while curricula lag behind. To this is added that the teachers themselves do not have the necessary training and didactic tools to guide students towards the appropriation, use and disposition of audio visuality, not only as a means of entertainment; but also as a means of expression, communication and work tool, with all the advantages and risks that derive from it.

Audiovisual education, in conjunction with the experience of using devices that bring us closer to the audiovisual culture itself, must then be included as a daily practice within school environments, because outside of them it is a reality:

Contrary to what is observed as proposed by some authors regarding audiovisual training, it is striking that it is reduced to a workshop or a learning experience when in reality we live in a world of moving images (screens in vans; our daily actions filmed for fractions of seconds by our eye ...). We are facing moving images and sounds, we generate moving images and sound. Regarding the latter, that is, actions, gestures, which are stored in our mind (Peña 2010, 59).

In Mexico, a country that in 2020 had 44,861.2 inhabitants in moderate poverty and 10,793.0 in extreme poverty (INEGI, 2023), access to ways and tools to create an adequate audiovisual education becomes a privilege. Although from 2016 to 2020 the population with lack of access to basic services and housing was reduced by almost two percentage points (CONEVAL, 2023), this does not prevent the country from having at least five states where mobile coverage in 3G technology is equal to or less than 33% (IFT, 2023) or where basic services are not remedied.

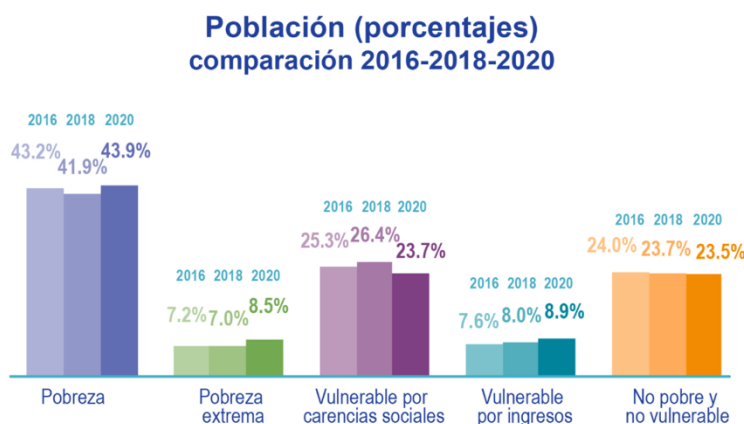


MEDICIÓN DE POBREZA 2020

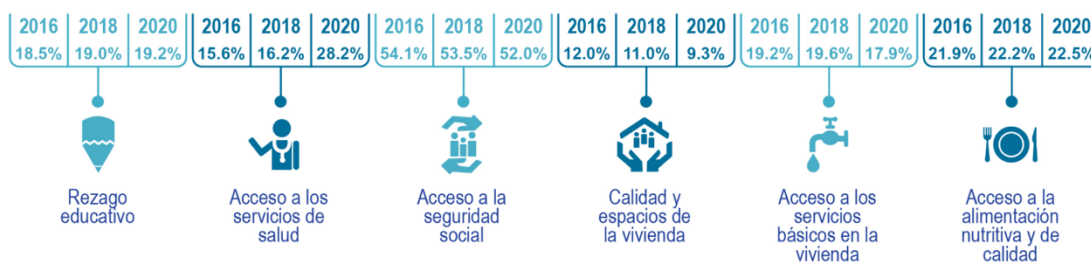
ESTADOS UNIDOS MEXICANOS



Bienestar económico	\$	
Población con ingreso inferior a la línea de pobreza extrema por ingresos	2016	14.9%
	2018	14.0%
	2020	17.2%
Población con ingreso inferior a la línea de pobreza por ingresos	2016	50.8%
	2018	49.9%
	2020	52.8%



Carencias sociales



CONEVAL | Lo que se mide se puede mejorar |

Source: National Council for the Evaluation of Social Development Policy (CONEVAL) <https://www.coneval.org.mx>

From this perspective, a circle of educational backwardness is generated for populations such as Oaxaca, Tamaulipas, Durango, Nayarit, Chiapas, and all those rural areas without access to electricity, let alone the internet. To this lag are added the conurbated spaces with populations affected by extreme poverty, whose basic basket does not include telephone or internet services. As a result of the study called *Inequality and its impact on access to information technologies* (2023) it was evidenced as one of the main findings that:

When comparing the indicators of access and economic inequality, it was found that the entities with the highest degrees of access are those with the highest percentages of income inequality. The entity with the lowest access to ICTs and the greatest economic inequality is Chiapas, in contrast, Mexico City is the entity with the highest degrees of access to ICTs and the least economic inequality (IFT 2023, 215).

The access and use of technologies is becoming one of the indicators of inequality and a focus of attention for the growth and training of today's children. The era in which audiovisual education corresponded to the areas of Communication or Design has been left behind, giving way to a new



environment where the use of technologies is not a mere means of entertainment, but the difference between being able to count on a decent job in the future or being isolated from the labor fields.

Although there are basic priorities in traditional education, it is necessary to begin to address the lags around audiovisual education. As a matter of principle, curricula should be context-driven and seek overall benefit.

Following the ENDUTIH:

The group that concentrated the highest percentage of Internet users was that of 18 to 24 years, with a participation of 93.4 percent. It was followed by the groups of 12 to 17 and 25 to 34 years, both with 90.0 percent. In third place was the group of users aged 35 to 44, who registered 82.7 percent. The lowest internet use was recorded among people aged 55 and over, with a share of 42.4 percent. Between 2017 and 2021, the trend remained upward in all age groups and highlighted the 6 to 11 years. It increased its share by 20.3 percentage points from 2017 to 2021.

It should be noted, then, that frequent Internet users are getting younger, but it is not the entire population of that age who registers as part of these groups on the rise; but only those who have overcome an economic streak that gives them the possibility of being part of such a community.

Improving curricula implies in itself that access to audiovisual media will become mandatory, at least within the educational spectrum, thereby beginning to fill a serious national backwardness. In addition, it is not enough to incorporate subjects, it is necessary to have literacy and updating of teachers, classrooms and teaching materials, as well as the incorporation of thematic axes that go beyond the simple incursion into the language of the media. Audiovisual education is required to address:

- The fundamental elements of the construction of meaning.
- The history and application of the moving image, evolution, development and future possibilities.
- The different languages of audiovisual media.
- Ethics in audiovisual media.
- Copyright and audiovisual media.
- Human rights and audiovisual media.
- Instances that regulate the audiovisual media, how they work and where to go in case of being violated.
- Technical functions and technology development.
- Types of tools for the development of audiovisual media.

It is not enough to put a computer within the reach of the population, it must be oriented, explain its uses, functions, but without neglecting the humanistic part where the consequences that are carried



in the use of audio visuality in any of its formats as a means or way of interaction with the context are centered.

4 FINAL CONSIDERATIONS

Talking about audiovisual education in Mexico does not refer in a unique way to ensuring that the bulk or all of the Mexican population has a computer equipment, a tablet or a mobile phone. Audiovisual education implies the digital literacy of the population, the awareness of how the audiovisual content that we see or share through any format that allows the visualization and listening of a product, opinion or life extract impacts our development as people. It is also to take into account how the media that allow such content are not mere entertainment or avenues of procrastination; but the new formats of interaction in an increasingly less analogue world.

Audiovisual education involves the appropriation of the media, the acceptance of responsibility for the contents uploaded, consumed or shared, the discernment and discrimination of information, knowledge of the uses and processes that go beyond the mere publication of a video or the creation of a *Reel*; but, above all, the awareness of non-dependence on such content and tools as the only route of expression or communication. This implies that not only must audiovisual subjects and instruments be incorporated into the classrooms, but each subject must suggest in its programs a means of use for audio visuality in any medium that it is used, in order to create a transversal educational axis.

In this sense, private and governmental efforts are required to achieve the number one goal of the sustainable development goals proposed by the United Nations, while The educational field is strengthened with ways to ensure that marginalized populations, who still lack basic services today, manage, through effective and quality education, to incorporate themselves productively into society, while obtaining their own benefits.

The elimination of poverty cannot be addressed without access to basic education that promotes the development of the population and its incursion into quality jobs. Likewise, the technological gap between classes will be diminished if comprehensive education that includes the current elements that are increasingly audiovisual begins to be guaranteed. This will also imply a substantial reduction with developed countries and the incorporation of a much more competitive interaction in international arenas.

Innovation in education is today a priority that remains neglected. While the world evolves voraciously, making analog formats increasingly obsolete, basic education in Mexico remains stuck in archaic formats that do not even attend to the audiovisual and digital literacy of an inexperienced teaching staff, which faces the current changes and paradigms even with tools of another historical moment.



It is necessary, rather than reflecting and evidencing with figures and hard data the educational deficiencies, to propose study programs that really form solid foundations for current conditions. Audiovisual education remains, despite its popularity, a vague concept that, far from being applied, is far from the needs of a population mired in poverty, accustomed to the empirical use of technological innovations, without awareness of the development possibilities they entail and the legal and personal consequences that may arise around them.

Today more than ever, authorities, academics and private entities need an investment of knowledge and resources to prevent the current economic gap from continuing to grow to the detriment of development and the welfare state; Especially at a junctural moment where the alternation of government allows us to rethink how access to education for the entire population should be built from now on.



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