

RESEARCH AND TEACHING WITH PHOTOGRAPHS: HISTORICAL AND EDUCATIONAL PHOTOGRAPHY RESOURCES IN ILLUSTRATED MAGAZINES (MAJORCA, SPAIN, 1902-1936)¹

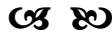
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Abstract

The origins of the illustrated press on the island of Majorca (Spain) date to the last two decades of the 19th century when visual records received a major push thanks to the consolidation of new graphic printing techniques, favouring more illustration and photography in the local press – an aspect that further strengthened in the early 20th century in news magazines. Subsequently, and running parallel to the development of international print media, photography was introduced into different media publications in Majorca, often adopting the term 'illustrated magazine'. And the news reports in these general or specialised illustrated publications are precisely where we come across different photographic and/or photojournalism reports on schools and education in general in Majorca, as well as illustrated advertising for education establishments. This article will offer an approach and analysis of the photographic resources contained in the different illustrated magazines on the island from the first three decades of the 20th century. We will also look at the image of schools from the period and the out-of-school education they provided, as well as the possible potential and uses the images represent for didactics in the history of education field.

Keywords: photography, photojournalism, illustrated magazines, history of education, didactics.

INVESTIGAÇÃO E DOCÊNCIA COM FOTOGRAFIAS: FUNDOS FOTOGRÁFICOS DE INTERESSE HISTÓRICO-EDUCATIVO EM REVISTAS ILUSTRADAS (MALLORCA, ESPANHA, 1902-1936)

Resumo

A origem da imprensa ilustrada na ilha de Mallorca (Espanha) remonta-se às últimas décadas do século XIX, momento em que o registro visual recebeu um impulso forte graças à consolidação das novas técnicas de impressão gráfica, favorecendo uma maior presença da ilustração e da fotografia na imprensa local, aspecto

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que se consolidou no início do século XX nas revistas de atualidade. Em consequência, paralelamente ao desenvolvimento da imprensa gráfica internacional, a fotografia se introduziu na imprensa de diversa natureza em Mallorca adotando frequentemente o subtítulo de «revista ilustrada». É precisamente nas reportagens de atualidade destas publicações ilustradas, generalistas ou mais específicas, onde encontramos diversas reportagens fotográficas e/ou fotojornalismo sobre a escola e a educação em geral em Mallorca, como também anúncios gráfico-publicitários de centros educativos. Neste artigo realizaremos uma aproximação e análise dos fundos fotográficos que contêm as diversas revistas ilustradas publicadas na ilha, do primeiro terço do século XX. Da mesma forma, nos acercaremos à imagem da escola da época e da educação fora dela que transmitiram, assim como as possíveis potencialidades e usos para a didática na história da educação.

Palavras-chave: fotografia, fotojornalismo, revistas ilustradas, história da educação, didática.

INVESTIGACIÓN Y DOCENCIA CON FOTOGRAFÍAS: FONDOS FOTOGRÁFICOS DE INTERÉS HISTÓRICO-EDUCATIVO EN REVISTAS ILUSTRADAS (MALLORCA, ESPAÑA, 1902-1936)

Resumen

El origen de la prensa ilustrada en la isla de Mallorca (España) se remonta a las dos últimas décadas del siglo XIX, momento en que el registro visual recibió un fuerte impulso gracias a la consolidación de las nuevas técnicas de impresión gráfica, favoreciéndose una mayor presencia de la ilustración y la fotografía en la prensa local, aspecto que se consolidó en los inicios del siglo XX en los magazines de actualidad. En consecuencia, paralelamente al desarrollo de la prensa gráfica internacional, la fotografía se introdujo en la prensa de diversa índole en Mallorca adoptando a menudo el subtítulo de “revista ilustrada”. Es precisamente en los reportajes de actualidad de estas publicaciones ilustradas, generalistas o más específicas, donde encontramos diversos reportajes fotográficos y/o foto-periodísticos sobre la escuela y la educación en general en Mallorca, así como también anuncios gráfico-publicitarios de centros educativos. En este artículo realizaremos una aproximación y análisis de los fondos fotográficos que contienen las diversas revistas ilustradas isleñas del primer tercio del siglo XX. Asimismo, nos acercaremos a la imagen de la escuela de la época y de la educación fuera de ella que transmitieron, así como a las posibles potencialidades y usos que tienen para la didáctica en historia de la educación.

Palabras clave: fotografía, fotoperiodismo, revistas ilustradas, historia de la educación, didáctica.

RECHERCHE ET ENSEIGNEMENT AVEC PHOTOGRAPHIES.FONDS PHOTOGRAPHIQUES D'INTERETS HISTORIQUES ET ÉDUCATIFS DANS LES JOURNAUX ILLUSTRÉS (MAJORQUE, ESPAGNE, 1902-1936)

Résumé

L'origine de la presse illustrée dans l'île de Majorque (Espagne) remonte aux 2 dernières décennies du 19ème siècle, moment où l'enregistrement visuel reçut un élan fort grâce à la consolidation des nouvelles techniques d'impression graphique, favorisant une meilleure présence de l'illustration et de la photographie dans la presse locale, aspect qui se renforce au début du XXème siècle dans les magazines d'actualité. En conséquence, parallèlement au développement de la presse graphique internationale, la photographie fut introduite dans la presse de divers caractères à Majorque, prenant souvent l'intertitre de «revue illustrée», c'est précisément dans les reportages d'actualité de ces publications illustrées, généralistes ou plus spécifiques, où nous retrouvons divers reportages photographiques et/ou photos journalistiques sur l'école et l'éducation en général à Majorque, aussi bien que des annonces publicitaires-visuelles de centres éducatifs. Dans cet article, nous effectuerons une approche et une analyse des fonds photographiques que contiennent les diverses revues illustrées de l'île du premier tiers du XXème siècle. En outre, nous aborderons l'image de l'école de l'époque et de l'éducation qui a été transmise au-delà de cette dernière, ainsi qu'aux éventuelles potentialités et finalités quelles ont pour la didactique dans l'histoire de l'éducation.

Mots-clés: photographie, photojournalisme, revues illustrées, histoire de l'éducation, pédagogique.

Introduction: photography in history of education research and teaching

The use of photography as a research source in the history of education and the role it may play in this sense, as well as the debate surrounding the resource itself, currently benefits from important and valuable contributions that have multiplied over recent years, (beyond the publication of *Eyewitnessing: The Uses of Images and Historical Evidence* by Peter Burke [2001]).

Within the community of education historians, discussions arose based on the precedents set in several studies published by Yves Gaulupeau, Serge Chassagne and Élisabeth Bassargett (1986) in the journal *Historie de l'Éducation*, and were further analysed at the 20th International Standing Conference of the History of Education, held in Louvain (Belgium) in 1998, where focus was placed on the role of visual resources in building educational space throughout history. (DEPAEPE & HENKENS, 1998). Some of the contributions made at the 20th ISCHE were collected two years later in the journal *Paedagogica Historica* with a monograph entitled 'The Challenge of the Visual in the History of Education' (DEPAEPE & HENKENS, 2000), including interesting papers from Nóvoa (2000), Viñao (2000) and Jiménez Trujillo (2000). Moreover, the journal *History of Education* (2001) published some reflections on images as an emerging historiography and a new methodological experimentation field at the seminar held two years previously in Lathi (Finland), within the framework of the annual European Educational Research Association Conference (GROSVENOR & LAWN, 2001; ROUSMANIERE, 2001; LAWN & GROSVENOR, 2001; BURKE, 2001). Shortly afterwards, these reflections were developed further at a seminar held in Edinburgh (Scotland), also within the framework of the annual Eera conference (MIETZNER; MYERS; PEIM, 2005). Authors whose initial contributions were pioneering within this field, such as Ian Grosvenor, Martin Lawn, Catherine Burke, Kate Rousmaniere and Eric Margolis, have continued to offer analyses of different visual resources since then, particularly photographs, many of which are collected in the journal *History of Education*, which has shown a constant interest in the topic (GROSVENOR; LAWN; ROUSMANIERE, 1999; MARGOLIS, 1999; GROSVENOR; LAWN; ROUSMANIERE, 2000; MARGOLIS & ROWE, 2004; BURKE, 2004; BURKE & RIBEIRO DE CASTRO, 2007; MARGOLIS & FRAM, 2007; GROSVENOR, 2007; BURKE & GROSVENOR, 2007).

The 12th National Symposium on the History of Education of the Spanish Society of History of Education (Sedhe) held in Burgos, Spain in 2003 reflected on images as an historical and educational resource in a section dedicated to 'Iconography and Education: Image as Representation and Medium'. (VA.AA., 2003, p. 333-474). Nonetheless, it was María del Mar del Pozo who, in a monographic issue from 2006 of the journal *Historia de la Educación* dedicated to new historiographical trends, stressed the value of images (of the visual) for the history of education, providing an overview of international approaches and the controversy surrounding the use of photography as a resource in the history of education, thus inviting our own community to reflect and debate on it. (POZO, 2006). A symposium was held in 2008 in Palma dedicated to photographic images as an historical and educational resource, where an initiative was proposed to publish a specific monograph. In this vein, the journal *Educació i Història* published a special edition in 2010 on 'Photography and History of Education', coordinated by Francisca Comas, which collected contributions from national and international experts in the topic. (COMAS, 2010; RIEGO,

2010; RODRÍGUEZ DE LAS HERAS, 2010; ARGERICH, 2010; AGUILÓ; MULET; PIÑA, 2010; DEPAEPE & SIMON, 2010; BRASTER, 2010; GROSVENOR, 2010; POZO & RABAZAS, 2010; COMAS; MARCH; SUREDA, 2010). In 2011, Carmen Sanchidrián published a review of the use of images in research into the history of education. In 2014, Palma hosted the 21st History of Education Conference of the History of Education Society (*Societat d'Història de l'Educació*), an affiliate of the Institute of Catalan Studies. Here, once again, focus was placed on images. (COMAS; GONZÁLEZ; MOTILLA; SUREDA, 2014). More recently, the Sedhe hosted its 19th Symposium and the issue of images again played a leading role. (BADANELLI; COLMENAR; OSSENBACH; POZO; RABAZAS; RAMOS, 2017).

As demonstrated, the use of photography as a resource for research into the history of education has, in recent decades, become a focus of study, reflection and debate amongst an important core of international researchers. We are currently and increasingly finding work where photography is used as a further research source, in addition to more traditional sources; moreover, its heritage value and pre-eminence in recovering reminiscences and constructing/re-constructing memory has been vindicated. Focus is not now on the debate surrounding photography as a source so much, but rather on specifying an appropriate methodological framework that could support rigorous analysis of these photographic resources.

In Spain, there are some clear research lines that have used photography as a resource in the history of education. One of these has looked into understanding school culture and educational practices through the visualisation of changes and continuity in the general school and education spheres over time. (COMAS; MOTILLA; SUREDA, 2012). Another area, complementing the aforementioned research line, has looked at the use of photography as a tool to strengthen textual discourse in print media and illustrated magazines in photographic reports on education aimed at a non-specialised audience (COMAS & SUREDA, 2012; SUREDA & COMAS, 2013; GELABERT & MOTILLA, 2014; MOTILLA & GELABERT, 2014A/B; SUREDA; MOTILLA; COMAS, 2014; SUREDA & GONZÁLEZ, 2017; MORENO, 2016; GONZÁLEZ; COMAS; SUREDA, 2017). Despite the interest shown recently, pictorial or illustrated magazines continue to be a relatively unexplored documentary resource, in spite of their offering a huge amount of school and education images produced by the pioneers of photojournalism. (POZO, 2006).

In any event, all the work carried out on photography as a resource for history of education research must necessarily feed back into academic teaching in this area. In this way, by bringing together teaching and research, the processes of teaching and learning through methodological innovation can be improved, as well as showing students new ways of working that could increase their motivation and participation in the classroom. Using photography as a didactic resource is not new; as Ben Goldstein states (2013), there are ever fewer learning contexts that have not been impacted by the mass encroachment of the visual into arenas that once belonged exclusively and dominantly to the written word. The use of this type of visual resource considerably expands the range of possibilities for understanding, analysing, exploring, reflecting on and discussing different concepts. (YAMILA RIGO, 2014).

When it comes to looking at education in the past, photography represents an important documentary resource that could provide students with information and

approaches on education which would otherwise be difficult to access. The visual culture our students live in today places more importance on iconic information than in previous periods, and photographs thus become a resource capable of stimulating their interest and inciting the empathy that images generate between viewers and events shown. (COMAS; MOTILLA; SUREDA, 2013a).

In the history of education field, as in others, there are different ways to introduce photography into classroom activities. Irrespective of those uses, however, it is essential to be aware that in no way can isolated, literal, merely illustrative and disjointed processing of these sources be allowed to occur, since this could lead to methodological and conceptual misunderstanding for students regarding the role of photographs in the production process of historical knowledge. As Devoto states (2013, p. 79), if we reduce them to verification and mechanical validation elements, their status as records of the past suitable for critical analysis is nullified, creating false impressions on their value and place in social sciences.

This is why incorporating photographs into teaching and learning processes, and into planning academic activities, requires devising a didactic approach to take advantage of the role of images as a bearer of knowledge and information. (RODRÍGUEZ DE LAS HERAS, 2010). Teaching others how to 'see' means deciphering and understanding, and using cognitive skills and processes to read and perceive the visual message. It also involves activating prior knowledge to endow the image with meaning based on conceptual categories through active and aware participation strategies. (YAMILA RIGO, 2014).

For a history of education lecturer in the university sphere, the possibility that a photograph gives rise to different readings could represent a motivating element and an opportunity to develop students' critical 'eye'. This aspect is essential as we know that photographs have a huge revelatory potential, an ability to bring to mind memories that could differ significantly depending on the observer and the information or the experiences of the former. In this way, several readings can be made of the same photograph. (GONZÁLEZ & BARCELÓ, 2017). The truth is that, in line with what Pantoja has stated (2010), simply looking at a photograph can stimulate the capacity to generate concepts and thoughts in the viewer that are as abstract as those attributed to the written word. Therefore, the visual world has its own language that includes as many if not more complexities as the discourse of the written word; nevertheless, despite the photography's possibilities, we should in no way deem it as something different or separate.

In this sense, whereas what could represent a problem for researchers in the history of education, for lecturers/teachers actually represents a work opportunity as it enables students to analyse different historical and educational images, deal with the difficulty of their interpretation and connect those ideas with the subject they are studying. Indeed, photography may help us to introduce students to certain content in a different way, not solely through what is offered by written texts. (COMAS; MOTILLA; SUREDA, 2013b).

Using images in teaching should always be accompanied by another type of resource that enables comparison and supplementation of the information that can be extracted from a photograph. In fact, an appropriate educational approach to photography should never forget that the images may, under a veil of objectivity, purposely disguise a discourse infused with subjectivity. As teachers, we need to help construct a complex set of networks of meaning by using other sources, so as to suitably use photography as a didactic resource. Far from believing that photography says it all, we should base ourselves on the

premise that 'it doesn't say anything' or even that it often lies, and thus we need to properly interpret it and know how to read it in order to correctly establish its meaning. We should also ensure we take advantage of the possibilities photography offers to infer new readings of other sources.

In this sense, and as an example of the possibilities photography has for research and teaching in the history of education, this article will focus on the illustrated press in Majorca from the turn of the 20th century until the start of the Spanish Civil War in 1936. We will prioritise analysis of magazines closely correlating to the concept of news magazines and the school and general education photographs (and their type) published therein, both in terms of historical, educational and intrinsic heritage interest, and in how editors used them to accompany texts in the magazines analysed. We intend to explore the possibilities and uses that the aforementioned historical and educational photography source represents for research into the history of education, on the one hand, and their potential as a didactic resource in teaching subjects offering history and education content, on the other.

The early beginnings and consolidation of photographic records in the illustrated press and magazines in Majorca and Spain

It has been agreed that the early beginnings of photojournalism in Europe date to the 1840s. (SAIZ, 1999, p. 174-175; SÁNCHEZ VIGIL, 2008). Nonetheless, it was not until the end of the 19th century when illustrated magazines saw major transformation thanks to the incorporation of colour prints and photography reports. For a time, photography and drawings were both included in illustrated magazines in an attempt to offer readers a visual representation of news events. Over the years, photography took over from drawing when it came to covering those events, and sketches were dedicated to artistic or illustrative aspects. The US-based *Daily Herald* published the first photograph seen in the written media in 1880, although at the end of the 19th century hand-crafted illustrations and prints still dominated. The foundation of the *Daily Mirror* in 1904 in the UK saw photography begin to be used as the sole source of illustration, awarding it major journalistic value. Nevertheless, with the exception of *ABC* (Madrid, 1903) and *El Día Gráfico* (Barcelona, 1913-1939), photographs in the daily press and illustrated magazines in Spain were rare, with prints generally dominating at the start of the 20th century. *La Vanguardia* (Barcelona, 1881) introduced the photogravure in 1910, with *El Noticiero Universal* (Barcelona, 1888-1985) and *El Día Gráfico* doing the same in 1913. (SAIZ, 1999, p. 175-177).

The role of news magazines in the late 19th and early 20th century was seen as secondary and supplementary to the role of newspapers. Thus, magazines offered readers news from an illustrated perspective – something newspapers could not do due, amongst other reasons, to the technical capacities at the time, the pace of publication for dailies, and the high cost. Nevertheless, the large dailies attempted to overcome their limitations in this area, although they only published special illustrated editions in celebration of a special event or as weekly supplements. *Blanco y Negro* appeared in 1891, an illustrated magazine designed from the beginning to be a different concept to *La Ilustración Española y Americana* (1869-1921). (IGLESIAS, 1980; MÁRQUEZ, 2005). With a much more journalistic approach, the lower quality and lower priced *Blanco y Negro* covered news topics with large numbers of photographs in its reports, ensuring its success. From 1892 onwards, it published photographs fairly regularly, which was not the case for most illustrated

magazines at the time which continued to use illustrations almost exclusively. The success of *Blanco y Negro* influenced *ABC*, which paid great attention to graphic information, to such an extent that it ended up becoming the spearhead for daily photojournalism. However, photojournalism did not embody its defining characteristics in Spain until the 1930s, where the social and technical conditions for the press made it possible. (SAIZ, 1999, p. 175-182).

In this context, the origins of illustrated periodical press in Majorca date to the last two decades of the 19th century, a time when the media saw a major expansion in the rest of the country thanks to the enactment of the liberal Press Policy Act of 1885. (BOZAL, 1979, p. 157). The illustrated periodical press in Majorca, however, does have some precedents in several general newspapers from the first half of the 19th century, which introduced xylographs in their respective classified sections. However, these were mere ornamental additions in many instances and thus, cannot be classified as illustrations per se. Meanwhile, as stated, the consolidation of graphic printing techniques in the last two decades of the 19th century favoured a higher number of images in written media. It is at this time where prints acquired another semantic and stylistic value in the press, beyond their traditional decorative value, transforming the visual into illustrative and not merely ornamental elements. Engravings ceased to be found solely on the back pages or in the classified sections of illustrated periodical publications, starting to appear too on the cover, front page and centre pages, to such an extent that illustrations ended up almost exclusively becoming the lifeblood of some of these periodicals, such as *Bemoles y Sostenidos* (Palma, 1886-1889) and *Palma Ilustrada* (Palma, 1892). We should bear in mind that it was initially local customs and manners periodicals, such as *L'Ignorància* (Palma, 1879-1885 and 1892) and *La Roqueta* (Palma, 1887, 1889-1892, 1898-1901 and 1902), that really drove graphic elements in the press in Majorca, finally giving way, after the value of images was reappraised, to periodicals or illustrated magazines more in tune with the news magazine model, with paradigmatic examples from before the First World War, such as *Palma Joven*, *Revista de Espectáculos, Arte y Literatura* (Palma, 1911-1912) and *Vida Isleña. Revista Quincenal Ilustrada* (1912-1913). (MULET, 2001; CAÑABATE & MULET, 2001; MULET & MATAS, 1989). It was precisely the publication of *Vida Isleña* that drove the notion of news with illustrated reports, following the model that *La Roqueta* had implemented years earlier in its later phase under the title *Il·lustració Mallorquina*. *Vida Isleña*, a fortnightly illustrated magazine, published many photographs on different themes or in sections of the magazine such as 'Crónica Gráfica' ['Photo Report'] (with illustrated reports on social, cultural and, at times, educational news), interviews with well-known individuals from the arts, and 'Notas de Baleares' ['Balearic Notes'] or 'Fotografías Artísticas' ['Artistic Photographs']. (MULET, 2001, p. 126-130).

As Mulet has outlined (2001, p. 130), several aspects can be highlighted from the early days and development of the illustrated press in Majorca in the late 19th and early 20th century: a) a higher number of illustrated records, mostly engravings in relief and burin initially, and finally photogravures; b) the close ties of the illustrated press in this period to customs and manners, and lifestyle topics; c) the incorporation of images that recorded contemporary events, concentrating more on the need to capture the moment setting the news agenda than careful composition; d) the duality of graphic recording, with instant photography being differentiated from artistic photography (contemporaneity versus timelessness); e) a high number of amateur photographers, and f) the appearance of

photojournalists.

After the First World War, photography returned to the Majorcan periodical press, alongside the development of national and international print media. In terms of the use of photography in the written press, general and news magazines took over from the illustrated periodicals in Majorca from before the First World War, such as the aforementioned *La Roqueta*, *Il·lustració Mallorquina*, *Palma Joven* and *Vida Isleña*. There are examples of illustrated news periodicals or magazines in Majorca from the 1920s, such as *Baleares* (Palma, 1917-1925), which followed the model of contemporary publications such as *Il·lustració Catalana* (Barcelona, 1880-1894 and 1903-1917) or *D'Ací i d'Allà* (Barcelona, 1918-1936), and *Majòrica* (Sóller, 1924-25), which followed a similar line to *Baleares* and, from the 1930s, *Brisas* (Palma and Barcelona, 1934-1936), which provided a different sense to the island's illustrated magazines, incorporating avant-garde or near avant-garde photographic contributions. (MULET, 1999, p. 243-250; MULET, 2001, p. 126-130 and p. 181-187). These publications often made heavy use of photography in their illustrated reports, in a way imitating the large Spanish weeklies such as *Blanco y Negro* or *La Hormiga de Oro* and *La Esfera*. (IGLESIAS, 1980; SÁNCHEZ VIGIL, 2003). Nevertheless, they were not the only type of periodicals to reintroduce the use of photography, since it was also seen in specialised cultural, religious or sports press, in magazines such as *Lluch* (Palma, 1921-), *Arte e Industrias* (Palma, 1925-1926), *Arte y Valor*, *Sport Balear*, *Ecos Deportivos*, etc. In spite of the varied nature of Majorcan illustrated magazines that appeared after the First World War, there was some uniformity in terms of the graphic style used, regardless of their being cultural, religious or sports journals. Putting aside the journalistic content, the graphic representation in these magazines was identical, as Mulet (2001, p. 181-182), has pointed out. There was no differentiated design based on whether the news was general or sports-related; on the contrary, the definition is rather familiar and uniform with the visual being treated as a decoration or illustration. The dual photographic discourse that arises from the illustrated magazines in Majorca published after the First World War does not differ from what had already been consolidated in the previous era seen with *Vida Isleña* (Palma, 1912-1913). On the one hand, photography that is granted a documentary value and, on the other, photography that is deemed of artistic value. Thus, the use of photography for documentary purposes in illustrated magazines was channelled through portraits and illustrated reporting of news events on the one hand and, on the other, the use of photography for artistic purposes was channelled through the landscape genre.

Photographs with an educational interest in illustrated magazines (Majorca, 1902-1936): potential and uses for research and teaching in history of education

There are few illustrated magazines from those published in the early days of the illustrated press in Majorca up to the First World War that contain photographs with an historical, educational and heritage interest in their illustrated representations. For example, the two main customs and manners periodicals from the final stages of the 19th century, which boosted the presence of graphic elements in the Majorcan press, paid no (*L'Ignorància*) or little (*La Roqueta*) attention to school or general education photography. *L'Ignorància* (Palma, 1879-1885 and 1892) did not see the value in illustration until its second era in 1892, in the form of prints that were often based on photographs. In this vein,

engraving and photography arrived hand-in-hand at the magazine. (MULET, 2001, p. 126-127). In turn, *La Roqueta* (Palma, 1887, 1889-1892, 1898-1901 and 1902), began to include engravings in August 1889. It was not, however, until 1898 with a new period for the publication, coinciding with a change of direction that cut back on its humorous tone, that it introduced photogravure and photography in the section 'Álbum de La Roqueta' – always with photographs focussing on landscapes or emblematic buildings. In any event, the last era of the publication, with the subheading of *Ilustració Mallorquina*, saw the introduction of new photography sections. In the 24 issues published throughout 1902, the magazine offered a new approach to graphic representation in general, with a high number of photographs. It is precisely in this period at the publication, with its 'Crónica ilustrada' [Illustrated Reports] news section (with a design similar to what would later be used in news magazines on the island such as *Palma Joven* and *Vida Isleña*), where we find some photographs with historical, educational and heritage value: for example, school trips to accompany texts describing two outings from schools in Palma and Inca to Coll d'en Rebassa and Lluc respectively, with photographs of the children and the spots visited; of the Majorca Choral Society to illustrate an article on the institution with several photographs, including one of the Children's Choir; and in another register, as a photo-strip (as they named it) comprising a series of photographs telling the simple story of a child's concerns and imagination regarding a speech to be given at a school party in front of his friends, teachers and the authorities. (MALLORQUÍN & GELABERT, 2014a).

After *La Roqueta. Ilustració Mallorquina* (1902), different illustrated magazines appeared before the start of the First World War, such as *Palma Joven. Revista de Espectáculos, Arte y Literatura* (Palma, 1911-1912) and *Vida Isleña. Revista Quincenal Ilustrada* (Palma, 1912-1913) which adopted the news magazine format that years earlier had started to appear on the island, to some extent, with the transformation of *La Roqueta* in its second incarnation. The examples of *Palma Joven* we have been able to consult had no photographs with historical, educational or heritage value; however, this is not the case for *Vida Isleña* as many of the issues published showed great awareness of education and photographic records of education pieces, mainly in the news section. *Vida Isleña* was a fortnightly news magazine not dissimilar to the design of the 'Crónica ilustrada' section for the latter period of *La Roqueta*, with a section the magazine called 'Crónica Gráfica' [Pictorial Reports]. Nonetheless, it was not the only section containing photographs, since they were also included in sections such as 'Notas de Baleares', 'Fotografías artísticas' and in the interviews the magazine published. *Vida Isleña* was published between 1st March 1912 and 28th February 1913. Contributing authors to the magazine included M. Verdager, M. Sarmiento, P. Ferrer Gibert, J. M. Tous Maroto, and both amateur and professional photographs were reproduced from J. Gómez, Cladera, Duran, Ferrer, Escalas, L. Canales, Darder, Colom, Muntaner, Rosselló, Villalonga Olivar, Bestard, J. Rato, Peña, Moragues, and Zuaznavar, amongst others. The photographs published in *Vida Isleña* show the interests of the wealthy reading public the publication targeted, paying particular attention to aspects of historical architecture and the landscape, as well as different social engagements – recreation, charity, culture, education, etc. (MULET, 2001, p. 130).

The presence of photographs with historical, educational and heritage value remained constant over the 24 issues published between 1912 and 1913. There were 18 news items or notes illustrated with educational photographs, both from inside and outside

schools. There is a photograph of the teacher A. Morey Amengual in the first issue, accompanied by his obituary; this occurs in several later issues with obituaries of Professor P. Estelrich Fuster, and of the teacher and pedagogue J. Benejam Vives. Nonetheless, beyond these examples showing sensitivity in publishing obituaries of teachers and professors and, therefore, awareness of the social standing these education professionals had for the magazine's editors, several photographs with a schooling and educational value in a wide sense were reproduced, inserted to accompany long reports or short news items, such as the set of photographs of education facilities in Majorca and of children and youths, whether in school group photographs or in shots of outdoor educational activities. Examples of this include the school group photographs taken on educational outings or trips, the photograph of the students from the Instituto de Palma school on an excursion to the caves of Artà as part of their natural history syllabus, and the photograph of students from the national school in Lluçmajor on a trip to Randa accompanied by their teacher Rufino Carpena. Along the same lines, in a brief article accompanied by a photograph the publication also reported on a group of university students of mineralogy and botanics making a study trip to Majorca and the excursion they took under the supervision of their professor at the University of Barcelona, Odón de Buen. The publication also mentioned different child and youth activities by the Patronato Obrero de Palma [Workers Association], at times accompanying texts with a photograph of an educational activity, such as children doing physical education or their participation at different celebrations for charities in Son Puigdorfilà and the Misericordia building. The desire to report on charity events for children, such as some of the news briefs about the Patronato Obrero, mentioned above, also meant that the illustrated magazine sought to publicise the work carried out by the Juventud Conservadora [Conservative Youth] in Palma, where they distributed toys to children from disadvantaged backgrounds in the city. Other photographs showed education facilities, such as those at the Escuela de Artes y Oficios [School of Arts and Trades] in Palma, celebrating an exhibition (with photographs of students at the school winning prizes for their work), and the photograph of progress on a new building for the Instituto de Palma. There are also photographs on specific schools, such as the Hostalets Sunday School (with photographs of the façade of the building and the group of students) or a school celebration at the Escuela Graduada (Grade School) in east Palma. Another set of photographs records different informal educational, social or non-school activities such as the school summer camps (the Palma boys' camp set up in Andratx under the supervision of the teacher B Terrades and the provincial camp for girls set up in Porto Pi under the supervision of the teacher P. Cañellas), or in another entry, the Majorcan Choral Society in Sóller. Finally, reference should also be made to the different photographs illustrating brief 'Pedagogical Notes' that highlighted the teaching practice of Margarita Carpena, in Muro, and Rufino Carpena, in Lluçmajor, with a school photograph of the female students with their female teacher, in the first instance, and two photographs of the facilities of the national school in Lluçmajor, with the teacher Rufino Carpena appearing in one image during an exhibition of school work, in the second. (MOTILLA & GELABERT, 2014a).

Below, we will now focus on those illustrated magazines published in Majorca between the end of the First World War and the start of the Spanish Civil War (1936) which were editorially designed or influenced by the news magazine model (or which incorporated news sections with photographs of historical, educational or heritage value).

The magazine *Baleares* published 216 issues between 14th April 1917 and 31st January 1925, and had different frequencies over the years – thus varying its sub-heading: *Revista Semanal Ilustrada* [Illustrated Weekly], *Revista Decenal Ilustrada* [Illustrated Decennial] or *Revista Quincenal Ilustrada* [Illustrated Fortnightly]. It was edited by E. Vives Verger and included amongst its collaborators: B. Pons Fàbregues, J. M. Tous Maroto, J. L. Moll, A. Mulet Gomila, G. Alomar, P. Ferrer Gibert, A. Carrió Salas and E. M. Dethorey. The photographers, professionals or amateurs who published in the magazine's pages included: M. A. Duran, D. Duran, E. Guardia Llauradó, A. Gil Ruiz, R. Ferrer Pujol and J. Gómez in the former, and J. Escalas Adrover, J. Escalas Real, M. Cloquell, A. Mulet Gomila, A. Estarellas, R. Pomar, J. Sancho and F. Moragues Manzano in the latter group. The magazine was designed as an illustrated publication with graphic information on the news. Photography was used in most sections of the publication, such as 'Actualidad' ['News'] and 'Actualidad gráfica' [Illustrated News], 'Página infantil' [Children's Page], 'Nuestras elegantes' ['Our Elegant Ladies'] and 'Bellezas mallorquinas' ['Majorcan Beauty'], 'Excursionismo' ['Hiking'], 'Enseñanza' ['Teaching'] and 'Pedagogía' ['Pedagogy'], 'Monumentos' ['Monuments'], 'Mallorca pintoresca' ['Picturesque Majorca'], 'Fotografía Artística' ['Artistic Photography'], etc. The general photos published in *Baleares* can be categorised into three broad types: a) Portraits, often done by professionals and used in sections such as 'Página infantil', 'Nuestras elegantes', 'Bellezas mallorquinas', etc.; b) Landscapes, mostly by amateurs and used in sections such as 'Mallorca pintoresca', 'Fotografía Artística', etc., and finally, c) Reportage, often done by both professionals and amateurs, and used in several sections although particularly in 'Actualidad' and 'Actualidad gráfica'. It is clear from the numbers that *Baleares* is the illustrated magazine from the period analysed with the highest use of historical, educational and heritage photographs. This interest remained constant over the 216 issues published between 1917 and 1925, to such an extent that it even had specific sections such as 'Enseñanza' or 'Pedagogía' to report on education news on the island. There were 78 news items or notes illustrated with educational photographs, both from inside and outside school, with a higher prevalence in the early years of the publication. It showed an inclination for topics linked to introducing educational innovations on the island and practices regarding pedagogical regeneration inside or outside schools (the Montessori method, pedagogical courses, scouting, school camps) and activities at religious education establishments linked to a charitable and welfare approach in childhood education for the working classes. (MOTILLA & GELABERT, 2014b).

In turn, and with a similar editorial line as *Baleares*, *Majórica. Vida. Arte* was a monthly magazine that over 23 issues released between January 1924 and November-December 1925 included articles from E. Miñarro, E. Sans Rosselló, A. Barceló and J. Ferrer Oliver, amongst others. Both professional and amateur photographers collaborated with the magazine, including E. Guardia Llauradó, G. Rul-ian Garcias, J. Vila Coll, J. Truyol Otero, J. López and G. Bestard Cànaves. Following the *Baleares* model, it had several sections with a consistent use of photographs to report on the news, such as 'Informaciones gráficas' ['Illustrated News'], 'Actualidad deportiva' ['Sports News'], etc. combined with other sections that included landscape photography: 'Rincones artísticos' ['Artistic Nooks'], 'Fotografía artística' ['Artistic Photography'], 'De la nostra terra' ['From Our Country'], 'Postales de arte' ['Art Postcards'], etc. Articles and contributions on the news, incidents, social events, sports, art and culture were widely illustrated with photographs. There were also some news reports

on education, schooling and out-of-school activities in issues accompanied by photographs, or even reproductions of photographs with a short explanatory note (a total of 14 reports, illustrated news pieces or short illustrated notes across the 23 published issues, representing a by-no-means negligible ratio). Some examples include the information published on the pedagogue J. Capó, on the hygiene and educational initiatives for childhood marketed as the Gota de Leche [Drop of Milk], on Casa de Cuna nurseries (both in Palma), or on the provincial school camp. Two further examples are the reports on the Arbour Day celebrations held in Palma and Sóller. References to educational establishments also abound, whether due to a visit made to them or to demonstrate their work, such as the Patronato Obrero in Palma, the Cervantes schools in Palma, the Valley of Sóller and La Pureza in Manacor, and in another vein, the Nadal-Jiménez-Tamarit academy. In turn, the publication also reported on the building of schools in Santa Margalida and Valldemossa. (MOTILLA & GELABERT, 2014b).

The same period saw the publication of *Arte e Industrias. Revista Gráfica Mensual*, which ran between 1st January 1925 and 31st January 1926. In contrast to *Baleares* and *Majórica*, which specialised in general news, this magazine focussed more on cultural and artistic aspects, on the one hand, and on the island's industry (trade, advertising techniques, livestock farming, etc.), on the other. Edited by E. Miñarro, its contributing photographers included M. Mut, E. Guardia Llauredó, J. Truyol Otero, G. Bestard Cànaves, J. Vila Coll and Amadeo, with a clear slant towards the arts and landscapes in the images. Nonetheless, the few issues published did include an historical, educational and heritage report, in the special Christmas issue from 1925, with several photographs showing a student hall of residence in Palma for students from outside the city and run by the teacher J. Ripoll. (MOTILLA & GELABERT, 2014b).

Finally, there was *Brisas. Revista Mensual Ilustrada*. The 27 issues published between April 1934 and July 1936 had an editorial and management team comprising A. Vich, editor, L. Villalonga, literary editor, J. Estiarte, artistic editor, and G. Roman, composition. It was initially published as an art magazine with illustrated contributions, to then become an eclectic magazine aimed at the general public, as it so stated in different editorials. In this sense, it was more of a lifestyle magazine than an art magazine, aimed at a middle- to upper-class readership on the island, which published literary collaborations from L. Villalonga and M. Villalonga, often writing under a pseudonym, stories from F. García Lorca, S. Espriu, R. Gómez de la Serna, M.A. Colomar, amongst others, as well as different types of articles (music, cinema, fashion, sports, art education, etc.) by F. Casas, M. Font, J. Palau, J. Verdager, etc. and news pieces on wealthy island society as a reflection of social reality in sections such as 'Brisas en Mallorca' ['Majorcan Breezes'] and 'Notas de Mallorca' ['Notes on Majorca']. The long list of collaborating photographers included G. Rul-ian Garcias, J. Vila Coll, J. Truyol Otero, E. Arbós, M. Mut, E. Guardia Llauredó, G. Bestard Cànaves, D. Duran, etc. Photography mainly accompanied reports and sections such as 'Fotografía de Arte' ['Art Photography'], 'A través de la lente' ['Through the Lens'], 'Información Gráfica' ['Illustrated News'], 'Brisas en Mallorca', or in different abundant adverts throughout the published issues (including ads for schools). Although photography use in historical, educational and heritage reports is proportionally less than in some of the illustrated magazines cited in this article, the different adverts for schools in Majorca are highly interesting and accompanied by photographs. In this vein, adverts for several schools

in Palma were published, such as the Liceo Español school, boarding school and residence, La Salle School, the École Internationale des Balears, the Cervantes School and the Cormenzana Academy. The desire to promote modernity at the schools and show this through images of the facilities is clear in all of them. In turn, there were also features with non-school educational photographs reporting on women's sport – with a report on the Women's Sporting Club of Barcelona –, on promoting hiking to young people – with a report on Swiss youth hostels –, or others more locally focussed, such as the report on the Liceo Español school or the illustrated insert on the Casas Cuna nurseries, both located in Palma. (MOTILLA & GELABERT, 2014b).

As seen in Table 01, a total of 126 news pieces or notes, reports, adverts, etc. with photographs related to history, education and heritage were found in all illustrated magazines correlating to a news magazine model from the analysed period, with the total number of inventoried and analysed photographs standing at 208.

Table 01 - Inventory of reports and photographs published by magazine and total analysed.

MAGAZINES	Nº OF NEWS PIECES, ILLUSTRATED NOTES OR REPORTS RELATED TO HISTORY, EDUCATION AND HERITAGE	Nº OF PHOTOGRAPHS OR PHOTO-MONTAGES RELATED TO HISTORY, EDUCATION AND HERITAGE
<i>La Roqueta</i> (1902)	4	11
<i>Vida Isleña</i> (1912-1913)	18	28
<i>Baleares</i> (1917-1925)	78	107
<i>Majorica</i> (1924-1925)	14	34
<i>Arte e Industrias</i> (1925-1926)	1	4
<i>Brisas</i> (1934-1936)	11	26
Total	126	208

Source: Own research.

In general, photographs used in the illustrated magazines published in Majorca over the analysed period in terms of education focussed on varied aspects: public health and education, social welfare, care for infants and religious orders, school buildings, educational innovations, hiking and study trips, school celebrations, elite schools, etc. This interest in illustrating education news pieces on the specified topics shows different potential for their use in teaching contemporary history of education. Offering students the ability to analyse these photographic sources may allow them, in addition to working with primary sources and approaching history of education research in this way, to have a critical approach on certain aspects from recent schooling in geographical proximity, based on a micro-historical analysis. This work as new researchers will put them into contact with history of education topics which, in turn, they will need to contrast with benchmark bibliography, creating a favourable scenario of teaching and learning that will, at the same time, enable lecturers to select and go further in-depth into topics that have the greatest interest for the subject in question. Moreover, working with illustrated magazines and images from the education or

schooling field published therein would enable teachers to guide students towards critical reflections with a wider scope regarding, for example, the following issues: What type of image of education from the period was intended to be transmitted and highlighted in these media? What was the motivation of the authors to transmit one image or another? What influence was exercised by these magazines on public opinion and, subsequently, on the popular consciousness regarding schools in the era? Who were the reading public and what were their interests in and view of education at the time? Do the published photographs match the image of education seen in reading and consulting other sources? This type of guided reflection should enable a critical approach not only to different aspects of education from the period in question but also to issues linked to the presence or absence of educational aspects in the media and the possible impact this would have on public opinion.

In the end, the aim is to make the leap from an eminently theoretical teaching towards more active learning, supported by much more practical training – an aspect that continues to be one of the main challenges for teachers of subjects in the history of education field. Working with photographs, always in tandem with other resources, could undoubtedly help us in this task.

Summary and conclusions

It is clear from all the periodicals analysed from the beginnings of the illustrated press in Majorca between the 19th and 20th century that the presence of school and education photographs, in a wide sense, is lower than in illustrated magazines or journals from the subsequent period, from the end of the First World War onwards. Nonetheless, some publications such as *La Roqueta. Ilustració Mallorquina* and, to a lesser extent, *Vida Isleña. Revista Quincenal Ilustrada* did, in the main, show some receptivity to offering readers chronicles, reports and brief news items about education. The intent of the published photographs was to raise awareness amongst readers regarding the most extraordinary educational activities (and not the day-to-day of schools) and the innovative educational activities linking public health and education. In turn, there was a constant desire to report on charitable social events supporting children and pupils at specific schools.

In terms of the illustrated magazines from after the First World War, we see a by-no-means negligible commitment to including wide-ranging photographs on schools and education. The photographs in publications such as *Baleares* and *Majórica* were often reproduced to accompany brief reports in an illustrated approach and design similar to those in *Vida Isleña*. In turn, *Brisas* had an updated and modern illustrated press design in comparison to its predecessors on the island, and did show as much interest in including reports on local education. Nevertheless, in contrast to previous magazines, it did give over a lot of space to marketing schools through adverts accompanied by photographs.

In all, reports or news items on education found in the aforementioned illustrated periodicals were mainly linked to the introduction of educational innovations on the island and practices linked to pedagogical progress in or outside schools, as well as the activity at religious schools intertwined with a charitable approach of welfare and education for working class children. This should not surprise us since the reading public targeted by the magazines were mainly the bourgeois and local wealthy elite. They include reports with photographs on events with school participation, on visits to private schools or student residences with photographs of the facilities that showed how ideal they were, on religious

schools (whether to introduce them to readers or to report on a school event), on charitable work for children, as well as on new and health education initiatives run outdoors. There are also reports promoting sport and physical education amongst young girls and adolescent females. Some of the analysed publications such as *Brisas* (aimed at local wealthy elites), also include adverts for specific elite schools with photographs of their facilities.

This entire photography collection offers huge potential for use as a didactic resource in teaching university subjects on history and education. A set of illustrated publications from Majorca has been used here as a sample, although we believe that it could well be extrapolated to any country or region. Using this resource enables us to compare words and images – an aspect enabling students to acquire a deeper critical approach when it comes to history of education topics – in a constant attempt to construct important lessons for students through appealing and motivating procedures.

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