

Films supporting teaching: the teaching-learning process in marketing*

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Abstract

It is undeniable that Globalization has permeated all aspects in our lives in many ways. Entertainment, in the form of films, is one of the most relevant ones. Movies actually play a fundamental role in influencing the crowds. Movies impact the viewers by making them reflect. Additionally, this industry has been used in the education field thanks to this potential to transform minds. Experts state that films and educational videos can complement classroom dynamics and support the information provided by textbooks, readings and lectures; they can even generate fruitful discussions within the classroom. But, ¿How are the audiovisual tools for teaching marketing being used in Colombia? This article is aimed at describing how movies are being used by marketing teachers in the Colombian context in order to close the gap between theory and the diverse realities the future marketers will have to face. The article examines this phenomenon through examples drawn from literature on the subject and intends to contribute to current teaching methods and to the state-of-the art of this tool's use in Colombia.

Keywords

Movies, education, marketing, classroom dynamics, teaching methods.

JEL classification

I2, H7

Content

Introduction; 1. Theoretical references; 2. Teaching and audiovisual media; 3. Marketing; 4. Conclusions; 5. Recommendations; References.



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Las películas como apoyo a los procesos de enseñanza-aprendizaje en mercadeo

Resumen

Es innegable el hecho de que la globalización ha permeado todos los aspectos de nuestras vidas y de muchas maneras. El entretenimiento, en forma de películas, es uno de los más relevantes. Las películas juegan un papel fundamental para influir en las multitudes. Las películas impactan a los espectadores haciéndolos reflexionar. Además, esta industria se ha utilizado en el campo de la educación gracias a este potencial para transformar las mentes. Los expertos afirman que las películas y los videos educativos pueden complementar la dinámica del aula y respaldar la información proporcionada por los libros de texto, lecturas complementarias y conferencias; incluso pueden generar discusiones fructíferas dentro del aula. Pero, ¿cómo se utilizan las herramientas audiovisuales para la enseñanza del marketing en Colombia? El objetivo de este artículo es describir la forma en que los profesores de mercadeo están utilizando las películas en el contexto colombiano para cerrar la brecha entre la teoría y las diversas realidades a las que se enfrentarán los futuros profesionales en mercadeo. El artículo examina este fenómeno a través de ejemplos extraídos de la literatura sobre el tema y tiene la intención de contribuir a los métodos de enseñanza actuales y al estado del arte del uso de esta herramienta en Colombia.

Palabras clave

Cine, educación, marketing, dinámica de aula, métodos de enseñanza.

Clasificación JEL

I2, H7

Contenido

Introducción; 1. Referencias teóricas; 2. La enseñanza y los medios audiovisuales; 3. Marketing; 4. Conclusiones; 5. Recomendaciones; Referencias.

Filmes como suporte para os processos de ensino-aprendizagem em marketing

Resumo

O fato de a globalização tem permeado todos os aspectos de nossas vidas e de muitas maneiras é inegável. O entretenimento, na forma de filmes, é um dos mais relevantes. Os filmes desempenham um papel fundamental em influenciar multidões. Os filmes afetam os espectadores fazendo com que eles reflitam. Além disso, esta indústria tem sido usada no campo da educação graças a este potencial para transformar mentes. Especialista dizem que filmes e vídeos educativos podem complementar a dinâmica da sala de aula e apoiar as informações fornecidas por livros didáticos, leituras complementares e palestras; eles podem até gerar discussões proveitosas dentro da sala de aula. Mas como as ferramentas audiovisuais são usadas para ensinar marketing na Colômbia? O objetivo deste artigo é descrever a maneira pela qual os professores de marketing estão usando filmes no contexto colombiano para fechar a lacuna entre a teoria e as diferentes realidades que os futuros profissionais de marketing enfrentarão. O artigo examina esse fenômeno por meio de exemplos retirados da literatura sobre o assunto e pretende contribuir para os atuais métodos de ensino e o estado da arte de usar essa ferramenta na Colômbia.

Palavras-chave

Cinema, educação, marketing, dinâmica de sala de aula, métodos de ensino

Classificação JEL

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Conteúdo

Introdução; 1. Referências teóricas; 2. Ensino e meios audiovisuais; 3. Marketing; 4. Conclusões; 5. Recomendações; Referências.

Introduction

This work is the result of a literature revision process and its subsequent analysis regarding the use of films in marketing classes as a means for reinforcing the understanding of concepts. The document intends to contribute to the creation of the state-of-the-art of this subject in Colombia due to the current lack of sources. Educators, alumni and educative managers can benefit from this marketing teaching approach that evolves along with Globalization. After the introduction, the text starts by briefly describing the concept of films as entertainment. Then, some teaching techniques using media are exposed, followed by some actions on teaching marketing. Finally, the role of films in the classroom is analyzed outlining its current state in Colombia.

Films and documentaries have crossed the frontier of being just a form of art - the seventh art, according to some authors (e.g. Turner, 1999) and entertainment to become a means of communication. A film is composed of millions of different elements that together build narrative; they present the possibility of multiple and varied comments and reflections. Like all stories, a film uses diverse techniques that viewers must discover and interpret so that the message can reach them (although each spectator gets a different teaching). In order for those messages to be transmitted, the viewer has to conduct an analysis in a critical way; that is how this viewer can get the best of films and reach a better understanding. Critics in this field consider films as storytellers, knowledge and value transmitters. Even therapists use films as tools, (see Lampropoulos et al, 2004). In addition, films directly and indirectly teach culture, geography, moral, history, religion, languages and other diverse subjects which constitute societies. Indeed, films are primarily a means to entertain, but in turn, they bear multiple benefits to be used in classrooms at all educational levels. Ray, 2008 states that "Feature films, and selected clips from them, can be extremely useful tools in social work education. The widespread use and comparative low cost of videotape and now digital videodisks (DVD) have made thousands of feature films easily available to educators, students, and the general public".

With appropriate teacher guidance, films can lead students towards the assimilation of a variety of topics as table 1 shows.

Table 1. Some areas reinforced by means of audiovisual materials.

1. Films reinforce learning even in other languages. Whether students choose to watch the film in their original language or to use subtitles, in both cases, a literacy resource is being used. Even if the film is in a foreign language, students will be exposed to diverse audiovisual codes; we cannot forget that current students dominate communications.
2. Films encourage creativity and analysis. They do not give the viewer everything; loose ends are common (sometimes, a must). This is for the viewers to speculate on what is happening or could have happened. In this sense, movies are ideal for promoting creativity and analytical abilities because for making hypotheses or come to conclusions, the brain has to go beyond the information it is receiving.
3. Films help us to understand a part of reality. They unmask different aspects of past and present (sometimes, even future) social problems. Films are ideal for encouraging analysis and critical thinking since this genre has the particularity of reporting certain events.
4. Students can learn without realizing it. Since watching films in the classroom is something that does not frequently occur (but students love), they pay a lot of attention when this activity is presented during classes; pupils learn almost without realizing it, as if it were a game or a moment of amusement. Of course, for this learning to happen, it is necessary to have approached the theme of the film before its projection (and generate a discussion after).
5. Films make us critical citizens. Due to the fact that we are all immersed in the information age (and consequently, communication), analyzing what the media say is fundamental; critical and analytical citizens must be "shaped" since their schools years (it is true that information abounds but it is equally true that not everything the media say should be taken literally).
6. Films are open doors to cultures. As transmitters of information and tools for expression, through films we access culture. In fact, viewers can "travel" to places and times they have never been before; students can know manners, languages and dressing codes in distant peoples; in distant societies.

Source: own elaboration (2017)

The previous and many other features can be attributed to films, media and their relation to education. However, there are also strong criticisms against the use of films for educational purposes¹. Some have asserted that this is not an art form but a product of the entertainment industry to dissuade the masses from critical thinking; even some psychologists say movies are a way to reinforce negative behaviors such as the parasocial relationships:

Parasocial relationships are one-sided relationships, where one person extends emotional energy, interest and time, and the other party, the persona, is completely unaware of the other's existence. Parasocial

¹ Instructors cannot forget that films are supporting tools, not the class itself.

relationships are most common with celebrities, organizations (such as sports teams) or television stars. [...] Parasocial relationships are cultivated by the media to resemble face-to-face relationships. Over time, so many experiences are shared with John Daily or Justin Beiber or Jay-Z that we develop an intimacy and friendship with the 'media user' and feel that they know and understand us" (Bennett et al, 2017).

In addition, not just the film industry has been blamed for this kind of diseases. TV series and films have also been accused of reducing mental abilities in the viewers. Indeed, an article published by the famous British newspaper the Independent, stated that: "Researchers from the Universities of California and San Francisco studied the link between watching TV and cognitive functioning. The results, published in the JAMA Psychiatry Journal, found the more TV people watched, the worse they performed in a series of intelligence tests" (2015).

1. Theoretical references

1.1 Movies and emotions

The fact is that viewers emotionally respond to films (and other forms of entertainment such as TV programs, music or videogames). Film audiences want to have a good laugh or feel adrenaline rush in their bodies and be kept at the edge of their seats (they even want to be scared or driven to tears). Films and TV series can deeply influence many aspects of our lives. Geoff Pevere, author, movie critic and broadcaster who covered the Toronto International Film Festival for more than 30 years, states that "... the vast baby-boom generation proved itself not only capable of watching countless hours of television – all I remember doing for the first 15 years of my life was watch TV – they did so without ever leaving the couch and with rarely more than three channels to choose from. Is there any other explanation for the fact that Gilligan's Island became a cultural touchstone?" (2017).

In the field of media psychology, there is literature about the effects of media entertainment (films) on audiences. Vorderer et al (2004) proposed a conceptual model centered on enjoyment as the core of entertainment. This model explains why people display strong preferences for being entertained and the consequences of entertaining media consumption on learning processes.

Psychologists also offer solid theoretical explanations of the reasons why these media become gratifying. Films can affect people's moods bringing positive

and / or negative effects on them. As stated by (Cupchik, 2011), "feelings reflect an appraisal of everyday events or media products that shape our experience of pleasure and interest, which are complementary". Indeed, gratification can come from a quick or a detailed analysis of the emotional bond the viewer (student) feels with respect to the film or topic covered in it.

This exploration of the layers of significance hidden within the film's images and sounds leads to a deeper engagement and emotional connection. Then, using this gratification as a strategy to transmit knowledge constitutes an effective instrument since cognitive processes and feelings are experienced at the same time. Besides, viewers look for that bond that ties them to the plot (class topics) which constitutes the key element; the knowledge-transmitting bond. As stated by (Bartsch, 2012):

exploratory and confirmatory factor analyses of a pool of statements derived from qualitative interviews revealed three factors that reflect rewarding feelings: 1) fun, 2) thrill, and 3) empathic sadness, and four factors that reflect the role of emotional media experiences within the broader context of individuals' social and cognitive needs: 4) contemplative emotional experiences, 5) emotional engagement with characters, 6) social sharing of emotions, and 7) vicarious release of emotions. Validation analyses showed that the scales developed to assess these factors are predicted by the experience of emotions and meta-emotions and served in turn, to predict different aspects of positive content evaluation (p1).

Emotions constitute drama and one of the key elements films use is human drama. Films reflect real (or unreal) human situations. Actually, films invent, reproduce or research on human life and its conflicts; anything that moves the human species. Therefore, films constitute a rich juncture of situations. They present the viewer images, ideas, feelings and opinions that impact culture at large. The current developments in imaging technology makes it possible to recreate situations and stories, which was something unthinkable a few years ago. These facts evidence that, what can be done with films in the classroom should go beyond mere entertainment. Besides the positive emotional part, films have also been studied from the not-so pleasant point of view. In fact, sad, painful and disagreeable feelings also stimulate the transmission of values and "may be functional in stimulating other rewarding experiences such as parasocial relationships"(Rubin & Perse, 1987). As previously mentioned, Parasocial relationships basically refer to one-sided relationships; one person devotes time, energy

(mainly emotions) and interest on another. However, other party (the subject of interest) is absolutely unaware of this fact. This can be usually observed between some fans and their beloved celebrities, bloggers, youtubers or even sports teams. Bennett et al. (2014) state that "viewers experience a connection with the media user and express feelings of affection, gratitude, longing, encouragement, and loyalty towards them". This is relevant since viewers create bonds with the audiovisual materials leading to a facilitation of learning processes.

2. Teaching and audiovisual media

2.1. Within the classroom

Education, like any other subject in this planet, has also been strongly influenced by Globalization. Interactive teaching methods using diverse forms of art as instruments have become common and effective. Concerning films and documentaries, these have long been used by teachers and professors to support their classroom dynamics. They represent controlled teaching environments enabling independent learning. Indeed, we could say that films represent a mirror for the students that help them understand a part of reality. However, not only films have become part of students' daily lives. The Internet, video games and mobile devices are involved into entertainment and education. Different media, for example video games (even played online), have been known to influence young gamers' behavior in many ways. In fact, Ko et al cited by Rodriguez et al, found that "adolescents who presented aggressive behavior were more likely to use the Internet every day, and more than 20 hours per week" (2009). This figure represents a significant amount of time in a month devoted only to surfing the web.

Young students in the developing countries are more likely to be "chronic" web surfers (and if they understand basic English, the access to contents increases, as well as their time "plugged" to the web). Such grade of influence (and it keeps growing) of media and social media tells a lot about the trends on population's interests. It is then logical to take advantage of this fact and properly design teaching techniques which involve media.

University students currently can very easily access Internet. They are equipped with advanced tools such as laptops (in most classrooms, the number of students using paper notebooks decreases) and mobile devices; this generation of learners have grown immersed in a cyber-culture. The use of traditional tools such as books, newspapers, magazines or traditional whiteboards is outdated.

Today's our students use the Cyberspace as the new classroom to learn and research. The traditional media mentioned above have transferred their communication processes to their own websites providing customers and all kinds of people free resources. Consequently, educators have taken (in most cases) advantage of this and decided to comprise these sources into teaching; marketing teaching included.

Educators must be aware of what the generational changes bring. Marc Prensky argued that "digital natives, who have been born and raised since the 1990s, not only have different ways of relating to the world but also contain a lack of social, cognitive and emotional plasticity that facilitates them to adapt to the technological change" (Prensky, 2001). Consequently, young Colombian students have also been permeated by the effects of globalization and so have their classrooms.

In our classes, we, marketing teachers find that these young pupils are normally open to use new tools for learning as long as they deal with innovation and information technologies. But, how effective are they when it comes to teaching marketing? This is one of the issues that has attracted the attention of researchers. Such tools, that help interaction and that are presented fully loaded with symbolic contents and representations of the world constitute a vast pedagogical universe. Now, relating the elements exposed in these lines: teaching, films and marketing, a fundamental question arises: ¿How are the audiovisual tools for teaching marketing being used in Colombia? Indeed, the inclusion of images and sounds through technologies or audiovisual media into teaching, specifically marketing teaching, drives this paper. Based on this question, this paper is intended to describe the strategies implemented by university teachers in relation to the use of audiovisual tools (movies, clips or documentaries) in their classrooms.

The use of audiovisual materials constitutes an effective communication tool that motivates and reinforces learning. (Serva & Fuller, 2004) state that current methods of evaluating learning and instruction have not kept pace with changes in learning theory or with the transformed technological infrastructure of the modern classroom. However, with the advances in technology and the development of social media and portable devices, audiovisual materials have been incorporated into the classrooms since these can play an important role in explaining, reinforcing and even assessing students' perceptions and performance.

Nowadays, our societies (immersed into mass media and ITs) trust Internet contents, TV programs, movies and social networks in order to remain updated. It is then inevitable to consider the role that companies in these industries have. The enormous amount of information that people receive and produce daily through the multiple and different means of communication does not necessarily imply a competent treatment of the same. The issue is, ¿do people know how to transform this information into knowledge? Not only this predicament arises but also “the paradoxical phenomenon that the more information there is, the more disinformation; since an excess amount of data causes loss of meaning of the same. In consequence, the new educational challenge is to train, to qualify subjects as intelligent users of information that allows them to distinguish the relevant from the superfluous” (Gómez, 2001).

Audiovisuals (films and documentaries) complement traditional teaching approaches by improving students' knowledge retention, motivation and helping illustrating the relevance of concepts. The implementation of films and documentaries increases the efficiency of the learning process, as it mentions too in its research from (Pac Salas & Garcia Csajeros, 2013). Films can lead to support students interiorizing information since they close the possible gaps between the learning objectives of a lesson and the students' knowledge. It is evident that not everything that is taught in the classroom is assimilated by students' brains. To have a real example of this, we can ask a pupil what he/she learnt in the last math class attended and the answer will be different from the answer to the question, ¿What did you watch on TV last night?

Back to the classroom, there is always the need for clarification, reinforcement and for putting knowledge into practice. This is mainly due to the fact that every person learns in different ways; the cognitive systems involved when approaching media vary. (Salomon, 1979) stated: “some evidence suggests that people learn abstract, new, and original concepts more easily when presented in both verbal and visual form”. Studies conducted in 1984 say that “visual media make concepts more accessible to a person than text media and help with later recall” (Cowen, 1984). In addition, studies conducted by (Willingham, 2009) indicate that visual media helps students retain concepts and ideas.

Experts say that theatrical movies or educational videos can complement other teaching resources such as textbooks, master classes, lectures or class debates. One of the success keys in education is repetition, that is to say, sharing the same concepts in a number of different ways. In this sense, films

and documentaries provide a concrete way to present important information (Anderson, 1992).

2.2. How?

Taking into account that many films are adaptations of books², these constitute valuable resources that can be effectively used in classes. Effectiveness depends on the purpose the educators have set and their teaching skills. If the film/documentary has a historical nature, the dynamics to be used with the students would be different than if fiction or biographical materials were used; the perspectives, contexts and types of analyses will influence the audiences in different ways. For example, for decades the world has seen how the United States' historical episodes such as its space race or its numerous wars (Vietnam, the WWII, the Gulf War, even supposedly wars against alien civilizations) have been depicted on the big screen. Once a film has finished, the classroom becomes a space where relevant things can happen; these activities can indeed develop the students' analytical skills.

Different fields of knowledge have used these visual aids in order to make concepts more dynamic. In the field of medicine for example, the use of movie clips, fragments or whole movies help educate learners about bio-psycho-social-spiritual aspects of healthcare (Blasco, Moreto, Roncoletta, Levites, & Janaudis, 2006).

Undoubtedly, films have become a teaching resource tool not only for explaining concepts or theories but also values. Authors have outlined the relevance of using films in their classrooms.

cinema as both a popular form of entertainment and a means of artistic and political expression, is a crucial area of classroom teaching. The pedagogical potential of films provides an immediate and invigorating addition to established lesson plans, while the history of the medium and its contextual socio-cultural relevance function *as sources of study in their own right* (Walia, 2015).

The traditional teaching structures must evolve. We should point out that in many Western countries, the school system was born with the approach to

² For more information on films adapted from literature, check these books: Mireia Aragay. "Books in Motion: Adaptation, Intertextuality, Authorship" 2005. Christine Geraghty "Now a Major Motion Picture: Film Adaptations of Literature and Drama" 2008. Rachel Carroll. "Adaptation in Contemporary Culture: Textual Infidelities" 2009. Linda Hutcheon: "A Theory of Adaptation" 2013.

teaching the members of the industrial societies (Fordism). This approach is obsolete now. It must pass from instructing an industrial society to teaching an information society. This represents an intellectual and cultural challenge where visual media play a relevant role along with ITs. Today's generation of learners (with very active, critical and informed minds) demand interaction and variety, and films can generate that, besides creating debate spaces leading to guide these learners.

Concerning teaching marketing, it is widely known that we, marketing teachers, use audiovisual materials in our classes; controversial commercials, movie segment analysis, neuromarketing examples and branding are some of the topics developed within our classrooms. Marketing lesson planning must involve a series of activities designed to adequately reach the objective set for each class using media, particularly films. However, films are not always easy to understand. Carrying out these kinds of teaching activities in the classroom requires preparation since it takes time for a student to completely comprehend the message within films. *Ideally*, teachers have to address the film's main topic, days (or weeks) before it is presented. Diverse activities, a part from just watching a film, must previously be developed in order to contextualize the viewers. In addition, after presenting the film, reinforcement activities (debates, workshops or questionnaires) are necessary.

Indeed, *what happens before and after the film presentation is more relevant than the film itself*. Concerning the after-watching activities, one of the most important ones is *debate*. We, teachers, agree on the fact that debates constitute good strategies for improving students' intellectual agility. They also are a way of promoting the use of democratic practices. In the case of debating on films, we can state that meticulously prepared lesson plans surely guarantee fruitful debates; debates that assure students will assimilate the knowledge or skill teachers want to transfer.

As mentioned above, emotions play an important role during watching a film. Indeed, movies then allow a primitive behavior to be deployed in adult and young learners (school and university students); this to the extent that they let individuals to recall the essentials of human beings: emotions, the aesthetic experience. As Angelica del Pilar Osorio and Víctor Manuel Rodríguez state it in their text: "If movies present a formative role as an experience, it can transcend the boundaries between the imaginary and the real, where the imagination is above all a productive capacity of language." (Osorio & Rodríguez, 2010).

This fact has to be taken into consideration too when designing a debate activity. Some exercises, besides the academic factor, must involve an emotional component in order to make it more learning effective; exchanging knowledge, concepts or ideas is a cognitive-emotional activity. Debating creates opportunities for students to practice and sharpen a number of skills, including the ability to articulate and defend positions, to consider different points of view, and to collect and evaluate evidence.

While discussions provide chances for exploration and discovery, leading a discussion could cause some kind of anxiety: deliberations are unpredictable and require from us, as mentors, to give up a certain degree of control over the flow of information. Debating has its own dynamics. Fortunately, cautious preparation can help ensuring that these activities are dynamic (without being messy) and exploratory without losing focus.

When planning debate activities, it is helpful to consider not only cognitive, but also social - emotional and physical factors that can nurture or constrain fruitful idea exchanges. Table 2 shows some of the factors to be taken into account when developing debate planning, according to (Dallimore, Hertenstein, & Platt, 2004).

Table 2. Factors involved into discussion planning in the classroom

Cognitive Factors	<ul style="list-style-type: none"> • Determine and communicate learning objectives • Plan a strategy • Ask good questions • Provide direction and maintain focus • Bring closure
Social/Emotional Factors	<ul style="list-style-type: none"> • Demonstrate relevance • Encourage participation • Make high-quality participation "count" • Evaluate the discussion
Physical Factors	<ul style="list-style-type: none"> • Creating a setting conducive for discussion

Source: Dallimore et al., (2004)

2.3 Teaching tools

Currently, constructivism constitutes the pedagogical framework used by technological developments in order to transfer knowledge. This transfer is characterized by the utilization of symbols and signs that go beyond the written word, texts. In this domain, images are kings. As (Soriano, Perdomo, & Sánchez, 2014) state:

The languages of sight and hearing have accompanied humans [sic] since they have been able to see and hear. However, they had never been so relevant before. The explanation, as it has happened with many other critical moments in history, has been linked to various milestones in the history of science and technologies applied to communications (p.16).

It is a fact that students' creativity requires development. Due to the world's current pace, our students need to be prepared for facing the diverse challenges brought by the knowledge society; for its quick and unpredictable changes. Without a doubt, today's employers demand from applicants to be open-minded, creative and adaptable. We, educators, have this big responsibility of teaching and or developing these skills in our alumni. Schools are now expected to provide appealing, diverse materials leading to the students' development of their cognitive skills, that is, to generate and extend ideas, create hypotheses, problem solving and decision-making abilities. Correctly planned use of audiovisual media in teaching is necessary to emphasize the orientation towards pedagogy, which lies not only on linguistic competences but also on communication processes, meaning construction, understanding multiple social codes, cultural processes and historical characteristics.

However, there is one feature that becomes the most important and goes beyond the previously mentioned benefits: these activities shape the students' perception of reality. In this sense, Osorio & Rodríguez say that "it is important to point out the relation between cinema and the market within the framework of what is known as the "Orange Economy". It refers to the consumption of images, ideas and knowledge among others by the current society or "the knowledge society" as it is also known. This consumption constitutes strategic value for capital. Thus, we realize that there is a double meaning in this relation which is expressed in the evident commodification of cinema as an artistic expression and in which the image in relation to space, time and movement is part of the "dance" of thousands of millions of dollars and euros" (Osorio & Rodríguez, 2010, p. 72)

This work takes into account the many expectations that are presented every day with reference to information and communication technologies (ICT) and how they are being presented in the classroom in Colombia aiming at achieving the greatest efficacy. The above paragraphs show that there is indeed, a growing interest on the pedagogical use of movies as a means for teaching. Pierre González says: "...It is due to a growing interest in making movies educational tools; this interest imposes the need to reflect for a moment, on such use and

on another aspect that may be opposed, without denying their complementarity. This other aspect that opposes such 'instrumentation' of movies is the concept of cinema itself" (González, 2005).

3. Marketing

Particularly, in teaching marketing, movies currently play a significant role as there is this increasingly interest of educators in making audiovisual stories part of the training. Marketing deals with transmitting messages to consumers and movies present people (consumers) as they are, their behavior. "We can see not only a reflection or a portrait of time, but also an endless source of patterns of consumption and behavior: imposing dress codes, walking styles, hair styles, smoking, appearance, loving, stealing and killing" (González, 2005. p 51).

Since educators raised this concern on using audiovisual materials in their professional practices, Colombian educational institutions started the adaptation of their classrooms and educational areas in the nineties. These areas were equipped with television sets, video beam projectors, radios, photography set, computers with Internet access and any other type of systems and educational networks. However, it is evident that teachers are the ones called to action. If there is not an appropriation of these tools (since there is no approach or school exercise that accounts using them), the benefits will not be significant. In fact, in some schools many of the teachers argue that some of the implements need maintenance or that these elements reduce classroom spaces. Since this lack of preparation is present in Colombian classrooms, it has been observed that some teachers make use of these audiovisual spaces from an entertainment and spectacle perspective for the students.

In this sense, it is pertinent to cite Colombian author (Ospina, 2014) who says: "Educational institutions have sophisticated instruments and communication resources but their use is intended exclusively as "toys" or work tools; but they fail to construct didactic plans that contribute to the construction of communication. This evidences that the implemented practices are not based on how we communicate but on what we communicate (p.87).

Concerning the regulations, the Colombian government published in the nineties curricular guidelines which intended to provide clear directions and included the usage of innovative tools for teaching. From the introduction to this guidelines, we can cite "These guidelines will generate processes of reflec-

tion, critical analysis and progressive adjustments by teachers, educational communities and educational researchers and they will make it possible to initiate a profound change towards new realities, where “utopias” and the images of new societal models will stimulate the growing among us of a new man with a new mental attitudes; a man aware that there are no realities to imitate but a future to build, and in which the best living conditions that are achieved will require not so much more, as this is the true condition of human progress (Díez, 1997 n. s.).

Regarding marketing teaching, some authors state that traditional methods have been used. (Morduchowicz, 1995) says that “the teacher cannot be considered as the only source of knowledge; that is why it is necessary to open the doors of the classroom to incorporate other information beyond the educational institution, books or teacher experiences, in other words incorporate new means that expand the sources of information and generate critical thinking in the students”.

Back to the Colombian context, we can say that audiovisual tools are being used to facilitate the collaboration and promote the interaction between students and teachers. This has led towards a cultural change, in which the actors involved in the phenomenon have become content producers, consultants, researcher and publishers of knowledge. Technology as a part of globalization also participates in this revolution. Every time, it is more and more common to observe how modern tools are incorporated into the classrooms (worldwide): hypertexts, virtual images, blogs, videos, virtual classrooms, wikis, web conferences and others constitute the current panorama.

As marketing teachers in Colombia, we develop a certain amount of activities in the classroom that are directed to the different objectives previously described along this text. Among the most common activities we have the following:

Table 3. Some common activities using audiovisual materials developed in marketing classes in Colombia

<i>Type of Movie</i>	<i>Type of activity in class</i>
Movies / Documentaries related to consumption	Students are led to analyze how consumers have changed influenced by how companies have transformed the use of commercialization channels since conventional media have lost representativeness in consumption. Students analyze how using more advanced and fast tools affects purchasing.

Type of Movie	Type of activity in class
Movies / Documentaries related to International contexts	Students are asked to analyze material on international brands, cases and international marketing experts such as Kotler, Lindstrom, Godin or Klaric. Students study the different environments that influence all aspects of companies. This help students to understand foreign dynamics and develop interest and motivation in learning.
Movies / Documentaries directly unrelated to marketing subjects	Sometimes the materials do not bear contents directly related with the specialty of marketing however, the subject is approached from another knowledge and this makes the knowledge work from a general level. In other situations, marketing classes are taught by teachers whose undergraduate studies are not marketing-related (just the graduate). This causes that the instructor's lack of experience or expertise in the business / marketing fields at the time of operationalizing the theory is not perceived as useful knowledge by the students.

Source: own elaboration (2017)

With regard to the topics, sometimes instructors approach them from the marketing main variables (the traditional marketing mix) or their implementation through real advertising campaigns and commercials. Also, successful or unsuccessful cases are showed to students. Marketing teachers equally present materials on the latest trends such as international marketing, neuromarketing, endomarketing, relational marketing, political marketing, social marketing, environmental (green) marketing, industrial marketing, multilevel marketing or electronic marketing among others.

Audiovisual materials are also reinforced with updated bibliography in marketing programs in Colombia. Textbooks by Keegan, Kotler, Porter or Stanton are fundamental in public and private universities. Sometimes, case studies from the 1980s (for example the Colas War) and 1990s are also used however, due to the changes in the world's dynamics, those have lost their validity in the time. Concepts such as globalization, interconnection, cyberspace and cyber-culture are influencing the development of this knowledge field.

Little written evidence has been published in Colombia concerning this topic. What is known is the result of word-of-mouth sources; marketing conferences, seminars and meetings at work are the scenarios for marketing teachers to share their experiences in the classroom. University teachers permanently develop their work with traditional didactic methodologies, transmitting information, lacking meaningful learning and real usefulness for the students. Given the above, further research must be centered on developing teaching proposals; new strategies for

using mass media for teaching marketing in a segmented, contextualized way. Also, it is fundamental to develop these strategies based on problem-based learning so it can be meaningful and help leading students to practice in the classroom and marketing laboratories before facing the real challenges the market will bring.

Nevertheless, not all the experiences have ended satisfactorily. Marketing teachers at universities have also reported having had unsuccessful experiences using some films³. The Corporation, the controversial 2003 Canadian movie (directed by Mark Achbar) has been used in the classrooms several times in order to help students understand some concepts but not much information has been collected on its effectiveness. As it is known, the Talking Heads Interview video technique⁴ has been widely used in corporate audiovisual materials. However, in some instances, students reacted in a negative way towards the message of the audiovisual material. As previously mentioned, for appropriately delivering a message through audiovisual materials, the instructor requires planning. Concerning the Corporation, a sudden apathy was observed in some students although the topic (the transformation of employment conditions caused by multinationals) addressed by this movie was linked to the course's syllabus. In further debates, the students expressed their discomfort with the talking head technique in the movie since this seemed to intimidate them instead of encouraging them to learn on the subject.

As indicated previously, in Colombia there is a lack of literature on this subject which makes it difficult to provide solid evidence. However, there have also been informal reports on positive experiences. A colleague recently shared a positive case. A group of students approached a famous case. They worked on this successful case of applied neuromarketing which resulted into improving the customer experience at the Helm Bank in Colombia. The students approached the case through the analysis of videos, websites and texts.

Through deliberations, the authors of this paper have listed a number of activities (table 4) that could contribute to building a series of activities to be used by marketing instructors willing to use audiovisual materials in their classes, however, it is a fact that the design of a more structured model is necessary.

³ As mentioned above, the lack of sufficient literature on the issue in Colombia makes it difficult citation from written sources. Word-of-mouth constitutes then a source of information on what marketing teachers and their students experience.

⁴ A talking-head video is one where the main action involves someone just talking to the camera, either right into it or slightly to the side, interview style.

Table 4. Activities suggested for marketing classes using audiovisual materials.

Tip	Activity
Source	Educators must be sure of where to find the documentary, movie or segment to be used. Sources like You tube™ are free however, it is common to find that they are frequently removed from the site due to the violation of copyrights. So, it is wise to get original copies of the material(purchased by the institution's library), download them prior to class or hire paid movie services
Screening	Previewing the material prior to class is a must. Adequate planning leads to success. Besides verifying the relation movie content – syllabus content, previewing prevents dealing with inappropriate scenes (violence, sex or religious offensive). Also, specific terminology using unknown words for the students can be found within the material.
Appeal	This generation of learners is characterized by its ability to do several things at the same time and lack of concentration. If the activity they are performing is not appealing enough, they will probably focus on something different. The material and the activities linked to it must be interesting enough and have an adequate timing in order to prevent attention fading.
Planning	Previewing activities help contextualizing the student on the topic to be covered. During the viewing, the material can be stopped from time to time in order to question the students about specific segments or verify that the message is being transmitted correctly (specially, if the material is in a foreign language and close captioned). The after viewing is relevant since is the moment where concepts and messages will be (generally) applied to workshops or verified through diverse activities.

Source: own elaboration (2017)

4. Conclusions

Using movies in the classroom as support for reinforcing learning is a pedagogical practice that has been present in schools and universities around the globe since the 1990s. Different approaches have been and are being used by educators. One of the key factors for the development of this activity is the type of class management the instructor will address. Preparation of the activities, the relevance of the topic and all the variables associated to the main components of this process (the educator, the material and the audience) must be carefully analyzed.

Many schools and universities have developed protocols so the instructors can receive guidance on how to handle the process of using movies in their classes, it helps teachers to manage their classes using movies. It provides tools to obtain the best benefits from audiovisuals in class. However, in Colombia literature on

this subject is scarce. In addition, presenting films in marketing classes has been used in a very informal way. Only skillful teachers have reported their positive (and negative) experiences in casual teacher meetings.

5. Recommendations

In the role of marketing teacher, the authors of this paper have discussed on the subject remarking the need for further research and for the interaction with other teachers in the country in order to collect relevant data leading to construct this interesting issue's state-of-the-art. Measuring the impact of using films in marketing courses remains an important area in teaching design. This paper is intended to provide some basic facts leading to raise the interest of marketing instructors in Colombia for conduct further research and publish on the topic. That would provide a better understanding of the dynamic nature of the phenomenon. Once this is achieved, numerous variables can be analyzed by the country's marketing research groups in order to collect relevant data and create a solid state-of-the-art. Research on the way viewers (students) process marketing related audiovisual materials could be conducted. The effect of using subtitles or using foreign languages in the material on the comprehension can also be studied. Many other topics, not detailed in this paper, stand to benefit the marketing teaching community.

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