

On the constitution of the televisual frame (or Analyzing conceptually the reconfigurations on the ways of watching TV)

Sobre a constituição da noção de frame televisual (ou Analisando conceitualmente as reconfigurações nos modos de assistir TV)

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Abstract: *In contemporaneity, to watch TV takes on new meanings: TV viewing modes have been reconfigured, surpassing the act of following streaming content set by broadcasters in “flow” (Williams). Arguing the existence of a “frame” (Gumbrecht), and observing the image boundaries’s notion (Aumont), here is proposed the potential definition of what would be a television frame associated with a new TV experience. Encompassing both an expansion of the screen and an expansion of the broadcasting time, the television frame would comprise the viewer, the television and the gadgets associated with the new ways of watching television – constituting an atmosphere. The suggested context is exemplified by the articulation of audience’s participation with the delivery modes of content in the reality show of gastronomy MasterChef Brazil.*

Keywords: TV; reconfiguration; experience; television frame.

Resumo: *Assistir televisão assume, na contemporaneidade, novos significados: os modos de ver TV têm sido reconfigurados, ultrapassando o ato de acompanhar conteúdos veiculados em “fluxo” (Williams) pelas emissoras. A partir da premissa da existência de um frame (Gumbrecht) e observando a noção de limites da*

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ima-gem (Aumont), é proposta a potencial definição do que seria um frame televisual associado a uma nova experiência de TV. Englobando tanto uma expansão da tela quanto uma ampliação do tempo de veiculação, o frame televisual compreenderia o espectador, o televisor e os gadgets associados aos novos modos de ver televisão, constituindo uma atmosfera. O contexto sugerido é exemplificado pela articulação da participação da audiência com a veiculação dos conteúdos no reality show de gastronomia MasterChef Brasil.

Palavras-chave: *televisão; reconfiguração; experiência; frame televisual.*

Introduction

To conceptually analyze the act of watching TV is a complex activity. However, the perception of such complexity is not easily observable. In order to approach the activity of “watching TV” as well as its ways of reconfiguration in the contemporaneity, this article proposes an analysis of the media in relation to their spatiality (while materiality, physical object) and temporality (while perception of time for audience), treating the individual that watches TV as a viewer.³

The notion of temporality applied to the TV is linked, in this article, to the ways in which the perception of time is articulated in relation to the apparatus, or, more specifically, to the content that is shown. Primarily, the conception of TV adopted here is only possible if considered as planned “flow” (WILLIAMS, 2005, p. 89-90); i. e., if analyzed conceptually, the media presupposes a “sequence of contents proposed and exhibited” (MARQUIONI, 2012, p. 32) according to certain channels, which not only refers to an organization of schedule, but overall, establishes/prescribes a type of management of habits in society (MARQUIONI and OLIVEIRA, 2016). Another fundamental aspect in the notion of temporality is in regard to television is its “live” aspect. Either on the transmission of recorded content or not, a “live” experience occurs during each and every television broadcast, once “everything you see on TV is seen in ‘real time’ (chronic) [...]. As the television broadcast itself, TV schedule is, strictly speaking, happening every time” (FECHINE, 2008, p. 27-28).

In fact, we can say that, both in the live and recorded broadcast, the content shown on TV takes on the “live” aspect when it enters the televisual flow: when it is transmitted, the recorded content (and the record will always be the register of a present time when it was recorded) is, in a certain way, re-lived, once it can be “practically impossible for the viewer, from only what you see on the screen, to say if that content that

3 Even though for Jonathan Crary (1992) it would be best to use the term “observer”, we consider these terms synonyms due to the understanding that neither the viewer nor the observer has, in the contemporaneity context, a passive behavior in relation to the media: the subject acts “with” the media in the social sphere.

you see on TV is or isn't a live broadcast" (FECHINE, 2008, p. 34); therefore, the experience of "real" time on TV (the "now") has a direct relationship with the "exact moment of enunciation, the live moment" (SCANNELL, 2014, p. 42, our highlight) of the broadcast.

Specifically regarding spatiality, it is important to reinforce that, in its initial period, television had as intrinsic characteristic the gathering of people, more precisely of families on their living room (BARBOSA, 2010),⁴ to, in front of this furniture that contained a screen, follow the broadcasted content.⁵ Typically, with an orientation of attention of the individuals towards the TV (MARQUIONI, 2014) – to its content and its physical presence – this furniture constituted a materiality that not only organized, in its function, the configuration of the remainder of the furniture in the room (such as arm chairs and couches invariably turning towards the TV screen, as we see even nowadays) but instituted a way of living together through watching TV collectively in the same space, "transforming the act of watching television into something collective and shared by voice" (BARBOSA, 2013, p. 246).

In this context, if the television – including an audience preparation⁶ – establishes itself in the domestic scenario, in the contemporaneity, the televisual experience surpassed the limits of homes and can be reached even on the street (through devices that are easily transported in your hand, in your pocket, in suitcases or embedded in the vehicles that travel the cities). There was an evident variation of sizes and shapes of the devices, but we can consider the experience of the TV - while a "result of

4 The character of family gatherings promoted by the television in the beginning all over the world can be observed, for instance, through the notion of mobile privatization proposed by Raymond Williams (2005, p. 19): with the television, the access of "the world outside" could be reached through the private environment of the homes of the viewers. John Ellis also says that "normalcy is constituted as part of the position of the viewer by the intensive family domestic use as point of reference for the TV" (ELLIS, 2006, p. 169)

5 On their first years, the TV set was considered a furniture, even though it had developed dimensions as an object, the apparatus started to be supported in an adjacent furniture in the living room - even with the invention of the flat screen TV, that has been following what is commercially called a "TV panel" (a fixed base on the wall).

6 It is possible to speak in preparation of the audience specially because, at least six years before the beginning of televisual transmissions in Brazil, advertisings in magazines already tried to "explain the technical potentials of the new invention, enabled by the development of the 'electronics'" (BARBOSA, 2010, p. 15).

two key elements of the televisual system: (i) the planned ‘flow’ (WILLIAMS, 2005, p. 89-90) and the (ii) ‘live’ aspect of TV (MARQUIONI and OLIVEIRA, 2016, p. 211) – remains relatively stable regardless of the apparatus in which the content is being watched.⁷

It seems possible to say that even the potential following of televisual images using mobile devices would also be relatively “naturalized”. It is not strange anymore for a passenger to find a TV on a taxi, for example, even if it is not in the same level of television on certain places (such as houses, bars, restaurants, etc.) The fact is that not only the TV is part of our daily lives but also its “use” became habitual – even if it is eventually reinvented, either with regards to the type of support or size. From the tube, the television became the flat screen TV, with a narrow silhouette, and from the black and white, to a colored screen (OLIVEIRA, 2016); in a broad sense, the device expands in dimension - if the average size of a screen was not over 14 inches in the 50’s, the offer of TV nowadays indicates a fairly wide scale in relation to their first years of transmission. Following the alteration in the dimension of the screens, in architecture it is more usual to hear about a home theater than a living room or a guest room.

It is important to highlight the potential existence of a paradox related to the reconfiguration of the activity of watching TV due to the contemporary gadgets: what happens is, when considering the act of following the content making a parallel use of a device, it is possible to find an effective reconfiguration in the way of watching TV (once the viewer would be, in this case, a viewer/internet user that would be in front of, at least, one additional screen other than the TV). On the other hand, only using one of these devices as “alternative support”⁸ to follow

7 Considering that the televisual experience is effectively established from the flow and the “live aspect”, both inherent to the media, these two elements are present, regardless of the size of the monitor in which the content is broadcast. For more information about the notion of televisual experience used, as well as the relevance of the notion of flow in the adopted perspective, see Marquioni (2016, p. 77-91).

8 Admitting that the personal computer and the telephone devices can be understood nowadays as alternative supports for the content of TV (but always considering conceptually as a flow).

the schedule, as previously mentioned, would not impact significantly the televisual experience (once the alternative device would constitute the TV screen itself).

In addition to the variations in dimension of the television screen and the parallel use of these devices with others connected to the internet, it is also possible to see changes in the industry of hardware equipment related to IT (which ultimately contributed to impact the televisual experience) - such changes can be seen in case of personal computers and telephonic devices. The computer, which filled entire rooms in the 60's, not only significantly reduced in size, but also, throughout the years, was reduced to the size of the screen in some cases. This screen followed the design of the TV screen (in bigger relations of proportion and reason, in addition to the adoption of a flat and narrow surface replacing cathode ray tubes). If, approximately in the 90's, the basic kit of domestic PC was composed by a tower case, a video monitor, a keyboard and a mouse (when considering the inclusion of the internet, add a telephone line and a modem), in the 2010's, many models of smartphones⁹ (which are constituted of a single portable apparatus which allows processing of information, visualization, selection, typing and communicating – i.e., speaking, listening, sending messages -, beyond doing functions such as caption, edition and transmission of images) offer the “TV function” (OLIVEIRA, 2016). In this context, to add characteristics inherent to the personal computer and being effective as an alternative support for the TV, this apparatus of telecommunication, that already had a significant reduction in size for a better portability, which goes back to representing an increase of their dimensions, especially to hold the touch screen more comfortably (tending to present an almost invisible framework, similarly from a TV or a computer screen).

Having such considerations in perspective, this article starts from the premise of a frame (GUMBRECHT, 2006), observing the notions of limits of the image (AUMONT, 2004), to propose the potential definition of

9 Some of these considerations are also valid for gadgets such as tablet; however, they will not be directly approached in this article.

what would be a televisual frame, associated with a new TV experience, understanding the viewer, the television and the gadgets associated to the reconfiguration in the ways of watching TV so it would constitute an atmosphere. Therefore, the analysis are geared towards the characteristic of screen expansion, considering the extension of broadcast time. Developed from previously presented texts about the remarkability of MasterChef Brasil¹⁰ for the understanding of the reality show format and the new forms of relation with the television, the reflections count with the observation of apparatus and the experience that involves watching TV. With the intent of giving an example to the context, there are, thus, observations about the participation of the audience and the sharing of contents in the reality show of gastronomy MasterChef Brasil.

For this reason, we present, in addition to the Introduction and Final Considerations, two sections. The first, called “The ways of watching TV: sharing attention amongst appliances”, approaches the parallel use of devices in the televisual experience. The act of watching TV is thought in its resizing when there is multiple apparatus for the access of content, taking into account their spreading in the household and their movement for places outside the house. The second section, with the title “The constitution of the televisual frame: the time and the appliance”, brings the materiality of the framework to analyze what the present article sees as televisual frame. The proposition comes from the notion of frame created by Gumbrecht (2006) and the approach of the limits of image created by Aumont (2004), observing that, in this article, we consider a dynamization of spatiality (or physical dimension) and temporality (or the time dimension) in relation to the appliance in contemporaneity, both associated with the televisual experience. We resort to the gastronomy reality show Masterchef Brasil in order to illustrate the analyses: the option is justified by the fact that the show materializes the TV experience previously mentioned in relation to two key elements

10 The show is analyzed by the authors since its first edition, broadcast in 2014. The content produced by the authors regarding MasterChef can be consulted in Marquioni e Silva (2015, 2016); there are also analyses and reflections that can be consulted in Marquioni and Andacht (2016, 2017).

in the televisual system - (i) the planned flow and (ii) the “live” aspect. During the transmission, MasterChef Brasil shows on the TV screen, associated with the video content (previously recorded and edited), some of the posts created by the audience on social media. Therefore, inserted in the flow, the record is updated, making the show “almost live” (MARQUIONI and OLIVEIRA, 2016).

The ways of watching TV: sharing attention amongst appliances

While it is possible to consider the appliance in which one watches contents to have only a relative influence in relation to the televisual experience, it is important to highlight at least two aspects that involve the technical device that deserve to be approached when analyzing conceptually the act of watching TV. The first aspect is associated to the preparation of the audience: if, in the past, advertisement announced the ways of watching even before the arrival of the device, at the “long duration” – after the beginning of transmissions – the audience went through new preparations that culminate with almost a naturalization associated to finding the device in many places beyond the living room. A second aspect - arising from the first and which also requires cultural preparation - involves the fact that, nowadays, the audience eventually does not use only one device to watch TV, establishing a sharing of the gaze amongst two appliances: both referring to a “tele” vision. Both aspects deserve refinement to understand.

Taking into account that, culturally, there are new audience preparation “in the duration”, the first aspect mentioned can be associated with a type of nomadism related to the act of watching TV (or yet: it is possible to identify variations in the way of watching TV that refer initially to a certain displacement within the household), particularly analyzing “the physical location of the TV set in houses and the influence of this localization in the ways of watching TV” (MARQUIONI, 2014, p. 9). Since the early suggestion that the device should occupy the living room

or “a collective place in the house, in which people would gather to watch, conjointly, that program in which in this instant was possible” (BARBOSA, 2010, p. 24) even the type of audience scattering throughout different rooms in the house (due to a bigger access to technology motivated by historic, social and economic factors that enabled a diversification of TV sets in the home, either with the supposed intention of meeting the interests of the family – such as the TV in the kitchen - or specifically the individuals who composes the room – such as TV in the bedroom), it is possible to see variations in the ways of watching and in the relation between individuals that followed the televisual flow. However, the increase of the amount of TV sets in the household (not only in rooms other than the guest room, but eventually the replacement of this room altogether) brought a less collective activity of watching TV; associated to this bigger individualization, we have to consider the activity of “commenting” also restricted in relation to the content broadcast during the transmissions.

After what can be considered as an in-house scattering, observable in the 90’s, a new phenomenon regarding the TV can be observed specially in the 2010’s, associated with the transmission of digital signal at the network channels in Brazil, which became available also on mobile devices. This time, the union of technologic factors (digitalization and portable gadgets with digital reception of TV channels) to a social/economic aspect (the access of devices also by members of economically challenged layers of society) enabled the expansion of the televisual experience beyond the limits of the home. However, more than simply following the schedule in places outside the home, the ability of commenting the content broadcasted goes through an adaptation from the parallel use of social networks in the act of watching TV, “even with viewers that are physically not only in different rooms, but in different locations” (MARQUIONI, 2014, p. 10).

What is relevant to see is that, if the act of watching TV seems more individual by the use of mobile devices to perform the action, in fact, certain individualization would already occur at least in the 90’s with

the scattering of audience throughout the rooms of the house. On the other hand, if such scattering limited the audience's ability of creating comments associated with the content throughout the duration of the show (once the individuals would potentially be alone while watching TV), with the use of mobile devices connected to the internet, these comments would be virtually potentialized (and in a global scope).

Complementing the first aspect (and, curiously, involving the same mobile gadgets that enabled people to watch TV outside the household, but exactly comprising a conjoint operation of these appliances associated with the home TV), a new way of watching TV, named second screen (PROULX e SHEPATIN, 2012), has been observed in the second decade of the 21st century. It is about the second aspect previously mentioned and refers to the viewer's act of following the flow in a home television while they access, in their mobile device connected to the Internet, an "extra content available for them" (PROULX e SHEPATIN, 2012, p. 83):¹¹ the gadget is used, in this context, "as an extension of your TV" (PROULX and SHEPATIN, 2012, p. 84).

However, it is important to observe that, similarly to what occurred in the 19th century, "it would be a mistake to give the new industrial techniques the precedence in the formulation or determination of new types of observers" (CRARY, 1992, p. 112): in fact, it wouldn't be the availability of devices per se that would enable the conjoint use among appliances, but a preparation happening on the long run. Also because while the television had the scattering phenomenon amongst the rooms in the house, the audience also initiated the operation of other technologic devices concomitantly to the act of watching TV - for example, using the remote control or telephone resources to participate on invitations of the interactivity done by the televisual programs¹²; in the

11 It is important to address that, in cultural terms, it is the experience that deserves to be conceptually analyzed, either accessing a social network while "watching TV" (social TV), using an app supplied by the channel or simply performing a consult through search engines, the viewer would be in an "second screen experience".

12 It is important to highlight that it is not about interactive shows but shows that invite the audience to interact through the content posted on the internet. Information on how they consider here the content to interactivity can be researched on Marquioni (2016, p. 100-112).

case of using telephonic devices (either fixed or mobile), typically the viewer was already looking at the other object (the telephone) and even to another screen (at least in the case of the most recent telephones) concomitantly to the act of watching TV. In this context, accessing a website connected to the internet using a portable gadget can be understood as another stage in this sharing the gaze among screens. After all, it is possible to think about the establishment of a “visual experience as instrumental, changeable and essentially abstract” (CRARY, 1992, p. 24) and that was also culturally constituted, once each day “we become even more viewers: the show is everywhere, from big screens to small ones and even the social and mediatic *mise-en-scènes*” (COMOLLI, 2008, p. 27).

It is possible to consider, thus, that the concomitant use of devices does not come from only through the audience’s access to portable gadgets with network access. In fact, especially because, according to what was mentioned in the introduction, the act of watching TV is a complex action, the conjoint use of (involving sharing of attention among) appliances was culturally constituted throughout decades of reconfiguration of the televisual experience.

As an example of this conjoint action (for being concomitant), convergent (for constituting a dialog between different devices) and overall connected (for being situated on screens)¹³ inherent to the televisual experience nowadays, the posts created on Twitter in relation to the gastronomy reality show *MasterChef Brasil* seem to illustrate a new pattern of behavior associated with the televisual experience in shows that presupposes the audience’s direct or indirect participation. During the first season of *MasterChef Brasil*, it was possible to see, in posts related to the show, that, when posting comments on Twitter, for example, the audience reproduce a social network behavior regarding TV: not

13 Not always the viewer-internet user will perform actions of interactivity with the show watched on TV, but also eventually watching other channels, programs or contents performing convergent actions or performing different activities.

only the act of rooting for or voting¹⁴ for participants (MARQUIONI e OLIVEIRA, 2016), but giving an opinion, making value judgement, expressing ideas. In fact, the audience started to comment the content of TV on social network; these comments “migrated”, by the channels’ initiative, for the TV screen, incorporating them to the content - which could be understood as an expansion of the limits of appliances. Figures 1 and 2 illustrate the phenomenon in MasterChef Brasil in relation to a solicitation of the audience’s participation for the question asked by the program’s production team “Which dish pairs well with wine?”

Images 1 and 2: in MasterChef Brasil, solicitation of participation and audience’s manifestation on Twitter, transcribed “live” on the TV screen in superposition of the recorded content.



Source: images of MasterChef Brasil, first season, obtained from the internet.

Therefore, the reconfiguration of the televisual experience, regarding the use of the second screen, and the transformation of the viewer in viewer-internet user should not be analyzed restricting the reflections to the functional use of appliances. In fact, expansion of limits of what would be the TV “frame” also happen, characterizing what is approached in this article as televisual frame – which involve an enlargement of the time of broadcasting the content, considering the conventional planned flow, and an alteration on the perimeters of the television per se. The

14 It is considered an indirect voting on MasterChef Brasil due to the fact that the posts in the social networks do not constitute an effective action of the viewer: the audience does not directly participate in the contest of the show. The result is exclusively defined by the three judges without considering audience interference.

next section talks about the adaptations of the experiences associated to those reconfigurations.

The constitution of the televisual frame: the time and the appliance

With the objective to complexify relations established between the individual and the TV – more specifically, the screen and screens of devices connected to the Internet - we propose a perception from the notion of frame suggested by Gumbrecht (2006, p. 56) in its “literal sense, of frame or framework [...] [, that] works as a threshold in the flow of our perception”. The analysis of the televisual experience thought through a screen (or screens, in the case of concomitant use of devices) allows the evidence of the “tele” vision associated with the “limited character of the image, highlightable and even mobilizable, [...] [as] one of the essential traits that define the device” (AUMONT, 2004, p. 144).

If, for Aumont (2004, p. 144), “every image has material support [and] every image is also an object”, to analyze the televisual experience under the perspective of the frame¹⁵ can help the perception of communicational practices that are constituted as the companion of contents through connected screens, establishing an atmosphere that comprises a set of environments. More specifically, an observation of practices related to the ways of watching TV is reset with the presence of frames adjacent to the television. therefore, it is about the extension of the television set, reaching the devices that are being concomitantly used and that prove a sharing of gaze amongst appliances, and still associated with the interaction of the subject, through the internet, with the content broadcast on TV. In this sense, it is relevant to highlight the notion of limits of the image, given the specifications of frame presented by Aumont (2004, p. 144-145): on one hand, we have the “tangible, material frontier” of the image or the content broadcast by the TV - the “frame-object” which defines the own physicality of the device. In

15 The frame, in this case, would involve the individual, the TV set, the screen of the TV set, the screen of the device, the image sent on broadcasting and the image accessed on the device.

addition, there would be the “sensitive limit”, which would maintain the framework of the image broadcast on the TV – “the limit-frame” which would finish the image, distinguishing it from what is around it, instituting an “out-of-frame”.

It is important to highlight that the author deals with frame both in the field of arts (as painting and photography) and in relation to TV. For this device, Aumont refers to the “television with square ends and flat screen [that] aims to neutralize this frame as much as possible, make so that it would be forgotten” (AUMONT, 2004, p. 144): once the original publication is in 1990, Aumont makes a reference to the TV sets that still used CRT, but already had a flat screen.¹⁶

When we consider the form or shape of the appliances that involve the televisual experience, it is appropriate to observe that a predominance of rectangular proportions of frame would indicate a character of convention on the production and the consumption of the images (AUMONT, 2004 p. 148): the direct relation with the rectangular shape with the notion of “geometrically harmonious” composition (AUMONT, 2004, p. 269) could be observed since the Antiquity, with the greek art, remaining as a characteristic of art presentation throughout the centuries, being also present in the cinema and television (AUMONT, 2004 p. 148). About this shape, this design of rectangular proportions of the TV and the devices that enable the reconfiguration of the televisual experience (the computer, the smartphone, the tablet) by the viewer-internet user, it is possible to observe that, throughout the years, the industry has been giving the frame (border) of the screen(s) a treatment of integration to the shape of the object: if, as we mentioned, before it was impossible to look at the TV as a furniture that had a screen embedded to a surface, if the personal computers were popularized with the typical “tube” monitor (usually with apparent plastic coating), if the telephone already had a display in liquid crystal which showed the numbers and contacts, it is

16 In the perspective of this article, it is important to notice, therefore, that, in case of the TV frame, the expression “out-of-frame” seems to not make sense anymore if we consider the televisual experience as we currently configure it, in a posterior moment to Aumont’s original text (1990), which will be approached later.

possible to perceive that, in the most recent models of these appliances, the TV, computer and phone screens have become the object themselves. The TV, which came from a tubular shape to a thin surface, have an increasingly less perceptible “frame-object”, with the border of its screen having the shape of the appliance, evidencing the “limit-frame” of the device, while it seems to evidence another frame – entitled here as “time-frame”, presented next. The home computer, beyond advancing in the same direction, stills embeds its own machine structure to the screen (as previously said, its components are increasingly less visible, for instance, the tower, that is already integrated to the monitor). About the telephonic devices, these also became the screen itself, they do not have a dial or a physical keyboard anymore, but it concentrates every action on the screen that has the shape of a smartphone.¹⁷ Therefore, not only the ways of watching TV are being reconfigured by the behavior of the viewer-internet user, but even the materialities that make the experience possible.

In this sense, we understand that the observation of the most recent configurations of the devices that create that televisual experience evidence, beyond a conjoint, convergent and connected action among devices, an apparent integration between environment and individual, abstracting the conception of a demarcation. The tendency of erasure of the “frame-object” would be a physical indication of the transformations in the threshold of the flow of perception (GUMBRECHT, 2006, p. 56) of televisual content in the contemporaneity, i. e., the occurrence of a connected perception of the available content, broadcasted and shared with the individual and their surroundings – this last one, not more related to the environment in which the TV set is placed, but effectively a set of environments, an atmosphere (explaining the previously presented term) which involves the experience of a set of individuals and their appliances: the “television is not alone anymore; [...] The computers

17 The tablet will not be used as an example in this topic once the device had already arisen with an established (and similar) configuration to the smartphone, still not characterizing the tablet as an evolution in relation to its uses; in this article, the tablet and the smartphone will be considered as gadgets with similar function associated to the televisual experience.

introduced a series of new relations – interfaces – between people and screens” (KERCKHOVE, 2009, p. 226). The relation established by Aumont between frame and image allows us to conceptually equate the reconfiguration that has been approached in this article to the format of the televisual experience, once the “format defines itself by two parameters: the size of the image and the relative size of their main dimensions” (AUMONT, 2004, p. 145).

As a result of this context, changes in the articulation of time can also be perceived in the content presented on the TV screen. At the time of the transmission, when comments, opinions, polls are sent by the audience – which is explicit in *MasterChef Brasil* - the perception of a “now” in watching TV is reiterated. In the case of previously recorded shows – such as *MasterChef Brasil* -, the “live” accommodation of this content contributes for the constitution of an “almost live” on the TV (MARQUIONI and OLIVEIRA, 2016) feeding the interactive property of the televisual experience: “The establishment of ‘live’ TV depends on the way the speeches are organized to produce certain effects of meaning” (FECHINE, 2008, p. 26). We consider, then, that the association (and presentation on the TV screen) of postings performed on social media related to the content that is being broadcast during the transmission of a show (which was previously recorded) promotes a relativization that widens the time of content broadcast (considering the conventional planned flow), allowing people to infer the existence of a third order of frame that effectively would constitute – conjointly with the “limit-frames” – the televisual frame, outlining new communicational relations on the way to watch TV: a “time-frame”. As the “limit-frame” (and even the “frame-object”), the “time-frame” would also comprise an “out-of-frame”. On the ways we watch TV in its contemporary format, the “outside” of the frame constitutes something which is also outside of the atmosphere that involves the televisual experience – the time is “before everything, on a psychologic point of view, an experimented duration” (AUMONT, 2004, p. 160, our highlight); In other words, the

televisual frame, expanded not only beyond the screen, but in relation to the time of broadcast, would correspond to the atmosphere itself.

Final considerations

Effectively, there seem to have a reconfiguration in progress about the ways of watching TV. Understood as an atmosphere, the notion of televisual frame – involving the viewer-internet user with the TV set and the gadgets associated to the new ways of watching television and, therefore, comprising different frames in a grouped, convergent and connected action – which allows us to evidence the constitution of a new televisual experience in contemporaneity. The scenario which is established involves not only cognitive change, with the concomitant use of appliances, but particularly a new perception of spatiality and temporality on the activity of watching TV.

The use of devices in connected actions, related to the content broadcasted, shows the occurrence of an expansion of the limits of frame in the television:¹⁸ in accordance to the scattering of audience mentioned in this article, the threshold of the flow of perception (GUMBRECHT, 2006, p. 56) go through, in the new televisual experience, transformations in the sense of widening, or even abstracting, the notions of ambiance related to the presence of the TV and the “now” inherent to the broadcast. What happens with the concomitant use of different devices is that the actions related to the new way of watching TV do not necessarily comprise the presence of the individual in front of a television, neither it restricts the use of social media at the moment of broadcasting. It is a new form of “watching together” (PROULX e SHEPATIN, 2012, p. 60, our highlight) related to the scenario that comprises the viewers-internet users and, overall, the multiplicity of screens that are overlapped and merged in connected actions. The televisual

18 This frame that, as it is physically evident, already was directly associated to the televisual experience, considering the popular metaphor of the television screen as a “window to the world” - even if such metaphor may be questioned regarding potential misunderstandings in the perceptions of the relation with reality.

experience in the contemporaneity can be analyzed, in this scenario, through their understanding as an atmosphere that, composed by individuals, environments and different moments, composes a new frame - a televisual frame.

The preliminary reflections proposed on this article are a part of an ongoing research which was motivated by the perception of the variation on the ways of watching TV during the first season of the reality show MasterChef Brasil. For the analysis to unfold, we understand the necessity of complexifications around the temporality in the televisual experience, once the notion of “live” TV and the feeling of “now” created in this experience seem to build a fundamental element for the understanding of new relations that are established among members of the audience and the TV.

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