

SEXUALITY IN LA SOMBRILLA AMARILLA (THE YELLOW UMBRELLA). MESSAGES ON THE SMALL SCREEN FOR CHILDREN

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ACKNOWLEDGING THE IMPORTANT ROLE PLAYED BY SOCIAL MASS MEDIA, ESPECIALLY THE TELEVISION, IN CHILDREN'S DEVELOPMENT AND EDUCATION, A RESEARCH WAS CONDUCTED ON THIS ISSUE. THE CONTENT OF LA SOMBRILLA AMARILLA WAS ANALYZED IN AN ATTEMPT TO STUDY THE SEXUALITY MESSAGE OF THIS CUBAN TV CHILD PROGRAM. THE FINDINGS OF THIS RESEARCH, MADE FROM AN ESSENTIALLY QUALITATIVE PERSPECTIVE AND BASED ON COMMUNICATION SCIENCE, PSYCHOLOGY AND SEXOLOGY ASSUMPTIONS, ALLOWED THE CHARACTERIZATION OF SEXUALITY IN THAT TV PROGRAM AND THE PRESENTATION OF A SET OF RECOMMENDATIONS, FROM A SEX EDUCATION PERSPECTIVE, CONCERNING THE TREATMENT OF THIS ISSUE BY MASS MEDIA.

KEY WORDS: TELEVISION, SEXUALITY EDUCATION, CHILDHOOD

INTRODUCTION

Today, human beings are under the increasing influence of social mass media and technologies. Every day, social mass media play an important role in daily life, from public to private spaces.

Within this framework, and despite the development of the so-called "new technologies", the television is still the social mass media with greatest impact. It not only enters households but, in a short period of time, can convey a message to lots of people with the support of images and sounds. With its wealth of genres, forms and codes, as well as the great credibility of its information flow, it captures a large audience who prefers watching TV over any other entertaining medium.

Statistics from different latitudes indicate an increase in the number of hours children and adolescents devote to watching television. Since early ages, they are exposed to the small screen and, on many occasions, it replaces relational life and games. For example, in Spain, reportedly, children spend between one thousand and one thousand five hundred hours watching television every year, so this activity occupies the second place following sleeping (1), exceeding the time devoted to school. Likewise, a Latin American study found that children from Argentina, Brazil, Mexico, Chile and Colombia spend three or more hours watching TV and very few less than one hour (2). In Cuba, following the existing trend in the rest of the world, watching television is the extracurricular activity consuming more time in children (3, 4).

Its influence can be seen in games, conversations and new content meanings associated with what they see on the television and what they see in real life, with their knowledge and experiences.

The television provides a great deal of information which allows traveling in time and shortening distances, as well as getting acquainted with different cultures and peoples. Its programs include knowledge, values, behaviors, beauty patterns and sexual models, which, according to some specialists, can modify habits, ideologies and costumes.

Multiple functions are attributed to the small screen. These functions are associated with the program content and the specific characteristics of this medium. As has been affirmed, the television contributes to entertainment, information, cultural

development, spiritual enrichment, education, and socialization. Marking the boundaries between them is very difficult since they are usually intertwined.

We coincide with G. Orozco when he states that the "educational" role of the television goes beyond the limits of the so-called instructive programming, since its educational strength lies in the contents and intentions of the broadcasting station and the relationship viewers establish with this medium from multiple mediations (5).

Sexuality, as a personality structure, is not excluded from TV influence. Therefore, professionals working on sex education should not neglect it.

In our country, the National Sex Education Center (CENESEX), in charge of the Cuban educational program on sexuality, considers that social mass media can play an important role in promoting of a fully developed human being. Consequently, for more than two decades, it has been promoting a joint work with the Cuban Institute of Radio and Television (ICRT, for its acronym in Spanish).

Likewise, other nations have acknowledged the need to establish this alliance and are aware of the fact that this social mass medium can and should establish an alliance with education. Therefore, they have launched educational campaigns supported by traditionally conceived entertaining media including educational contents in the commercial television.

It is worthwhile mentioning the experience of Televisa, a Mexican TV chain led by Miguel Sabido, pioneer of the education through entertainment methodology who, in 1967, proposed the use of soap operas to promote social causes at great scale. Therefore, his plots referred to family planning, contraception, responsible paternity, family integration, upgrading needs, male chauvinism and sex education as a social responsibility of adolescents (6).

In Brazil, during the 1970s and 1980s, similar practices were implemented by the Centro Brasileiro de Televisión Educativa (TVE) and the Globo TV Network, which were consolidated in 1990 when professionals from this network, led by Marcio Chiavo, proposed their "social marketing" as a working methodology in this direction (6).

Likewise, interdisciplinary knowledge should be articulated in the field of communication research. Communication studies focused on acceptance and audiences include interesting issues as, for example, gender as mediation in TV acceptance by children, TV influence in the reproduction of stereotyped generic models, and family concerns about the potential influence of sexual content broadcast by the television. Studies by González (1988), Orozco and Viveros (1995), Grajeda (1995), Alfaro and Macassi (1995), Merlo (1996), Quiroz and Tealdo (1996) and Morgan and Shanahan (1995), referred to by Orozco (7), evidence this.

Unfortunately, there are very few studies on child television in Cuba. However, it is worthwhile mentioning studies conducted by the ICRT Social Research Center (8-12), providing an ample information on TV consumption habits of children and their choices, preferences and suggestions concerning spaces designed for this age; as well as the research made by the University of Havana Psychology Faculty (13,14). Studies by Díaz Bravo (15) and Martínez Enríquez (16) also address sexuality.

In an attempt to promote this issue, this research focused on the following question: How is sexuality addressed in *La sombrilla amarilla*, the TV child program?

This space was devoted to children between six and eleven years old, and became the program reporting the highest TV audience (8). The program was inserted in the programming time devoted to this public in the national television system channel Cubavisión, which is a state television, providing public services without

commercial purposes; a program broadcast by the social mass media exhibiting the greatest impact (17), and accessed by boys and girls from the remotest places of the country.

The study was based on the premise that TV programs devoted to this public can promote the full development of sexuality through non-sexist gender models, presentation of non-stereotyped beauty patterns, concern about body care, behavioral development in accordance with sexuality through the different life stages, implementation of communication styles rich in affective expressions and nonviolence, promotion of wise ways to face daily life, and promotion of the essential values of human beings.

The proposed objectives included the way in which sexuality was addressed in La sombrilla amarilla TV program, recommendations to be made based on the psychosexual development and sexuality education, and how sexuality should be addressed in child television spaces.

The content analysis of this television proposal allowed us to get acquainted with behavioral conducts, values and stereotypes that could be used as a reference framework for psychosexual development. Likewise, it enabled us to identify some of the patterns which, together with suggestions made by other social institutions, can help children to organize and interpret reality, thus contributing to modeling attitudes and behaviors in those concrete situations found in daily life.

The findings contributed to the presentation of a proposal to approach the sexuality content in TV programs for children and the possibility of sharing this approach in the future.

This work was part of our dream to build a better world for children and promote social, spiritual and moral wellbeing, as well as physical and mental health of childhood enshrined in Articles 12, 13 and 17 of the United Nations Convention on the Rights of the Child. It was another attempt to provide a fair assessment of television impact, so as to prevent falling into a magnified or trivialized television.

MATERIALS AND METHOD

This is a descriptive study within a qualitative research design with quantitative elements.

It analyzed the second programming cycle of La sombrilla amarilla as a universe. This program was selected because it is a nationally manufactured television program greatly accepted by children.

The sample consisted of fifteen La sombrilla amarilla episodes, corresponding to the second cycle produced and broadcast in the summer of 2002 for the first time. This figure responded to the saturation and sufficiency criterion of the information provided by these episodes and the stability of the psychological characterization of male and female characters.

To provide a response to both the question and the objectives, the content analysis technique was used.

The content analysis, as a scientific process, falls within the descriptive research. This is an empirical method without a finished model. Its application requires every scientist to develop his/her ability in devising their own techniques without losing sight of his/her training as an analyst and the context in which the analysis is conducted.

Its use allows data processing beyond, first, its meaning, and then finding out the basic components of a certain phenomenon determined through a system of categories to ensure its validity. Likewise, it makes it possible to discover the internal structure of the information reflected in the communication material, both in its conformation and organizational form, as well as in its dynamic.

This research allowed us to know how sexuality is addressed in a TV child program, and see the important personal dimension image conveyed by the words, gestures, behaviors, and interactions of each character.

The methodological strategy used can be described as follows. First, the child television was selected as the content analysis objective and, then, the specific production period of the Cuban child television that was going to be used. Afterwards, the ICRT Social Research Center conducted a research consultation concerning the television preferences of children with the purpose of selecting the program for our study. Then we determined the analysis, context and enumerating units; and defined the categories to be used for content analysis. Afterwards, we continue with the inferences mediated by analytical constructs, thus transforming data into elements that were relevant to our categories and objectives. And, finally, when the analysis was concluded, we performed the reliability and validity control and proposed the judgment uniformity verification of the different encoders for the same data defined as the observer's or researcher's triangulation.

The character was examined as an analysis unit. Each character constituted a core with its own meaning and was included as the study object. The content segment or portion to be analyzed and registered coincided with the registering unit, which is the smallest section where the researcher has a reference. This unit should be classified bearing in mind its direct relationship with the context in which it appears (for example, programming type, scenario intended to be reproduced, and the epoch referred to), since this is the only way in which we can know the direction of its meaning. This is what we know as context unit.

So, we came to analyze the seven protagonists of *La sombrilla amarilla* (Marcolina, Enrique Chiquito, Chele, Albertico, Tin, Anita and Monchipío), considering the interrelationship among them and the context surrounding them, which play a decisive role in the information conveyed.

Taking these characters as the analysis unit allowed us to approach the image of sexuality addressed in this program, since we understand sexuality as a whole system of relations established by being a man and being a woman. At the same time, this allowed us too to design differential observations between genders and among characters representing different generations.

The definition of categories to encode the content and its quantification was made as the information analysis was being developed, bearing in mind that they should be in conformity with the research objectives, accurately define the elements we were working with, and avoid complex and ambiguous, though mutually excluding, terms.

The categories used to analyze how sexuality was dealt with, were defined as follows:

- gender: refers to the social construction of being a man and being a woman, relations established by human beings based on that condition;
 - affective life: includes experiences, involvement and actions related to affection and feelings conditioning the human being's reactions in association with the world and other human beings;
 - relational life: embraces intentions, aspirations, interests, wishes and needs mentioned by the subjects in the discourse or actions linked to their treatment with other persons;
 - body: the structured anatomical set, intimate/public territory shaping the personal and sexual identity, including their care and hygiene;
 - intellect and development: qualities depending on intelligence, its improvement and development aimed at mastering knowledge and nature, as well as a more educated behavior of society; includes the willingness to face different situations in everyday life;
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- values: those relatively permanent beliefs which consider a specific conduct or existence state as socially and personally more desirable conduct in relation to other alternative conducts or existence state; besides, in order for us to deem that something is valuable, it must be orally and behaviorally expressed (either directly or indirectly) and used as a guide, a standard of conduct, criterion or judgment or a preference or prioritized possibility of action or existence in similar situations;
- spirituality: refers to wellbeing-generating feelings and experiences outside the conservative and instinctive framework of individuality and closer to general, everlasting or transcendental values;
- typical features: include other characteristics and qualities associated with the temperament, character, aptitudes, countenance, language and other qualities and values not included in the general categories.

The transformation of data into feasible concrete categories that could be examined—and quantify if necessary in keeping with their emergence frequency, known as enumerating unit—was possible thanks to the recording sheets.

As the purpose of this research exceeded the search for explicitly emerging findings, we then engaged in making inferences from the relationship among implicit and explicit data in each analysis unit. This allowed us to produce the “drawing” of a more complete picture of sexuality messages provided by this TV child program.

OUTCOMES AND DISCUSSION

In order to characterize the treatment of sexuality in *La sombrilla amarilla*, the information derived from the content analysis of each character was categorized.

Considering that the social construction of being a woman and being a man decisively marks the development of individuals and the way in which sexuality is experienced, we focused on gender as analysis perspective, even though it was already one of the categories included in the code guiding the study. Another reason leading us to reflection was the nuances derived from the generational differences, after identifying their characters as childhood (Chele and Albertico), youth (Anita, Tin and Monchipío) and adulthood (Marcolina and Enrique Chiquito) representatives.

Within the gender category we included the assumed gender roles, the presented sexist stereotypes and the change-promoter elements in this dimension. In this case we found that, in general, the woman is presented performing the traditionally tasks assigned to her, namely, concerned about the others and devoted to them, vain, sensitive, and very good in taking care of a baby, tidy, concerned about plants and animals, skillful in the kitchen and orderly. Such capacities and skills are consistent with Marcolina’s performance as an excellent housewife and motherly woman.

Fortunately, the program introduced elements breaking with the sexist stereotypes associated to this gender. We positively evaluated when Marcolina refers to her childhood games “climbing the trees”; the fact that Chele is a naughty girl whose best friend is a boy; and the presence of an adventurer young girl (Anita).

In this space, women drifted apart, to a certain extent, from the usual image which invades children audiovisual materials in other latitudes of the planet. Chele, Anita and Marcolina are not superficial, subdued, dependent, or immature little women deprived from great deeds and adventures as those mentioned by other researchers (18-20).

In our opinion, the problem does not lie in questioning if women are sensitive or skillful at home, but in defending the legitimation of other abilities and functions enhancing their personal growth. It is not that some virtues can only be found in one gender; then it is necessary to promote the capacities and behaviors to enjoy

relations of men and women on equal basis, free from rivalries and affective ambivalences.

In *La sombrilla amarilla* men assumed the role assigned to them throughout the male gender history: postman (Monchi), reporter (Tin) and surgeon (Albertico in his games) and, in their actions, they flirt with women and show clumsiness in taking care of babies, the culturally reinforced male attributes. However, they do not incorporate other stereotypes, since they were concerned and devoted to other persons, willing to take care of a baby and capable of tidying up a house, cooking, and taking care of animals and plants.

They also break with sexism when they express their feelings and emotions, and declare they are afraid and cry. Presenting Enrique Chiquito as delicate, romantic, and capable of taking care of a baby; Tin, with long hair, just to mention some examples, small steps are taken leading to the modification of schemes which, on behalf of virility, become soul impoverishing elements.

The images of males linked to violence, power and authoritarianism, so frequent in animation and addressed in researches on this issue, are not consistent with the images of the male characters hereunder studied. Rivalry and forced success were not considered masculinity attributes in *La sombrilla amarilla*.

Women and men introduced elements to change the traditional gender images, historically shared by the society and reinforced by social mass media. Similar proposals, promoting this orientation, have been found in *El camino de los juglares*, another child program of the Cuban television (15).

In regard to affective life, especially expressing feelings, no significant generic and generational differences were found. All characters were characterized by their happiness, that is, laughing, singing, dancing, playing. The pleasure felt for achieving a goal, gaining knowledge, or the pleasure of sharing surfaced. However, even though males here—boys, youngsters and adults—did not accept the sullen and rude image traditionally associated with them, and assumed the protagonist par excellence of fondness, on occasions women portrayed images which coincided with stereotypes, namely, melodramatic, jealous, affectionate, loving, concerned, more fearful and expressive than men.

The increasing feelings of love—understood as actions favoring or encouraging the expression of affective and positive experiences—prevailed in all characters.

On many occasions, the affective expressions were complemented with actions revealing a physical touch or contact between persons, that is, kisses, hugs, or other kind of approach. During these exchanges, minimal differences were observed between men and women, though women were more prodigal in kisses and hugs, men showed no limitations in this regard and were as prodigal as women in group hugging and delicate caress.

Concerning small details, we observed that the male who kissed and hugged more was Albertico, the boy of the “family of friends”, and these physical contacts were less frequent in youngsters Monchipío and Tin.

A cordial climate imbued by a clear and direct communication characterized relations among the characters, and this legitimated the viability and richness of intergenerational relations based on respect. In “*Marcolina’s small house*” women and men, of all ages, sincerely expressed their feelings, moods, viewpoints, preferences and dislikes, and shared happiness, concerns, experiences, and knowledge.

The enriching communication brought about the solution of conflicts. The adequate handling of difficult situations conveyed the possibility of discord, understanding and reconciliation among friends.

The tendency to extrapolate forms of adult relationship to childhood was observed in the mischievous dialogues and expressions. Such insinuations caused a child denial: Chele, due to Anita's insistence of becoming Albertico's girlfriend, declared in front of the group that "I am only his friend" and she "fainted" when they proposed her to fall in love saying, as if joking, that "this is foolish." In this way, they opposed to this continuously reinforced wrong idea while contributing to legalize the friendship between persons of different sexes.

The explicit statements and behavior expressing the need for communication and affective links with the others emphasized the significance of life in relation to all members of the "family of friends." The greetings, the affectionate welcome and the tasks shared in group were reasons for wellbeing.

The idea of "home" is reinforced. The house becomes a place to meet and a place to enjoy and grow. Both, men and women from all generations joined in embellishing, tidying and turning home into a wellbeing space.

The commitment with and devotion to the group they belong to, seen in every character, was based on the affective bonds they established. The willingness to share knowledge and abilities, to transmit good manners, play, exchange fantasies and collaborate in the solution of conflicts, and to get involved in surprises and good news demonstrated how valuable the group was. Likewise, the commitment with the environment and society, portrayed in caring nature, was evidenced too.

The affective bonds of love prevailed in interpersonal relations. The many affectionate and friendly examples favored the mood for pleasure. Both the female and male characters, without any generational distinction, promoted love, tenderness, delicacy, esteem, sympathy, harmony, cordiality and sincerity. Thus, they contributed to neutralize the lack of affection, violence, and rivalry which, on many occasions, are promoted in children audiovisual materials.

Without any distinction of gender or age, each character in *La sombrilla amarilla* ascertained the need to care for the way they dress, harmony in wearing the proper clothes according to the specific moment and activity, as well as the concern for hygienic garments. They all were dressed with different styles and in keeping with their own personal characteristics (age, trades and preferences), from elegance (adults), carefree (youngsters) and freshness (children).

Concerning other aspects, though also associated with the body, we can mention the fact that none of the characters exhibited conducts that might promote a challenge to danger or violent actions. This fact is another distinctive feature compared with other TV child programs which frequently present attitudes against the promotion of body safety and wellbeing. Research reports (1, 23, 24) refer to the prevailing violent contents, either physical or psychological, used as motives for action.

As for the design of characters, the intention was to prevent the reproduction of stereotyped beauty models which might mutilate personal development. The members of the "family of friends" did not focus on the attractiveness of their physical characteristics, instead, they paid more attention to intellectual attributes and values.

Proposals relative to the different stages of life were presented, namely, childhood, youth, adulthood and seniority. Even though Marcolina lets out a message associating youth with beauty and seniority with certain disability, we can affirm that the program tends to enhance the values and beauty of each age.

Persons whose physical constitution does not correspond with the traditionally reinforced model of beauty and perfect and juvenile body had also a space in the program. Women and men displayed enjoyment of their ages and living in harmony with their bodies. Although they are slim or of normal weight (neither fat nor thin),

they do not convey anxiety in this regard and are far from becoming promoters of food disorders.

The incorporation of people with different skin colors (white, black and mulattos) in a group of friends expressing affection and cordiality, attributing good manners and wisdom (culture, language proficiency) to the black character (Monchipío), so frequently depreciated, can be interpreted as a contribution to braking stereotypes and racial prejudices which, unfortunately, still persist in TV programs.

From our point of view, intelligence issues were also included in the beauty model proposed. Both female and male characters were able to understand and get acquainted with the world, as well as the ability and skill to face different situations in daily life. Age did not become an obstacle for reasoning, vivacity, understanding and knowledge. Each one, from his/her experience, had wisdom to share.

Rephrasing the results commented by Merlo Flores (21), we could say that, after watching this TV space, program viewers who are not "tall, slim, blonde and handsome", should not fear of "not existing."

When assessing issues relative to intellect and development, we should point out that female and male characters showed their desire to know and their concern for personal enhancement. From the gender perspective, after quantifying these pieces of evidence, we only found small differences in which men slightly exceeded women in knowledge concerns. The boy (Albertico) is the main exponent of this trend. And, in accordance with this, the generational analysis confirmed that childhood was the age group more anxious to know; while adults, followed by youngsters, were the main ones transmitting knowledge, always willing to provide a response and to satisfy the curiosity of minors.

Knowledge and willingness to share it showed no distinctions associated with gender, but in the knowledge content. Men were the spokesmen of science and technology, geography and environment; women, the main conveyers of knowledge related to art, literature and everyday actions.

This can be a curious piece of data when comparing it with the several generic differences found in research reports dealing with children TV consumption. They stress the girls' preference for spaces dealing with real and symbolic characters and everyday issues, while boys prefer action programs and are motivated by their parents to see the news, movies and sport programs. These reports reveal, to a certain extent, the dynamic established between childhood, family and television when modeling a woman or a man.

Besides, the abilities displayed were also characterized by gender. Females showed more abilities in culinary and crafts, almost nil in males who provided ample examples of abilities for dancing, singing and declamation. In regards to social abilities, there was a balance between both genders.

Likewise, generational differences were also found in this regard. Adults accumulated social abilities and, in Marcolina, culinary and manual abilities. The younger ones, especially Anita and Monchipío, became outstanding for their artistic abilities. In turn, children revealed a balance between social and artistic abilities, which is consistent with the concept of happy and educated boys and girls.

When assessing how they face problems arising in daily life, all characters assumed an active stance. Solutions to problems faced by the group were mainly provided by young males, especially Tin. Meanwhile, women were outstanding in facing and overcoming their personal conflicts.

Based on these attitudes, we can assume the image of the mature, reliable, strong and successful man so frequently depicted in child programs (19, 22). But, in this case, contrary to what is customary, the woman accompanying him is not frustrated, passive or resigned because she successfully faces life challenges.

Each character action was supported by a system of values which become a behavioral and judgment guide, either orally expressed or conveyed through the conduct assumed in different situations. A leading role was played by values linked to interpersonal relations, namely, being generous, hospitable, solidarian, sincere, nice, good, sociable, friendly, unselfish and humane. Both men and women, without any generational distinction, are exponents of these human virtues.

Qualities associated with the intellect and development followed in hierarchy in accordance with the frequency they were observed. They included values such as being polite, cult, intelligent, without prejudices, modern, capable and elegant. In this case, males showed preference for these forms of conducts or existence state. There were also references to instrumental-attitudinal qualities relative to more desirable attitudes, and styles to face problems and situations of life. Both males and females were active, responsible, efficient and organized as shown by the behavior of characters, mainly in adulthood and youth.

Finally, social and moral qualities were added to the scale of values, namely, being just, honest, honorable and brave. These virtues are mainly found in adults and youngsters, though they can also be found in children.

Fantasy prevailed in *La sombrilla amarilla*. Adults, children and youngsters evidenced the capacity to view nonpresent objects or to provide them with properties which are not common to them, thus giving free rein to their imagination. This fantasy capacity was evident in men and women in equal proportions. This was reflected in the powers granted to the yellow umbrella, the fancy dress party with the animals, and the violin dying of sadness if nobody plays it.

A great deal of conducts, feelings and attitudes showed the importance paid to affective life. Men and women actions favored sentimental and spiritual feelings: when talking about their personal treasures, they mentioned kittens and small boxes containing the chord the grandfather gave them to make a kite, and even tiny conches. When recommending remedies to cure sadness, they speak about flowers; singing and reciting for plants to grow; and in every meeting, Enrique Chiquito's small gifts are so valuable because of the tenderness accompanying them.

The members of the "family of friends" were the protagonists of conducts, feelings and attitudes expressing a commitment with values transcending the moment they are living, and linked to the need to attain spiritual growth. Patriotism (from love for one's country to love for music), friendship, the family, love for nature, the enjoyment of art, work, knowledge, education and love were declared as transcendental values. Such promotion was made by male and female characters, by children, youth and adults. Gender only established differences in love for knowledge, which was a characteristic of males (Enrique Chiquito and Tin).

Other features emerged during the analysis of each character. Men were affective, romantic, exaggerated, concerned, flirtatious, flattering, splendid (mainly Enrique Chiquito), collaborators, fooling around and funny. Women shared these features adding gratitude to their image.

These qualities were consistent with those reported by studies of the national identity of Cubans. Thus, the characters of *La sombrilla amarilla* can be recognized by TV viewers as persons close to their daily life and, at the same time, contribute to consolidate those features which are acknowledged as elements of the subjectivity of our people (25, 26).

When studying differences by age groups, our attention was called by the association of features such as Enrique Chiquito being a moaner, a character associated with adulthood, and Chele and Albertico being capricious and representing childhood. Fortunately, in the design of each of these characters,

these characteristics are combined with others; otherwise, its effect could influence in stigmatizing both stages of life.

It is worthwhile mentioning that the farce tone featuring this program explained, on several occasions, the exaggerations and grandiloquence of its characters.

After completing the analysis of *La sombrilla amarilla*, we can conclude that this program transmitted, explicitly or implicitly, messages associated with sexuality. The adequate treatment of this issue prevailed, even though there are some proposals that can be approached differently.

The introduction of elements indicating a rupture of the sexist stereotypes associated with both genders, the rejection of associating children with adult erotism, and the proposal of nonconventional beauty models entailing human values and intellectual qualities, as well as the legitimation of affection, were interpreted as valuable influence to change schemes restraining the enjoyment of a pleasant sexuality.

This television space, characterized by its good making, constitutes an example of the feasibility to use this social mass media to promote enhancing men and women models for the childhood.

Recommendations to approach this issue in programs of this kind—the objective of this study from a sex education perspective—were included in the dialogue held with the program makers.

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