

## HISTORY

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# Research into the history of martial arts and combat sports in Spain: *the Noticiarios y documentales* (*No-Do* – News newsreels (1943–1981))

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**Key words:** No-Do, newsreels, the Franco dictatorship, sports history, martial arts, combat sports

### Abstract

**Background and Aim.** During the Franco dictatorship in Spain (1939–1975), No-Do were short newsreels that were required to be shown before the main features in cinemas. The aim of this study was to analyze the news on martial arts and combat sports (MA&CS) shown in the No-Do newsreels.

**Methodology.** The 4,011 newsreels contained in the No-Do Historical Archive were the main source of information for this study. We used the Archive website search engine for data collection. The results were then individually analyzed and then a card for each of the selected news was completed including the following fields: (1) Date; (2) No-Do number; (3) Duration; (4) Description; (5) Type; (6) Referencing MA or CS; (7) Geographical scope; and (8) Link to the newsreel.

**Results.** The total number of reports retrieved on MA&CS was 266. The MA&CS news rate per year was irregular, ranging between zero and nineteen. As for type of story, regular news items (71.8%) dominated over short news clips (14.3%) and reportage (12.8%). The geographical scope of the news was balanced between the national (38%) and international levels (43.2%). At least twenty separate MA&CS styles were mentioned. The MA&CS items broadcast were mainly international boxing (42.2%), professional wrestling (19.4%), judo (12.3), fencing (7.1%), karate (4.5%), and jiu-jitsu (2.6%). The other MA&CS (e.g., Greco-Roman wrestling, kendo, muay Thai, taekwondo, or capoeira) ranged between one and five items (0.4-1.9%).

**Conclusion.** The No-Do can be considered a good source good sources of information to enrich study of the history and evolution of MA&CS in Spain.

### Introduction

The Real Academia Española [Royal Spanish Academy] [2016] defines a No-Do as a “short documentary that was screened before the main feature”, noting they were shown at cinemas in Spain between 1943 and 1981. During almost 40 years of existence, and under the motto “The whole world within the reach of all Spaniards” [Tranche 2004: 91], the No-Do broadcast news and reports from the national and the international scenes, and was the exclusive producer of newscasts that were compulsorily exhibited in cinemas until 1975 [Ministerio de Educación, Cultura y Deporte 2015]. It is therefore not surprising that the No-Do was also defined as “the portrait of an epoch” [Rodríguez 1999: 1], in this case the Franco dictatorship (1939–1975).

The No-Do were created on 29 September, 1942 by the Deputy Secretary for Popular Education, which had in turn been created a year earlier by the Francoist regime “as a unifying body for press activities and propaganda” [Tranche, Sanchez-Biosca 2001: 41]. In those days, and up to 1956 when television was launched in Spain, the cinema was the only audiovisual media available to the Spaniards [Rodríguez 2008]. The declared purpose of the No-Do was “to support, with its own momentum and following proper guidelines, the information produced for cinemas” [Ministerio de Educación, Cultura y Deporte 2015]. These “proper guidelines” were established by the *Falange*, the sole legal party of the Francoist regime, to which the Deputy Secretary for Popular Education was attached. As the Spanish Film Library website describes, the No-Do served both as an apparatus for

Francoist propaganda and as a link with for the Spanish to the rest of the world [RTVE.es 2016].

The No-Do developed in two different ways throughout its existence. On the one hand, it had a clear purpose to inform and entertain the spectators, although always with a biased approach, that is, using the newsreels as propaganda tools and avoiding the most controversial aspects of reality [Rodríguez 2008; Tranche 2004]. Thus, each of the newscasts had three dimensions: information, persuasion and entertainment. These dimensions at all times followed the No-Do guidelines. On the other hand, the No-Do also aimed at educating and indoctrinating Spaniards according to the canons of the National Catholicism characteristic of Francoism. In this way, and as a powerful mass media, according to Rodríguez [2008], it was probably, for some time, the strongest force for social diffusion – “it helped to organize the Spaniards’ social life” [Rodríguez 1999].

In 1975, just when the Spanish transition to democracy was about to start, the Order of August 22, 1975 revoked the requirement to exhibit No-Do newsreels at cinemas in Spain, so the No-Do therefore lost one of its distinctive features [Tranche, Sanchez-Biosca 2001]. In addition, this last and critical epoch of the No-Do (1975–1981) was influenced by the progressive disappearance of the newsreel genre worldwide, the publication of several regulations that undermined the influence and competence of the No-Do, and significant financial difficulties. All these problems led to the disappearance of the No-Do, its last newsreel was dated May 25, 1981 [RTVE.es 2008].

As an historical archive, the No-Do collection is actually composed of film, sound and text records, either produced by the No-Do or acquired/exchanged with different bodies or organisations. Specifically, No-Do productions included 4,016 newsreels (five of them have been lost), which are the core section of the No-Do collection, 216 black & white documentaries, 495 colour documentaries, 1,219 *Revista Imágenes* [Photo Magazine], and 88 *Imágenes del Deporte* [Sport Photo Magazine] [RTVE.es 2016]. Since the early 1980’s, when it was created, the Archivo Histórico No-Do [the No-Do Historical Archive] has made great efforts in cataloguing, preserving and restoring this exceptional collection, which is the most complete audiovisual memory of Spain’s recent past [Tranche 2004]. Finally, in December 2012, and starting with the No-Do newsreels, the digitised No-Do collection was made public on the Internet; it is this valuable digital resource which has allowed us to carry out the current research.

#### *Sport in the No-Do*

Sports were a very important content of the No-Do newsreels, and portrayed the sporting life of that time. As DeMarco [2013: 28-29] points out, “Almost every NO-DO had a section entitled ‘Sports’ or ‘Sporting life’.

These sections provided information about sports in Spain, but also from Europe and the United States.” In the same vein, Tranche and Sanchez-Biosca [2001] note that sports, in their most varied forms, were a key topic within the No-Do organization. Indeed, sports news achieved the highest rates “with an average of almost two news per newsreel” [Tranche, Sanchez-Biosca 2001: 115]. Most frequently, this news was aimed at showing the beauty of games and sports activities. Although football was certainly the king of sports in the No-Do, the newsreels also paid attention to many sports unknown to the spectators [Tranche, Sanchez-Biosca 2001], an aspect to be analyzed in the present study.

We must emphasize the political dimension of sports during the Franco regime [Gonzalez 2002], especially football which was, along with the cinema, the main leisure activity of the middle-class during the Franco dictatorship [Simon 2012], and the sport which the No-Do spectators could identify with [Tranche, Sanchez-Biosca 2001]. This situation was exploited by the political leaders to link football with the Francoist regime, in order to spread the core values they wanted to transmit to the people. In summary, football was an instrument for social distraction, political passivity and the enhancement of national values, and the No-Do significantly contributed to this process.

Particularly, the existing literature provides little information on martial arts and combat sports (MA&CS) in the No-Do newsreels. Boxing was, as it is shown below, the most popular combat sport at that time, and also was frequently portrayed in the No-Do [Tranche, Sanchez-Biosca 2001]. Gutierrez-García [2004] found, for his study on the history of judo in Spain, more than thirty No-Do newsreels showing images of judo or jujutsu. This author highlighted the importance of these pieces as powerful means for transmitting certain images of judo to the general public. Bearing this in mind, and also taking into account the development of MA&CS happened at the global level after World War II (1939–1945) [see e.g., Green, Svinth 2003, 2010a; Ko, Yang 2012; Perez-Gutierrez *et al.* 2014], we hypothesized that the No-Do newsreels could have broadcasted a relevant number of news items on MA&CS. Therefore, the main aim of this study was to find and carry out a descriptive analysis of the news on MA&CS shown in the No-Do.

## **Methods**

### *Object of study*

The news on MA&CS broadcast in the No-Do newsreels (1943–1981) was the object of study for this research. “News” refers to any piece of information showed in the No-Do regardless its format (chronicle, announcement, interview, etc.). The terms “martial arts” and “combat sports” addressed any fighting or wrestling style

from any geographical origin. In this way, we opted for a broad definition to avoid the *Asianization* of these terms [cf. Cynarski, Skowron 2014; Green, Svith 2010b; Perez-Gutierrez 2012]. Finally, the studied period was 1943–1981, as it comprises the full collection of No-Do newsreels.

#### Information source and procedure

The main source of information for this study was the Archivo Histórico No-Do (the No-Do Historical Archive), available at the Spanish Film Library website (<http://www.rtve.es/filmoteca/no-do>). Particularly, we focused on its core collection of 4,011 newsreels which, as cited above, were required to be shown before the main features in cinemas during most of the studied period.

The research procedure included four phases. First, we followed Green and Svith [2010a], Perez-Gutierrez, Gutierrez-García and Escobar-Molina [2011], Perez-Gutierrez [2012], and Perez-Gutierrez, Gutierrez-García and Alvarez del Palacio [2013] to build a comprehensive list of MA&CS styles. Then every term in the list was entered in the database search engine. Only 25 out of 128 entry terms were retrieved at least at one newsreel. During this process we discovered new terms cited in the No-Do, such as “Ritual wrestling”, “Japanese fencing”, “Tai-kwon-do” or “Siamese boxing”, which were re-entered in the database to retrieve new results. Thirdly, the retrieved newsreels then were individually filtered to verify if they met the inclusion criteria described above. Finally, a Microsoft Excel (v. 2010) card for each of the selected news was filled in, including the following fields:

1. Date: year, month and day of broadcast;
2. No-Do number;
3. Duration: length (in seconds) of the No-Do fragment;
4. Description: as it was described in the No-Do database;

5. Type: following Tranche and Sanchez-Biosca [2001] we made a distinction among *short news* clips (30–50 s), *regular news* (50–120 s), and *reportage* (> 120 s);
6. Referred MA or CS;
7. Geographical scope: *national* (Spain), *international* and *mixed* levels, the latter referring to the international level in which representatives of Spain were involved. We used the term *unknown* for those pieces of uncertain geographical scope; and
8. Link to the newsreel.

#### Data analysis

Descriptive statistics (frequencies and percentages) on aspects of bibliometrics concerning productivity and subjects [Lopez 1996] were used for data analysis. Some results are presented in tables and figures for their better understanding.

## Results

The total number of reports on MA&CS retrieved for all the studied period (1943–1981) was 266 ( $M = 6.8$  news per year). MA&CS news rate per year was irregular, ranging between zero and nineteen, with higher rates between 1943–1951, 1961–1965, and 1969–1973. During its last years, the number of news on MA&CS showed in the No-Do was very scarce (Figure 1).

Regarding type, regular news (50–120 s) (71.8%) largely dominated over short news items (30–50 s) (14.3%) and reportage (> 120 s) (12.8%). We could not retrieve information on three pieces (1.1%) as images were not available at the Spanish Film Library website. In contrast, and according to the geographical scope of the news, the national (38%) and the international level (43.2%) were balanced, with 18.1% of

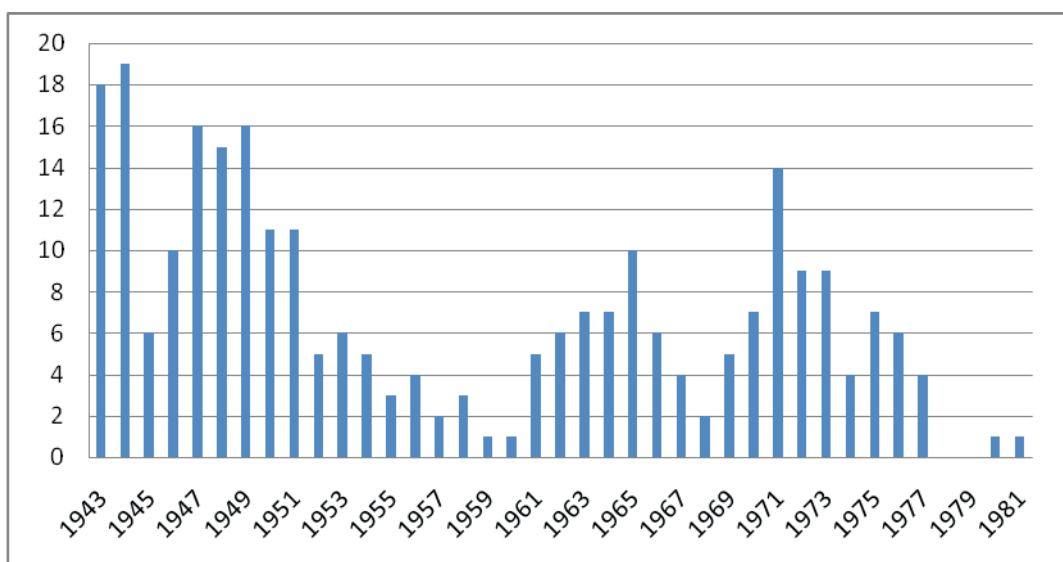


Figure 1. Number of news clips on MA&CS broadcast in the No-Do newsreels per year.

**Table 1.** MA&CS styles mentioned in the No-Do, and their distribution in time periods.

MA&CS style	Number	%	1943-49	1950-59	1960-69	1970-1981
International boxing	113	42.2	47	20	20	26
Professional wrestling	52	19.4	35	5	8	4
Judo	33	12.3	0	13	11	9
Fencing	19	7.1	7	4	7	1
Karate	12	4.5	0	2	4	6
Jiu-jitsu	8	3.0	7	1	0	0
Greco-Roman wrestling	5	1.9	2	0	1	2
International freestyle wrestling	4	1.5	2	1	1	0
Others	4	1.5	0	3	0	1
Self-defence	3	1.1	0	1	1	1
Kendo	3	1.1	0	0	0	3
MA&CS (generic)	2	0.7	0	0	0	2
Muay Thai	2	0.7	0	1	0	1
Taekwondo	2	0.7	0	0	0	2
Capoeira	1	0.4	0	0	1	0
Historical fencing	1	0.4	0	0	0	1
Canary Island wrestling	1	0.4	0	0	0	1
Mongolian wrestling	1	0.4	0	0	0	1
Sambo	1	0.4	0	0	0	1
Savate	1	0.4	1	0	0	0
TOTAL	268	100	101	51	54	62

the news covering both levels, and 0.7% of unknown geographical scope.

Table 1 shows the MA&CS styles mentioned in the No-Do, and their distribution in time periods. They summed up to 20 entries, including specific entries for MA&CS (generic), self-defence and “others” – referring to bizarre expressions of MA&CS such as “American soldiers in a mass boxing match” (No-Do 375-B, 1950), or “Extravagant boxing match. Tony Galento against bear Bruno” (No-Do 387-B, 1950). Except for two cases, each newsreel referred to just one MA or CS. As it can be observed, international boxing, professional wrestling and judo account for almost 75% of the styles showed in the No-Do newsreels.

## Discussion

In this section, we will concisely discuss the results obtained in our study, with particular emphasis to the assessment of the No-Do Historical Archive as a resource for investigating the history of MA&CS in Spain. In this respect it is important to note, on the one hand, the importance of cinema for the historiography of the 20<sup>th</sup> century, as a means for recording, conditioning and even provoking events in history [Pérez 2004]. Despite its limitations as historical source (among them, partiality, subjectivity,

unfamiliarity to the historians, or lack of reliable tools for its interpretation), as Cuesta [2004: 23] state “these are not more than those of any other historical document”.

On the other hand, the history of Asian martial arts in Spain “has faced the challenge of being a field hardly explored” [Gutierrez-García, Perez-Gutierrez, Brieva-Ortega 2012], this also applies to MA&CS in general, although since the 1990s there have been a few authors who have studied this subject [see: Gutierrez García, Perez Gutierrez 2009b]. Luckily, some of the main problems for carrying out historical studies on MA&CS, which were the knowledge, availability and accessibility of sources, are being partially solved as many public and private archives are digitalizing their collections and making them freely available on the Internet, as it is the case of the No-Do Historical Archive.

This research has found a total of 266 news items about MA&CS in the No-Do. They are diverse, of varied geographical scope, duration, size, type, and portray a considerable amount of MA&CS styles. This set of images and film sequences partially show the reality of these practices at that time, both nationally and internationally. In this regard, Tranche and Sanchez-Biosca [2001] explain in detail in their seminal book *NO-DO: El tiempo y la memoria* [No-Do: The Time and Memory] the continuous relations the No-Do had with foreign newsreels. As these authors synthesize,

Throughout its existence, the No-Do established close relations with major newsreels companies and government agencies responsible for official newsreels in many countries. The result of these relations was a continuous exchange of news and reportages, which the No-Do used to nourish its productions. As a consequence it had access to the current information of the rest of the world and, at the same time, controlled the information coming out of the borders of Spain. [Tranche, Sanchez-Biosca 2001: 147]

Even during the difficult international context of World War II, in which the No-Do was created, its promoters managed to receive technical and material support from both sides of the conflict, concretely from Fox and UFA, an American and a German film company respectively. This made the No-Do “an hybrid between the Nazi/fascist-style propagandistic newsreel and the American commercial model” [Tranche, Sanchez-Biosca 2001: 97], and also made possible for the No-Do spectators to see, for example, “Japan. Gymnastic exercises, jiu-jitsu and fencing on board Japanese ships” (No-Do 33-B, 1943), “Training and practice of jiu-jitdu [lit.] [in the Army] in Germany” (No-Do 97-A, 1944), but also “Bronstein wins the trophy ‘Golden Gloves’ of boxing in New York” (No-Do 101-A, 1944), or “Inter-Allies boxing championships in Rome” (No-Do 116-B, 1945).

Regarding MA&CS news rate per year, there is an irregular trend which does not reflect the growing presence and importance of these practices in Spain [Martínez-Guirao 2011; Perez-Gutierrez 2012; Perez-Gutierrez, Gutierrez-García 2008]. Boxing and professional wrestling, as we will see below, suffered a decline during the period studied. They are responsible for the high number of news of the “decade” 1943-1949. But what is more important, it seems that there was not a specific guideline for prioritizing MA&CS in the No-Do. This hypothesis is also supported by the fact that the “regular news” type – the most common in the No-Do according to Tranche and Sanchez-Biosca [2001] – was the most frequent way to broadcast news on MA&CS (71% of total news). Therefore, several factors such as the priority of news for the No-Do, or the availability of resources for filming would have decisively conditioned the broadcast of news on MA&CS in the newsreels.

Results also showed that there was a first group of MA&CS that had a greater presence in the No-Do. These were international boxing, professional wrestling and judo (42.2%, 19.4% and 12.3% of total respectively). A second group, with a smaller presence (fencing, karate and jiu-jitsu), and finally a third group composed of MA&CS that were just anecdotally portrayed in the newsreels (Greco-Roman wrestling, international freestyle wrestling, self-defense, kendo, muay Thai, taekwondo, capoeira, historical fencing, Canary Island wrestling, Mongolian wrestling, sambo and savate).

Boxing has been practised in Spain since the last quarter of the 20th century, although its consolidation did not occur until the 1910s. During the following decades, boxing quickly gained popularity worldwide [see e.g., Boddy 2013; Svint 2010] and overshadowed other MA&CS styles also practised at that time, such as Greco-Roman wrestling in Spain. This resulted in an increase of spectators and professionalization of boxing [Sanchez-García 2009]. After the Spanish Civil War (1936–1939), boxing strongly revived with the “post-war generation” (i.e., prominent boxers at the time), which would last until the late 1940s. The No-Do broadcast up to 47 news this decade – the highest value in our study – most of them focused on matches and tournaments.

However, the peak period of boxing in Spain was in the 1960’s and 1970’s. Between 1969 and 1973, professional boxers of Spain won 22 European Championships and three World Championships. Moreover, in the 1970’s six boxers of Spain won a World Championship [Sanchez-García 2009]. The No-Do echoed this situation in a number of news such as “Boxing: Lightweight European Championship, Velázquez vs Italian Puddu. Velazquez holds his title” (No-Do 1466A, 1971); “Boxing match: Cassius Clay vs. Goyo Peralta, in the bullring of Barcelona. Great exhibition of the American former World Champion” (No-Do 1545B, 1972); “Boxing in Bilbao: Jose Manuel Ibar Urtain vs Benito Canal. Urtain, Heavyweight Champion of Spain” (No-Do 1480B, 1971). The No-Do also informed about some of the prominent boxers of those decades, including Spaniards Jose Manuel Urtain, Fred Galiana, Luis Folledo, Miguel Velazquez, Pedro Carrasco, Perico Fernandez or Nino Jimenez.

However, after these years of great success and popularity of boxing in Spain, in 1976 it started to decline. This was facilitated by the social transformations of the Spanish transition to democracy, where the middle class was little favourable to boxing. Some media even adopted an active policy against this sport, and censored any positive news on boxing [Sanchez-García 2009]. The No-Do also reflected this critical view. No-Do 1822A, 1977 – the latest in which boxing appeared – broadcast a 4 min 34 sec reportage entitled “The risks of boxing. Interviews with some members of the Spain Ex-Boxers Association”, in which it was stated that

Boxing is of current interest, regardless of its sport side. No need to remember events that are in the memory of the fans. But the saddest part of this non-sport side is that the victim is always the same: the boxer himself. Shady dealings, questionable advice, undisciplined federation behaviour, broken dreams, wildest aspirations and, why not say it, hunger, are just some of the blows that the boxer must add to those of the rival, endangering his own life.

For its part, professional wrestling had a significant presence in Spain since the early 20<sup>th</sup> century. It was dis-

played in tournaments and circuses, most frequently in the form of Greco-Roman wrestling style. Except for the period of World War I, the popularity of Greco-Roman wrestling shows would remain in Spain until the early 1930s, when this style was replaced by more spectacular forms of professional wrestling. First it was *parlance*, with an ephemeral existence, and then (American) professional wrestling, also called *catch as catch can* or just *catch*. In 1943, some years after the Spanish Civil War, the wrestling show returned. Two years later there were professional wrestling shows on a weekly basis in Madrid and Barcelona, the two major cities of Spain [Gutierrez-García 2004], and also professional wrestling had started to grow again at the international level after World War II [Archer, Svinth 2010; Kent 1968]. This boom of catch was used by the No-Do – as also happened with boxing – which broadcast up to 35 news on professional wrestling this decade, the second highest value in our study. They covered both the national (e.g., No-Do 110A, 1945, "Great evening of professional wrestling in Circus Price of Barcelona") and the international levels (e.g., No-Do 265A, 1948, "In the ring of Turners, Washington, Promo Carney and Don Lee face off in a spectacular wrestling match").

In the late 1940s, professional wrestling had already spread through many cities of Spain. It became one of the favourite sport shows of the popular classes even until the 1970s. However, despite this fact the No-Do paid little attention to professional wrestling since the 1950s. This can be related to its questioning in higher social classes, which regarded *catch* as a false and even degenerate show, although appropriate in some way – like it was football – to contribute to social peace [Gutierrez-García 2004]. This was reflected, for example, in No-Do 1156B, "Funny freestyle wrestling [i.e., catch] match, just one round. Hercules and Tarre at the Circo de Price"

Why are these spectators calm or agitated, laughing or screaming, or showing nervous tics, in an expressive map of different feelings? What are they watching? Some of them chant rhythmically, and some are horrified and seek the protection of a shoulder, and of a man. Oh, it is freestyle wrestling, and with a good kicking! Here everything, or almost everything, is allowed.

In contrast to boxing and professional wrestling, other Western MA&CS such as Greco-Roman wrestling, international freestyle wrestling or fencing, were not so popular in times of the No-Do. Although the Spanish Wrestling Federation existed since 1932, both styles were eclipsed, in terms of social impact, by professional wrestling. Nonetheless, the No-Do showed images of four Spanish Greco-Roman wrestling championships – 1946, 1962, 1972 and 1973 – being the rest of the news on these two styles focused on the international level.

Fencing, for its part, had in Spain a golden age in the early 20th century, when many fencing schools

were opened all over the country. The Spanish Fencing Federation was created in 1924, developing an intense activity until the Spanish Civil War. After the conflict, fencing practice was mainly located in military schools and only a few civil fencing schools remained [Campomanes, Sanchez 1993]. Later, the sport of fencing progressively gained some popularity among civilians, and by 1981 there were in Spain more than 15,000 federation licenses for fencing (as reference, judo had this year more than 113,000 federation licenses, while karate had more than 44,000) [Consejo Superior de Deportes, 2011]. Noteworthy, the No-Do paid relatively significant attention to fencing, which is the fourth MA&CS style most cited in our study. The events usually featured were tournaments and championships, both at the national and the international level, such as No-Do 6A, 1943, "International fencing tournament in Budapest", No-Do 157B, 1946, "Spanish Fencing Championships in the Frontón Fiesta Alegre of Madrid", or No-Do 1528B, 1972, "23th World Fencing Championships, in Madrid. Swiss wins épée competition. Russian wins sabre competition".

With regard to Asian MA&CS, we have highlighted judo as the third style mostly broadcast in the No-Do. Asian martial arts, mainly jiu-jitsu (i.e., jujutsu), began to be introduced in Spain in the early 20th century. Between 1899 and 1907 there was a first stage based on indirect knowledge through the press and books, followed by a brief heyday, based on direct knowledge, until the early 1910s, and then a period of latency until the 1940-1950s [see: Gutierrez-García 2004; Gutierrez-García, Perez Gutierrez 2009b]. It is at this time when the transition between the "old" jujutsu and the "modern" judo would occur, something that is clearly seen in our results. Thus, in the early 1950s judo was showed as closely linked to jujutsu. This would be used by the promoters of judo to attract new practitioners, by using the positive image that jujutsu already had in Spain. This image was shown, for example, in the No-Do 22A, 1943, entitled "Interesting jiu-jitsu exhibition (Japanese wrestling in France)":

Jiu-jitsu, or Japanese wrestling, has become fashionable in the French sports media. Here we see how a long-haired gentleman defends himself from the aggression of two robbers in a lonely forest. And then, the Japanese jiu-jitsu masters perform an exhibition of this effective combat method that, as you can see, makes invincible to those who practice it, although, as in this case, it is a representative of the improperly called "the weak sex".

Soon, the term jujutsu was relegated to the realm of self-defence and judo began to create a powerful imaginary as sport, method of education and self-defense system. The No-Do contributed to the dissemination of these images of judo, as the following locution No-Do 567-B, 1953, recorded at Henri Birnbaum's Academia

de Judo y Jiu-Jitsu de España [Academy of Judo and Jiu-Jitsu of Spain]<sup>1</sup>:

Judo, sport solely for amateurs, that is getting every day more followers in Spain, is taught and learned in an academy of Barcelona. The main rules of this wrestling style are based, such as in fencing, on courtesy and chivalry, together with the strictest discipline. Unbalancing the opponent is to make him lose strength, explains the professor. In judo legs, arms and trunk rotations, grouped under the name of “movements”, are used. A Buddhist sage observed, over two thousand years ago, that the thick branches of the trees broke under the weight of the snow, while thin branches bowed and let the snow fall, and then returned to their original position. This principle of “yielding to win” is the key of all judo exercises; this also applies to teaching self-defence against armed aggressors. It is available to people of all ages and physical abilities. Each technical level in combat corresponds to a colour belt which is awarded by examination. The maximum category is possessed by two Japanese judokas of eighty and eighty-four years old. (No-Do 567-B, 1953)

From these years, and throughout the existence of the No-Do, judo continued to develop in Spain, as it was also strongly growing at the international level [see e.g., Brousse, Matsumoto 1999; Gutierrez-García, Perez-Gutierrez, Svinth 2010]. The Spanish Judo Federation was created in 1965 (judo had previously been included as a section of the Spanish Wrestling Federation), and a few years later judo had already spread in every province of Spain with “a dramatic increase in the number of federation licenses, practitioners and clubs” [Villamon, Brousse 1999: 130]. The No-Do witnessed this expansion, particularly showing images of national and international championships, in which some Spanish judokas succeed. Some examples include No-Do 1112A, 1964, “12<sup>th</sup> Spanish Judo Championships. Finals at the fronton of Anoeta”, No-Do 1161C, 1965, “At the gymnasium of Valencia, finals of the Spanish Judo Championships”, or No-Do 1585B, 1973, “Judo. 22<sup>th</sup> European Judo Championships, at Madrid Sports Palace. Ojeda, from Canary Islands, heavyweight champion”.

Karate was, after judo, the next Asian martial art to gain a firm foothold in Spain [Martínez Guirao 2011]. This happened from the middle of the 1960s. As was the case for judo, first karate would be a section of a pre-existent federation, namely the Spanish Judo Federation, until 1978 when the Spanish Karate Federation was established. Interestingly, the No-Do broadcast news on karate some years before it was practised in Spain. These news presented karate as an exciting new martial art – i.e., different to judo – based on kicks and punches and embedded in oriental philosophy. No-Do 483A,

1952, entitled “An original Japanese self-defense method. Karate or ‘empty hand’”, clearly showed his idea:

Karate is a sport originated in Japan that means “empty hand”. It was created in the city of Okinawa. It is not allowed to those who practice karate using any kind of weapon. This secret art of defence was used in the most ancient battles of the Far East, and in the 20th century it became a method of physical education. [...] These images give us a clear idea of the extremes to which karate can go, and how terrible it is to face any karate fighter.

The first No-Do of karate in Spain, entitled “Karate exhibition for the Princes of Spain at Zarzuela Palace”, was released in 1971. In the following years, several No-Do reflected the development of karate in the country: No-Do 1568-A, 1973, “Karate exhibition. The dissemination of this oriental sport”; No-Do 1583-A, 1973, “4<sup>th</sup> Spanish Karate Championships. In Palau Blau-Grana of Barcelona”; 1661-B, 1974, “Spanish Karate Championships, junior category. Final in Cordoba Sports Centre”; and 1956-B, 1981, “Karate. Spain succeeds in the 5th World Championships, held in Madrid”.

Taekwondo, which was also introduced in Spain from the middle of the 1960s, and it is nowadays the third MA&CS in Spain by number of federation licenses – around 39,000 according to the Consejo Superior de Deportes [2016] –, had a slower development than karate. Indeed, its peak occurred in the mid-1980s [Martínez-Guirao 2011], and the Spanish Taekwondo Federation was not created until 1986. For this reason, the No-Do just broadcast two news items on taekwondo, aimed at presenting this martial art to the spectators:

These static shots we just have seen show taekwondo, a Korean art of defence, whose origins date back, according to some experts, to the Neolithic period. As it is the case for other genres of oriental combat arts, skill is more important than strength. Blows are sharp and powerful and, if they get the target, the stronger but less skilful opponent will be definitively defeated. The reason for broadcast this report is that Barcelona has held the 1<sup>st</sup> Spanish Taekwondo Championships. This Korean sport, declared a national sport in that country, has a number of practitioners not only in Catalonia but throughout Spain. Suffice it to say, there are almost one hundred clubs with enthusiastic practitioners of this version of the martial arts. Soon the European Championships will also be held in Barcelona. Now we are going to explain some movements [...] (No-Do 1735A, 1976, entitled “Taekwondo, a Korean martial arts. Graphic report in Barcelona, where there are 33 clubs of this martial arts style”).

Finally, it is worth mentioning the presence or absence of several MA&CS in the No-Do. Kendo, muay Thai, capoeira, historical fencing, Mongolian wrestling, sambo or savate were styles little or no practised in Spain. Hence, almost all items of news referred to the international level, and could be considered of second

<sup>1</sup> On this *judo* pioneer, see: [Gutierrez-García 2004; Gutierrez-García, Perez-Gutierrez, Cynarski 2010].

importance for the study of the history of MA&CS in Spain, if not mere curiosities. As regards absences, the No-Do paid no attention to traditional local wrestling styles such as Leonese Wrestling and Canary Island wrestling – only No-Do 1473B, 1971, broadcast Canary Island wrestling. This was probably due to their local character (province of León and Canary Islands respectively), despite both styles enjoyed popularity during the studied period [Antequera 1996; Gutierrez-García, Martín 2010; Robles, Fernandez 2002]. Also, we have not found news on Chinese martial arts, despite the kung fu boom of the first half of the 1970s [Desser 2000; Hunt 2003], which strengthened the global spread of Chinese martial arts started some years before [Corcoran, Farkas 1993].

## Conclusion

The No-Do newsreels broadcast 266 news on MA&CS between 1943 and 1981. These newsreels provided information of at least twenty separate MA&CS styles, and more than forty percent of them referred to the national level. Therefore, an considering the scarcity of audiovisual information regarding these practices during most of the studied period, the No-Do newsreels can be considered a good source of information to enrich the study of the history and evolution of MA&CS in Spain during the Franco regime. Further research could explore the whole No-Do collection in search of more historical documents on MA&CS, analyse in detail the images and narrations broadcast in the newsreels, or conduct comparative studies of news on MA&CS broadcast in newsreels from other countries.

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### **Badania nad historią sztuk walki i sportów walki w Hiszpanii: z kronik filmowych *No-Do* (1943-1981)**

**Słowa kluczowe:** No-Do, kroniki filmowe, dyktatura Franco, historia sportu, sztuki walki, sporty walki

#### **Abstrakt**

Tło i cel. W Hiszpanii za czasów Francisco Franco (1939-1975), *No-Do* (Wiadomości i programy dokumentalne) były to krótkie kroniki filmowe, które przedstawiono obowiązkowo przed filmami w kinach. Podczas swoich prawie 40 lat istnienia (1943-1981), służyły zarówno jako narzędzie frankistowskiej propagandy, jak i łącznik z resztą świata. Filmiki te miały na celu informowanie, edukowanie/indoktrynowanie i rozrywkę. Znaczenie *No-Do* zostało podkreślone poprzez określenie ich, jako „portretu epoki”. Mając ten fakt na uwadze, celem niniejszego badania była analiza wiadomości na temat sztuk walki i sportów walki (MA & CS) pokazana w kronikach filmowych. Metodologia. Głównym źródłem informacji w tym badaniu było Historyczne Archiwum No-Do, dostępne na stronie internetowej hiszpańskiej Filmoteki (<http://www.rtve.es/filmoteca/no-do~~HEAD=pobj>), które zawiera 4,011 kronik

filmowych (ponad 700 godzin filmów) odzwierciedlających życie społeczne, kulturalne i polityczne w czasach reżimu Franco i późniejszego przejścia do demokracji. W celu zbierania danych użyto wyszukiwarki dostępnej na stronach Archiwum i wprowadzono wiele terminów związanych ze sztukami i sportami walki. Wyniki były następnie analizowane indywidualnie w celu ustalenia ich znaczenia dla badania. W końcowym etapie dla każdej wybranej wiadomości został wypełniony formularz z następującymi kategoriami: (1) Data; (2) Numer kroniki; (3) Czas trwania; (4) Opis; (5) Typ; (6) Odniesienia do sztuk walki i sportów walki; (7) Zakres geograficzny; oraz (8) Link do kroniki filmowej. Do analizy danych wykorzystano statystykę opisową (częstotliwości i procenty) aspektów bibliometrii dotyczących wydajności i tematów.

Wyniki. Całkowita liczba wyszukanych raportów dotyczących sztuk i sportów walki wyniosła 266. Procent wiadomości dotyczący wybranych przedmiotów rocznie był nieregularny, między 0 a 19, z wyższymi wskaźnikami między 1943-1951, 1961-1965 i latach 1969-1973. Jeśli chodzi o typ wiadomości to standardowe programy (50-120 s) (71,8%) dominowały nad krótkimi wiadomościami (30-50 s) (14,3%) i reportażami (> 120 s) (12,8%). Zakres geograficzny wiadomości był zrównoważony pomiędzy krajowym (38%) a międzynarodowym (43,2%), a 18,1% stanowiły programy dotyczące obu zakresów. Co najmniej dwadzieścia odrębnych stylów sztuk i sportów walki zostało wymienionych. Z wyjątkiem dwóch przypadków, każde aktualności dotyczyły tylko jednego rodzaju sztuk walki lub sportów walki. Transmisja obejmowała głównie międzynarodowe walki bokserskie (zazwyczaj zawodowe) (42,2%), zapasy (19,4%), judo (12,3), szermierkę (7,1%), karate (4,5%) oraz jiu-jitsu (2,6%). Liczba innych sztuk walki (zapasy w stylu klasycznym, międzynarodowe zapasy w stylu wolnym, kendo, Muay Thai, taekwondo, capoeira, szermierka historyczna, zapasy z Wysp

Kanaryjskich, zapasy mongolskie, sambo, savate i inne) wahała się od jednego do pięciu elementów (0.4-1.9%).

Dyskusja i wnioski: Uzyskane wyniki wykazały, że profesjonalny boks, zapasy i judo pojawiały się najczęściej w kronikach filmowych. Druga grupa sztuk i sportów walki, która pojawiała się rzadziej obejmuje karate, szermierkę i jiu-jitsu. Inne sporty pojawiały się w kronikach filmowych sporadycznie. Znacząca obecność profesjonalnego boksu i zapasów było spowodowane ich popularności przez większą część badanego okresu. Jeśli chodzi o tzw. azjatyckie sztuki walki, judo pojawiało się najczęściej w *No-Do*, zgodnie z jego wczesnym i szybkim rozwojem w Hiszpanii od 1950 roku. Niektóre popularne w chwili obecnej azjatyckie sztuki walki takie jak karate i taekwondo, później rozwinęły się w Hiszpanii i dlatego ich obecność w kronikach była rzadsza. Sporadyczną obecność innych sztuk i sportów walki (capoeira, Muay Thai, sambo czy savate), można wytłumaczyć faktem, iż służyły one celom rozrywkowym i zostały uznane za drugorzędne lub jako ciekawostki.

Nieregularna liczba prezentacji filmowych dotyczących sztuk i sportów walki utrudnia uzyskanie jednoznacznych wniosków. Zmienność ta może wynikać z kilku przyczyn, takich jak priorytet wiadomości dla *No-Do*, zmiany producentów programów, dostępność zasobów, hiszpańskie sukcesy w międzynarodowych konkursach itp. Ponadto większość kronik składała się z regularnych wiadomości, a wymiana informacji z innymi ważnymi międzynarodowymi ekipami tworzącymi wiadomości powodowała, że wysoki procent aktualnych informacji koncentrował się na międzynarodowych meczach i turniejach. Krótko mówiąc, kroniki filmowe *No-Do* nadawały odpowiednią ilość informacji na temat sztuk walki i sportów walki i można uznać je za dobre źródło informacji, wzbogacających naukę o historii i ewolucji tych dziedzin w Hiszpanii w czasach reżimu generała Franco.