Digital TV: structures of feeling in the television of becoming

TV digital: estruturas de sentimento na televisão do vir a ser

TV digital: estructuras de sentimiento en la televisión del devenir

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Abstract *The objective of this text is to present some reflections on the insertion of a new model of television in Brazil (interactive digital TV), adopting the concept of culture as the center to think of the television system. The notion for structure of feeling, by Raymond Williams, opens up a type of new window that helps to understand this new television which is being implanted.*
Keywords: *Digital TV. Interactivity. Cultural Theory.*

Resumo *O objetivo deste texto é apresentar algumas reflexões sobre a implantação de um novo modelo de televisão no Brasil (a TV digital interativa), adotando o conceito de cultura como central para pensar o sistema televisual. A noção de estrutura de sentimento, de Raymond Williams, abre uma espécie de nova janela que se abre para auxiliar na interpretação desta nova televisão em processo de implantação.*
Palavras-chave: *TV Digital. Interatividade. Teoria cultural.*

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D O S S I Ê

Resumen *El objetivo de este texto es presentar algunas reflexiones relativas a la implantación de un nuevo modelo de televisión en Brasil (la TV digital interactiva), adoptando el concepto de cultura como central para pensar el sistema televisivo. La noción de estructura de sentimiento, de Raymond Williams, es presentada como una nueva especie de ventana que se abre para ayudar a entender esa nueva televisión, que está en proceso de implantación.* **Palabras-clave:** *Televisión digital. Interactividad. Teoría cultural.*

Differently from the conventional TV, the interactive digital terrestrial television, which is being introduced in Brazil, allows the establishment of communication which comprehends broadcasting, reception and answer directly through the television device. The most sophisticated format of interaction, named "full interactivity" (FERRAZ, 2009, p. 34), permits the viewer to send data, enabling him/her to communicate directly with the broadcasting company by using the television set itself and it allows the audience to use the TV set as a microcomputer connected to the internet.

If this new television enables us to think in terms of digital inclusion by using this very popular device in Brazil, one must think about the potential variations in the *ways of watching* TV by taking into account the technological possibility provided by the new means. Thus, if we consider that the main beneficiaries of the televisual format of digital inclusion would be the social classes that own a television set, but not necessarily a computer and a channel for domestic access to the Web, we can affirm that, eventually, the audience of the "new" television may have difficulties in adapting to the new way of watching TV[3].

On the basis of the hypothesis that interactivity on digital terrestrial TV could trigger a new mediatic experience, which would mainly affect the ways of watching television, together with some technological and infrastructural definitions which are still needed to make the full interactivity resource available, for which the telecommunication and software[4] areas are responsible, it is fundamental to analyse the potential variation in the act of watching TV, which tends to occur when the impact on the viewer and on the broadcasting companies management is taken into account. The assertion is justified not only by the praxis aspects which have worried the broadcasting companies because this

[3] We are using the term "new" to approach the new mediatic device represented by digital TV, because we consider that the newness it introduces, concerning new technological applications, does not completely break with what could be called the "old TV", that is, the analogue television.

[4] Full interactivity presupposes the existence of a return channel, which corresponds to a means of communication "integrated to the user´s [viewer´s] TV set" (FERRAZ, 2009, p. 16) that can be a telephone line or a data network such as the internet). Thus, to make possible the existence of a return channel, the use of a TV set "associated with another technology [...] [, provided by] a telecommunication enterprise" (CANNITO, 2010, p. 92) is presupposed.

is a substantial change in the broadcast in Brazil (FAGUNDES, 2009, p. 55-56), but it is especially due to the Brazilian audience´s relation of affection and recognition with the television media: these last factors permit to infer that reflections which do not only consider technology *per se* are necessary to minimize the risk of "*technological determinism* [...] [, according to which] [new technologies […] set the conditions for social change and progress" (WILLIAMS, 2005, p. 5). Considering that the analyses related to this new form of television require the approach of aspects of the cultural and historical contexts of the environment in which technology is available, we find the notion of "structures of feeling" very important (WILLIAMS, 1979, p. 130) for studies related to digital interactive television.

For a cultural theory in digital TV studies

The definition of culture as "common meanings, the product of a whole people […] [that] are made by living, made and remade in ways we cannot know in advance" (WILLIAMS, 1989, p. 8) enables us to emphasize two decisive factors in the reflections on interactive digital TV from a perspective which we can call culturalist: (i) the concept of culture which is applicable to everyday acts and (ii) the formation of a notion of culture in the duration, eventually established according to the uses of cultural artefacts on the part of social actors.

In relation to the (i) "common meanings", when we consider culture as "the product of a whole people", the idea broadens the sense usually given to culture which relates it only to "a religion, a moral code, the system of laws or the collection of artwork – [that] shall be seen solely as one part – the conscious part – of that '**culture**' which **is a whole way of living**" [emphasis added] (WILLIAMS, 1969, p. 249). When it is established that culture can be the behaviour of everyday life (the unconscious part of culture), it is possible to say that the Brazilian habit of watching TV is a completely cultural phenomenon.

Approaching (ii) the cultural constitution in duration, it is necessary to stress that the variations and adaptations of everyday acts – for instance, those which are due to the availability of new technological apparatuses – influence social relations and can culminate in the development of new cultural products.

The remote control is an example of a conventional television apparatus which led to significant changes. The popularization of this device, associated with the use practiced by the viewer (known as zapping effect, which is related to the *navigation through* the available channels), did not only alter the way of watching TV, but it also motivated changes in the manner in which contents are produced and broadcasted. The same remote control, with some adaptations due to the availability of interactivity becomes the *prosthesis* through which the viewer makes the interaction, in an evident movement of functional complement of the apparatus[5]; the possibility of the mobile phone to act as the remote control in the interaction accomplishment can also be considered: "Your Android phone or iPhone can be used to control your Google TV instead of a remote control. Use your voice to search and even use multiple phones to control the same TV. No more fighting over the remote!" (GOOGLE-TV, 2011) The sum of new possibilities redefines its meaning, culminating in the adaptation of the previous means (or eventually the definition of a new one), which will be considered *finished* until the uses (or a new adaptation of the apparatus) generate other senses. Obviously, each one of these adaptations motivates cultural redefinitions: "No more fighting over the remote!" (GOOGLE-TV, 2011) does not only illustrates a redefinition, but it eventually motivates the emergence of a *new fight*, because as long as there is no need to compete over the remote, maybe it will be necessary to fight over the right to keep a channel selected (since there will be more than only one remote control in the environment).

Still regarding (ii), the cultural adaptations in the duration are not necessarily exclusively associated with technological aspects directly manipu-

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[5] See (SONY-TV, 2011).

lated by the audience. It is possible to think that Brazilian conventional terrestrial TV in fact has added resources throughout time, which will culminate in the establishment of full interactivity by directly using the device. A clear example involves the direct voting process with a multiple choice format used to define the denouement of some TV shows such as the pioneer *Você decide*[6] (*It's up to you*) or to determine the winner of reality shows. Therefore, the viewer has had a cultural preparation to interact via TV set.

Besides the relationship of affection between the audience and the means of communication, a second reason to make a culturalist approach in the analyses of interactive digital TV involves the minimization of anachronism risks, when we concomitantly consider aspects of "*development*, […] historical process and progress" (WILLIAMS, 1979, p. 19):

> The history of the culture idea is the history of the manner in which we react in thoughts and feelings to the changes in conditions our lives have gone through. [...] These conditions were created by men and modified by them (WILLIAMS, 1969, p. 305).

In order to critically analyse interactive digital TV, we presuppose the use of a cultural theory so that contextualized reflections can be performed, comprehending previous relations and making future projections possible, which are not merely speculative: "we must know how to explain, in related terms, the persistence and historicity of concepts" (WILLIAMS, 1990, p. 388). Thus, the analysis from the cultural perspective needs a theoretical concept which enables it to relate the common meanings and the constitution of the culture in the duration, historically contextualized: the notion of structures of feeling seems to handle this systematization.

Differently from what a superficial analysis of the term can suggest, the structures of feeling are not associated with a structuralist vision. In fact, it corresponds to a critical definition based on the adaptation and

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[6] First teledramaturgy interactive TV programme in Brazil, broadcasted by the largest and most important company in the country, TV Globo, *Você decide* was shown between 1992 and 2000 (VOCÊ DECIDE, 2010).

use of notions of historical materialism as a cultural theory. The broadening of the economic approach of historical materialism for culture studies would characterize, to a certain extent, cultural materialism and the concept of structures of feeling is part of this materialism. In order to lower the risks of reductionism related to the idea, we give a brief contextualized explanation of the terms (i) structure and (ii) feeling.

The (i) structure consists of a dialectical tension between two concepts of the economic materialism theory. The first of these concepts is the *superstructure*, which treats "*a)* institutions; *b)* forms of consciousness; *c)* political and cultural practices" (WILLIAMS, 1979, p. 81): the *superstructure* refers to broad conceptual aspects. The second concept approaches the practical and operational order of society, everyday actions and the "real social existence of men" (WILLIAMS, 1979, p. 85), characterizing the *superstructure base*, considering that it is in it that the real materiality of the conceptual aspects, which are defined in the *superstructure*, occurs. This second concept is taken as basis, infrastructure or even structure[7] (WILLIAMS, 1979, p. 81). In the present paper we use the term *infrastructure* (WILLIAMS, 1979, p. 79-86), since we intend to present the structures of feeling as a link placed between the *super* and the *infrastructure*, exactly to clarify the dialectical relation between the concepts which are mentioned in the historical materialism.

The materialist definition claims that it is not possible to independently approach the *superstructure* or the *infrastructure*, characterizing what can be considered the *definition in the duration* of the cultural character. If there is a constant tension between the *superstructure* and the *infrastructure* (which justifies the concomitant analysis of both) and if some variations occur in the real base of society, it is evident that these changes will cause effects on the conscience forms, on the cultural practices. On the other hand, these alterations motivate routine changes. If culture is defined *in the duration*, the application of the materialist

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[7] An excerpt of the preface of the *Contribution to the critique of political economy*, in which Marx states that "The totality of these relations of production constitutes the economic **structure** of society, the **real foundation**, on which arises a legal and political **superstructure** and to which correspond definite forms of social consciousness" [emphasis added] (MARX, 2008, p. 47), can serve as an example.

perspective shows the redefinitions of the use of the cultural apparatus available because of the continuous *incompleteness* provided by the dialectical tension resulting from the constant *movement* between the *super* and the *infrastructure*. When putting into practice the notion of structure to think about interactive digital TV, it is evident that an analysis which would only consider the *real* operations or concepts that organize the materialist context would be very reductionist. The analysis must be carried out in the tension between the concepts by approaching the way in which the typical massive TV audience can be culturally affected.

The term (ii) feeling is used as an alternative to the ideology which, in a materialist definition, is interpreted as reality distortion[8] and it helps to strengthen the need to consider the cultural character *in process*, because it reasserts that strictly practical analyses, distant from the concepts, should be avoided (and vice-versa). From the materialist perspective, when the material social process (*infrastructure*) is separated for analysis from the thought and the consciousness (*superstructure*), the ideological consciousness and thought are characterized (WILLIAMS, 1979, p. 66). So, the ideology as reality distortion can be either associated with the restricted practical knowledge, a limited part of a broader process or with the performing of analyses in the conceptual universe which do not establish a bond with the real social relations. In other words, cultural materialism has the intention to show that, "opposing certain development in Marxism, it is not the base and the superstructure that need to be studied, but the specific and indissoluble real processes" (WILLIAMS, 1979, p. 86): these processes, constantly tensioned, consist of "social experiences *in solution*, different from other social semantic formations which were *hurried* and exist in a more evident and immediate way" (WILLIAMS, 1979, p. 136).

Since the structures of feeling are linked to the culture of a period of time (WILLIAMS, 2001, p. 64) – at a specific moment – and because

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[8] The prevalence of fake reality idea in relation to the concept of ideology appears, above all, in *A Ideologia Alemã* [*The German Ideology*] (2007 – 3rd edition – Martins Fontes Publisher), study in which the synthesis idea that ideology is everything but "the real" is systematized. It is the determination of the nature of reality which affects the concept of ideology, since Marx essentially defines ideology as that which is not real. In Marx, the contrast is between ideology and reality and not, like in the following Marxism, between ideology and science. In this work, Marx defines reality as praxis, that is, the productive human activity and ideology is defined in opposition to praxis. In Marx, ideology could be the reflexes of the real life process and in this sense it is a distortion.

they are unfinished and in solution, it is possible to verify "emerging formations" (WILLIAMS, 1979, p. 136) concerning these structures. Another fundamental characteristic of the notion can be emphasized: even with the dialectical tension being established between the *super* and the *infrastructure*, it is not sufficient for the performance of complete cultural analyses. It is also necessary to take into consideration the imaginative character associated with the knowledge of the social material process and with the material process itself in order to assess some *solution alternatives* for a cultural context. The historical and social contexts of a period of time (in which the individuals are culturally immersed) influence the imagination, allowing the suggestion of future possibilities in relation to a cultural object (WILLIAMS, 1969, p. 109).

Therefore, we may affirm that the possible future practices of the audience, associated with interactive Digital TV can be seen as a suggestion of the medium possibilities, in the cultural practices related to conventional TV and to other mediatic means, always in process. The future of the means of communication is, above all, the future of the audience´s cultural practices.

Since the scientific method of historical materialism was evaluated through this tension between reality and future perspective, the speculative character is minimized: cultural materialism considers the necessity to use the imagination not only in order to comprehend a real process with which one has contact, but also in order to envision processes that can become material in the future: "´thinking' and 'imagination' have been, since the beginning, social processes" (WILLIAMS, 1979, p. 67).

For some decades the audience has produced an image/imagination of interactive television that, gradually, was inserted into the analogue TV itself: the logic of participatory induction mentioned above, the reality show and other kinds of programme boom, in which the audience´s participation leads to a denouement, are only some examples of the audience´s televisual imagination being borrowed again by the broadcasting companies in the construction of a medium the last purpose of which (from the point of view of imagination) has always been

full interaction. In an attempt to illustrate the strength of analysis and the systemic contextualization provided by the structures of feeling for some reflections concerning digital TV, we present two brief analyses as follows. The first introduces a cultural comprehension proposal based upon structures of feeling which are considered as the founders of the watching TV act: this analysis seeks to evaluate the relation of affection between the audience and the televisual media. The second considers the necessity to think about interactive digital TV on the basis of the character of the Brazilian audience´s orality associated with the indexes of illiteracy and functional illiteracy, which are significant and can influence *the solution* for the structure of feeling *in formation*, for interactive digital TV. Both take into account the fact (developed in the next sections) that TV provides a "sense of apparently unmediated access" (WILLIAMS, 2005, p. 135). Truly, after some "previous designation of the ways of seeing" (BARBOSA, 2010b, p. 21) which educates the audience´s gaze to understand the form of mediation provided by the device, the act of watching TV can be considered very simple.

TV as a window to the world

The explanation for the affection developed by the audience in relation to TV can be based on the feeling of unmediated access, particularly due to the inclusive character associated with the simplicity observed in the act of watching television. An alternative to a cultural analysis of both the feeling of unmediated access and simplicity itself refers to a structure of feeling registered in the 19th century English literature:

> in the drama of the 1880s and 1890s (Ibsen, Checkhov) […] the centre of dramatic interest was […] for the first time the family homes, but men and women stared out of their windows or waited anxiously for messages in order to learn about forces, 'out there', which would determine the conditions of their lives (WILLIAMS, 2005, p. 21).

Especially the books of the period which approach the country life-style allow us to note the authors' worries about the growth of the cities and about the way in which urban development was culturally affecting (and could influence even more) the rural way of living. In this structure of feeling, when the relation with time was relatively slow (although the Industrial Revolution had already caused some acceleration in the fami-lies´ daily lives, mainly of those people who were simultaneously bonded with both the country and the town), the horizon they discerned from the country houses windows was the limit (was enough) to wait for infor-mation and changes. To stare out of the window waiting for news com-ing from the town constituted the limit to reach newness.

However, the technological development would widen this visual range from home windows: the messages from the *outside* world were then received at a greater speed, mainly during the 1920s, with the radio. And not only in the country: especially because of the urban growth, also in the towns radio technology would provide changes in social rela-tions, from the moment at which people gathered together around the device waiting for news. The interest was strengthened during the war, when information from the war front was safely brought into the home comforts – news that, besides being far from the view from the old win-dows of the rural properties, also represented risk of death.

It is possible to consider that the technological development of this moment characterizes the beginning of the "self-sufficient family home" (WILLIAMS, 2005, p. 19) and the notion of "mobile privatization" (WILLIAMS, 2005, p. 19): mobile in the sense that the information tran-sits without boundaries and gets to distant places; private (privatization) since its final location (point of arrival) is the viewer´ s house. The new structure of feeling developed at this early stage of urban industrial life is a fresh manner to *stare from the window* provided by technology; even though it is a relatively precarious *manner to stare* (since only the audio of the messages was received), undoubtedly the *horizon* was widened.

But the aspect of the *view* would be estimated with the emergence of subsequent technology. When conventional TV was shown, the window

took *back* the image it was previously deprived of by the radio: news and entertainment were still coming from distant places, but facts could then be visually evaluated. To such a degree that during wartime in the 21st century families will be able to visually follow real risky situations, which will be broadcasted every minute, from their armchairs.

Maybe the most interesting aspect in the passage from the radio to TV was associated with the fact that both media *talked* to the audience: this aspect of orality contributes to the feeling of unmediated access. The talking occurs as if it were a chat between friends.

According to the culturalist analysis of the structure of feeling, the facility to watch TV is related to the facility to look out of the window, because the

> structure of feeling is the culture of a period: it is the particular living result of all the elements in the general organization. [...] I do not mean that the structure of feeling [...] is possessed in the same way by the many individuals in the community [...] [and] it does not seem to be, in any formal sense, learned. One generation may train its successor, with reasonable success, in the social character or the general cultural pattern, but the new generation will have its own structure of feeling, which will not appear to have come 'from' anywhere (WILLIAMS, 2001, p. 64-65).

The interactive digital television characterizes the moment at which a well-developed stage of "self-sufficient family home" (WILLIAMS, 2005, p. 19) requires a *new solution* for the structure of feeling. When it is possible to virtually perform any action from homes absolutely movable and privatized via the internet, the resources of interactivity through digital TV tend to popularize this mobile privatization.

And there is more: one has the feeling to participate and not only by means of the eyes in the most immediate actions occurring worldwide. We can, finally, hold a dialogue, so far merely imagined, with the cooperation of a means that has always been characterized by talking to its audience. Although, up to this point, this chat has been much more a

monologue, one can finally see the possibility to build a dialogue which will certainly produce new structures of feeling, opening up other windows towards the future.

So, the conventional TV context, together with the use of micro informatics and the internet redefine the structures of feeling which permit to imagine some of their future possible uses, even knowing that "nothing is gained in the supposition that lifestyle values can be transferred to others, without being altered; and it is still to ignore reality to admit the possibility of a conscious selection of values" (WILLIAMS, 1969, p. 251). After all, "we cannot know in advance" (WILLIAMS, 1989, p. 8) the common meanings/senses to be given to cultural objects: "The technological possibilities that were commonly used corresponded to this structure of feeling: [...] they were a selection of some of its properties according to the dominant structure of feeling" (WILLIAMS, 2005, p.52-53). Lastly, the point is to develop new prosthesis in order to allow different forms of communication due to the growth in the use of other apparatuses (new or derived from previous ones). With interactivity each home can become 'the world outside' and provide information.

Thus, the house where at first nothing happened would become the place where everything could occur. With this, the sense of specialties is inverted: the outside world is, at the same time, the inside world where one can reproduce the world out there. That which only existed in televisual imagination – the feeling of being everywhere – becomes a possibility: one can produce, respond, and finally hold a dialogue which, in the old medium that is, conventional television, merely existed as an imagination possibility.

Culturalist reflections: the orality as paradox

The culturalist analysis perspective we presented enables us to compare the act of watching TV to the act of staring out of the window; this approach also considers that, in the case of conventional TV, after having

understood the way to watch this device, one can have the impression of an unmediated access to information. These factors gave the public the feeling that "TV message is something 'natural' in your home. […] [Television] pretends to be the *family´s gaze* that is directed at the spontaneity of the world's events". (SODRÉ, 2010, p. 59)

The 'naturalness' of the access to television can be considered a determining factor of its success in Brazil, especially when we observe that Brazilian society is "oral par excellence" (BARBOSA, 2010a, p. 21). This oral character, associated with the facts that (i) " the phonetic illiteracy was not confronted [in Brazil] when it should have been, […] by the end of the 19th century" (SANTIAGO, 1991, p. 147), which is evident when we analyse the indexes of the audience´s illiteracy and functional illiteracy[9] and that (ii) electronic means allow "the presence of orality as a contemporaneous fact among us" (HAVELOCK, 1996, p. 138) they enable to present orality provided by the medium as a primary justification to establish the affectionate relation between the viewer and the apparatus: after its decoding, television provides a "sense of apparently unmediated access" (WILLIAMS, 2005, p. 135), being even possible to state that "If we can watch and listen to people in our immediate circle, we can watch and listen to television" (WILLIAMS, 2005, p. 135).

At the beginning of this study we affirmed that the format called full interactivity can modify the ways of watching television. If this form of interactivity allows digital inclusion via resources which range from electronic government services on TV (t-government) to the purchase by means of television (t-commerce), on the other hand, there is the risk related to the maintenance of the unmediated access feeling: a great part of more sophisticated interactions supposes the spectator's ability to write and read. In the examples above, either to use t-government services or to make a purchase without the person´s presence (as well as with the most

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[9] Data extracted from the report PNAD – Pesquisa Nacional por Amostra de Domicílios [National Household Survey], 2009 (IBGE – Instituto Brasileiro de Geografia e Estatísticas [Brazilian Institute of Geography and Statistics], 2010) published in the second half of the 2010s showing an index of illiteracy of about 9.7% of the population and an index of functional illiteracy of 20.3% in Brazil. So, approximately 1/3 of the Brazilian population has difficulties in reading.

sophisticated web operations), the user-viewer needs to read and understand the presented contents in order to make decisions and eventually give written information during the interactivity. In the Brazilian case, the prerequisite of the viewer´ s literacy can limit the use of ultimate resources of a significant portion of the digital terrestrial TV audience. At this point, there is a paradox: the interactive technology, which potentially provides inclusion via interactive digital TV, can also move the digital TV audience away due to any kind of literacy need, which was not a problem in the case of conventional TV.

The complex context (MORIN, 1990) we showed goes beyond the borders of the strictly technological reflections related to digital TV, and requires deeper conceptual analyses on the part of the communication area. Some of the quests associated with this new television scenario evaluate if digital TV must be approached only as a *new television*, or if a new form of media is being born (still not named), which derives from conventional TV and will coexist with it. The structure of feeling *in solution* for interactive digital television certifies the fact that there are "complicated relations between new forms of experience and new kinds of technology" (WILLIAMS, 2005, p. 53) and that these relations need to be analysed in a critical way – especially because the availability of technology does not guarantee its use. It is not reasonable to consider all the investment made in technology by the Brazilian Federal Government for the development of digital television technology standard only as technology. In the same way it is not coherent to think of the availability of technological environment in order to perform actions of full interactivity as being a guarantee to promote digital inclusion.

Final considerations

This paper tried to demonstrate that before analysing possible uses of the technological apparatus and, at the same time, technical/technological definitions to allow full interactivity actions, it is fundamental to es-

tablish a conceptual basis which enables reflections that are not merely technical or speculative. The notion of culture and, more specifically, the concept of structures of feeling we discussed can be considered the primal components of the analytical investigation basis for full interactivity studies on digital TV due to three main reasons. Initially because the (i) emerging character, *in formation*, of interactivity on digital TV: as well as in the case of the notion of culture itself and of the structures of feeling, the present technology is involved in a process of formation and is being developed on the basis of adaptations into other existent cultural forms and products (such as TV itself, the computer, the telephone and the internet). Also because of the fact that (ii) it is fundamental to think in a contextualized way in order to minimize the risks of anachronisms: it is not reasonable to consider the analyses merely because of the availability of television – it is necessary to comprehend the origins of technology and its uses in order not to make assertions which characterize technological determinism. Finally, (iii) because the means of communication are material means of culture which emphasize structures of feeling, including the cases in which the means are still being developed or – as it is apparently the case of interactive digital terrestrial TV – changing, but with the potentiality of altering a relationship of affection and recognition which has existed in Brazil since 1950.

The dispersion of the gaze, which will be shared with other practices, as for instance, the dialogue produced by new prosthesis connected to the video (remote control, mobile, and other possibilities to access the digital television interactive world), allows the new medium not to be only an open window to the world anymore, as it was during the whole 20th century.

The multi-space technological possibility is literally open, by materializing a real possibility which has existed on TV since its beginnings. Permanently connected, the audience will be able to see, to participate and to have the feeling of interacting and producing contents in a world which is only interested in the ultra current things. On the other hand, the production of a clean image, clear, far from what

the eyes can reach, configuring a kind of Paradise view, is put side by side with other smudged scenes built by each one of those who find themselves in front of an impressive scenario. Life and dream seem to be definitely connected in the structures of feeling of the 21st century new means of communication.

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