

Broadcasters legislative and genres of programming in Brazil

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ABSTRACT

Studying the genres of TV programming and TV Board Senate, both maintained by the Federal Legislature, from a more comprehensive analysis on the cultural genres of television programming in Latin America. Empirical data, relating to the timing of two stations, are discussed in light of the concepts of authors lined up to cultural studies, especially those taking the Latin American television as an object of study. Concludes that the programming mix of the two broadcasters elements inherited from the two main arrays of television genres in Latin America: a dramatic symbolic-matrix (which prioritizes the images of conflict and polarization) and matrix rational-Enlightenment (which emphasizes the public debate and content for stimulate reflection).

Keywords: Latin America, Brazil; Television genres; TV Câmara, TV Senado

Introduction

Television has established itself as one of the main forms of cultural expression in Latin America since the second half of the twentieth century, which is explained primarily by the strength of orality of television genres and the assimilation of elements and features of popular cultures of the continent. Because it is a dynamic, television was able to adapt to social changes unleashed in these countries, provoke cultural changes and include in its repertoire themes, languages, frameworks and approaches in line with the wishes of its different audiences. A variety of genres of programming, especially television drama and popular programs, assisted in this task.

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Brazil has exerted strong leadership in the process of consolidation of television genres in Latin American context, alongside other countries such as Mexico, Argentina and Venezuela. Across the continent, Latin, however, the business logic ruled the development of the vehicle, contrary to what was perceived in Europe, for example, the public broadcasters and state that dominated the market until the 1980s. With the growing audience of private channels, especially during the military regimes that have plagued the region in years 70 and 80 of the twentieth century, the rulers of Latin America began to invest in state systems of information. In the Brazilian context, this phenomenon has begun in 1960 with the educational stations linked to the states of the federation, has intensified in the 1990s with the emergence of legislative channels such as TV Assembly of Minas Gerais (1995), TV Senado (1997) and TV Camera (1998). These stations were the inspiration for dozens of channels of legislation that emerged in the wake of so-called "media sources", a concept developed by Francisco Sant'Anna (2006). According to the author, media sources in the initiative consist of public information broadcast by the media themselves. In the analysis of Sant'Anna, media laws fall into this category.

Given this broader context, we present an analysis of programming focused on two television channels of federal legislative power (TV House and Senate TV). For the task, he is starting hand concepts of gender and cultural matrix as the basis for a general assessment of what is presented to viewers. Based on these concepts, the idea is to establish what are the cultural matrices that guide the production of the two broadcasters and how they fit together in a grid weekly television productions. It also discusses how the symbolic production is linked to the ideals of representative democracy, represented by Parliament.

CULTURAL DIMENSION AND GENDERS OF THE LATIN AMERICAN TELEVISION

Both in its economic and political, the television industry is an essential institution in the shaping of modern societies. Moreover, the centrality of the media as an option for extensive cultural layers of the population can not be ignored, especially in Latin American societies. As stated by Martin-Barbero, "television has become the cultural heart of our societies, has created a worldwide family, new forms of solidarity and several scenarios for the construction of public understanding and multicultural" (2002: 329).

The cultural dimension of television is expressed essentially in its lineup, the end product that wins the viewers. Each TV station builds an identity, its own profile, an image based on the kinds of programs that choose to attract certain audiences (Souza, 2004: 52-53). That is, the number of programs from a gender makes viewers aware of the station when they pick their favorite programs (Idib.: 56).

According to prospect already explained in previous studies (Bernardes et al. 1997; Bernardes, 2004), the genera are the pivot point between the economic and cultural goods produced by cultural industries. According to Nora Mazziotti

The genres can be understood as sets of shared conventions, not only with other texts belonging to the same genus, but also between texts and audiences (audiences), texts and producers, producers and audiences. This is an exchange, a mediation (known tacitly accepted), which has the cultural consensus. The genera can be compared with formulas, without thinking that this concept is so pejorative. It is a cultural practice, a set of characteristics, which changes with each new sample that is produced. Are defined as systems of orientations, expectations and conventions that circulate between industry, audience and subject text (Mazziotti, 2002: 205).

The concept of gender is also in accordance with the proposed inclusion of analysis and historical context of power relations that influence the attribution of meaning and culture means taking into account both the encoding and decoding, ie the production processes and consumption. In this sense, the production of symbolic form, to Thompson (2000), always implies an expectation of receipt, for the person producing it mobilizes resources, based on rules and implementing schemes to achieve a specific receptor.

Following these concepts in Cultural Studies, the author confirms the interdependence between the instances of production and reception. As stated by Hall (1997: 91), the moments of encoding and decoding, although relatively autonomous, they are certain times, with multiple influences on each other.

These multiple influences are quite clear if we consider the economic and cultural functions that meet the genres on television, according to Nora Mazziotti (2002). The genre provides producers (and who is involved in the production process, as authors, storytellers, actors, etc..) Guidelines or standards of discourse production, and the receivers (viewers), canons to see the text in a more readable and predictable assuming their complicity as best receiver (Jiménez, 1993). The genus, therefore, is the bridge between the spheres of production and reception with multiple interference on both.

The concept of culture as "symbolic construction", that is an ongoing process of constitution and reconstitution of social values and institutions by means of symbolic forms: linguistic expressions, significant objects and human actions which are designed to share experiences and meanings between human beings humans (Larraín, 2003), permeate this work. A constant process of interaction between real and perceived patterns created in the mind of each individual and the patterns disclosed and enabled in relationships, social conventions and institutions, of which tell Raymond Williams (1984: 89).

It is also believed that adopting a concept of culture non-elitist, according to the critique of Cultural Studies and Sociology Empirical Critical Theory, is essential for the analysis of symbolic forms. Without leaving aside the economic aspects of the culture industry, a non-reductionist conception of culture focuses on the analysis of every kind of social and cultural form, that is symbolic. The dynamics of social process, with their disputes, tensions and conflicts are placed in the center of analysis and the cultural drive and lose the label of elitist high culture or popular culture. Popular culture thus loses its character underestimated, associated with the opposition between high culture / low culture.

One of the main exponents of this line is Martín-Barbero, who identifies three modes of legitimation of popular taste, related to a way of understanding the communication that does not take into account the totality of the communicative process. First, everything that appeals to popular receivers would be in bad taste, reflecting a taste without distinction - an analysis that finds a good parallel in the formulations of Pierre Bourdieu. The popular, in short, reflect the tasteless, vulgar as exemplified by the soap opera, wrestling etc.. It happens a legitimation of the culture of narrative genres, which make up only a strategy to attract ignorant people, as opposed to the culture of the author, who identifies the true art. And finally, there is the illegitimacy of popular mode of receiving the products and enjoy cultural things: tumultuous, noisy, passionate (Martín-Barbero, 1995: 52).

This legitimation of the popular is probably one of the factors that led to the dynamic interplay between two opposing cultural matrices in the formation of popular imagery in Latin America, according to Martín-Barbero. This analysis aligns with the concept of Guillermo Sunkel (1985), following the proposal that identifies the dramatic-symbolic matrices and rational-Enlightenment in the formation of popular culture in our continent. In constant tension within the symbolic forms, each array requires different representations of the popular and different kinds of symbolic forms. The development of these cultures, both for Sunkel, is

also a historical phenomenon, related to colonization and formation of national states after independence, which tracks the political constitution of the popular classes and their recognition by the elites. Although restricting their analysis to journalistic products, the benchmark proposed by Sunkel is applicable to any kind of symbolic product, including the fictional. And therefore, usable in this work.

The matrix represented by the symbolic and dramatic *lira* would be expressed in a popular religious conception of the world feature set of baroque images of the Catholic Church brought by European settlers to the continent. In this matrix, the wealth of images is opposed to the concepts of poverty, generating basic dichotomies between good and bad, rich and poor, heaven and hell, etc.. The dramatization of religious figures and the exaltation of red, representing blood, suffering and martyrdom, and of gold, representing the gold, wellness, wealth and pleasure, had a major impact on the Indian mainland, holders of literate cultures also not based on rituals and ceremonies, the impact on primary instincts and the use of colors (Sunkel, 1985: 49-50).

Since the matrix rational-Enlightenment, according to the Chilean author, is introduced into popular culture as a foreign element in order to transform the original matrix considered late and overcome. Antirreligiosa and secular, this matrix is based on the Enlightenment and rationalism developed in the Modern Age in Europe and its basic elements are: the reason - way of achieving the goals - and progress - end of story from any culture. Education is a fundamental means for achieving political citizenship and the overcoming of barbarism, expressed by the people and their practices is not rational. Thus, the basic language of this matrix is the generalization and the particular is only valuable when converted into typical. The main form of dissemination of the cultural matrix rational-enlightenment was the modern school of mass, developed by the state and who brought the “political ideologies cutting Enlightenment”: marxism, anarchism, liberalism and radicalism (Ibid.: 46-47). Thus, the rational-Enlightenment vehicles adopt an abstract language, conceptual, with a serious aesthetic, whose actors are working class and peasants, with the conflicts that develop in a public and political, always in opposition to the bosses. They are essentially a political-themed products (ibid.: 53).

In the analytical perspective adopted in this study, it is believed that these two distinct cultural matrices interfere in television production, not just the TV camera, Brazilian broadcaster legislative chosen for analysis, but across all channels in Latin America. Thus,

influences of two separate programming logic of these stations operate in the grid. However, as pointed by several authors, there is a predominance of the rational-Enlightenment cultural matrix in the organization of symbolic content broadcast on public channels. What may, under certain circumstances, contribute to distance them from the general public in those countries.

CULTURAL ASPECTS OF TELEVISION IN BRAZIL

There are three vertices of the active process of programming, according Fuenzalida (2002: 158): criteria for decision-making, programmatic offer to the audience and self-sustainability. As the author says, the programming process is a competitive strategy and the decisions are from the mission of the channel and are adapted to the interests of each particular audience (Fuenzalida, 2002: 159). In their analysis of public television in Latin America, Fuenzalida identifies three historical matrix that shaped the programming of channels: formal education, (ibid.: 160); array of high culture and academic debate (ibid.: 166), and the array of advertising political-governmental organization (ibid.: 173).

The third matrix is based, according to the perspective adopted in this analysis, a peculiarity of democratic regimes in Latin America: the confusion between the institution and the state political party is in government⁴. In Brazil, practices and communication strategies in the state sector were not always consistent with the principles of public communication as set out by the exponents of the studies on the subject, as Zemore Pierre (1995), Boris Libo (2002) and Jean-Marc Ferry (2002). And so for various reasons. The first concerns the very genesis of the official information systems in Brazil, which are characterized by their strictly informational (unilateral transmission of messages) and non-communicative (with effective interactivity). In these terms, applies to criticism of Paulo Freire, still lodged in the decades of

⁴ In Brazil, many authors have identified this trend with a concept of patronage adapted from Max Weber. In these formulations, among which stands out of Raymundo Faoro, patrimonialism means the appropriation of public for private purposes by certain political actors. A clear example is the use of the government to favor applicants backed by the government. A traditional way - according to Brazilian sociology developed in the twentieth century - to evaluate the public information systems in Brazil is to consider that these services come from the paternalistic and welfare initiative of the Brazilian state, which assumes the role of information provider, from own vehicles of communication. Considering, however, that the provision of information and publicity of their acts are obligations of the modern state, especially in a system of representative type, such vehicles can be seen as mere government strategies for ensuring transparency and social legitimacy.

1960/70, according to which the culture industry is characterized by means of transmission and not for communication systems (Freire, 1997).

Despite the contradictions in the development of the field of public broadcasters in Brazil, it is important to highlight advances in the 1990s, when many government institutions have decided to invest in the media themselves, the so-called "media sources" (Sant'Anna, 2006). The Legislature, for example, created their own vehicles for communication from the open window with the Law of cable TV (Law 8977/95), and imposed on the loading of some distribution channels required. In addition to the federal broadcast (TV House and Senate TV), legislatures and city councils of aldermen began the deployment of its channels.

By 2009, according to a survey of Marcia Garden (2008), 18 legislatures had television channels and only in the State of São Paulo, 24 city councils have also relied upon the television media. Added to these stations, TV Senado (1996) and TV Camera (1998), pioneers in establishing these channels, the TV next to the Legislative Assembly of Minas Gerais (1995). This proliferation of vehicles legislation stems from the idea that public institutions should approach the maximum of the citizen and society and themselves accountable.

Another point to be noted, that sequence is that the decision to create public systems of information was taken unilaterally by the government and other members of the ruling class. These initiatives are resorting to public interest as justification for decisions made "on behalf of the people", but without the effective participation of those who would be interested.

Obviously, the elements related to the cultural matrix identified in a symbolic way represent the result of a process that is ongoing, is in constant motion of reorganization, is not static or fixed in time and space. In Brazil, the confusion between the names of the stations - educational, public or state - was constituted, historically, because in practice, the stations include features common to all three concepts (Lobato, 2004: 61-62). According to Rey (2002: 116-117), the classical understanding of culture-related learning have a key role in programming for TV stations throughout Latin America.

"For years, TVs have been treated as an elitist idea of culture, focused on fine arts, convinced of the need to bring art to the people and, ultimately, quite exclusive of cultural expressions that were not consistent with what elites considered the cultivation of the spirit. A similar situation happened in education. (...) It was a culture focused on tradition, fostered by continuity without disruptions or critical concepts "(Rey, 2002: 117).

This discourse imposes its mark today on considerations of the "quality" of broadcasters - especially the public - the television must encourage "sensitivity and good taste" of the public (Zagury, 2003: 94) and, therefore, commercial does not match the aesthetics of public TV, which has a "more reflective programming" (Leal Filho, 2003: 83). Being rational and more critical commercial television and submitted, so the logic of rational matrix-Enlightenment, the public broadcaster needs to provide a "reflection on the events, and not a surrender to emotion proposed by events. Never mind the spectacle of news in the interest of understanding of the event" (Lima, 2003: 68). Some analysts even claim that public broadcasters must adhere to specific narrative forms, different from the language adopted by commercial broadcast television stations or by subscription, that "the media as a whole" (Dines, 2003: 17) is public.

"The wording (public TV), his narration is a public language, while ownership of the company tied to commitments to society. But the narrative, design, presentation, pace and format of a public TV program must comply with specific parameters and paradigms, different narration, presentation, and formatting the pace of commercial TV, broadcast TV or even Cable TV" (Ibid.: 16)

Born in Brazil as educational television, public television has its genesis in the idea of bringing knowledge to the public was not affected by formal schooling. The telecourse and the proposed distance education were the keynote of its first decades of development. Most of the stations has been initiated by state governments. However, over time, programming was no longer explicitly education and teaching, focusing on content that would serve as a complementary form of education. Connected to the array of formal matrix of high culture identified by Fuenzalida and broadcasters started to fulfill the mission of giving "(...) education, culture, information and entertainment" (Lima, 2003: 67) to a population that according to these analysts have no access to these cultural otherwise. Although the authors admit that the culture can not be seen merely as "dissemination of artistic products embodied in the commercial market of art" (ibid.), we agree with the analysis of Arlindo Machado on this theoretical position according to which

"(...) The only respectable role that can be expected of television is its modest contribution to introduce the lay public and barbaric in the field of secular culture and legitimate task for

which they are engaged for several decades, the broadcasters and public cultural networks such as BBC in Britain, the U.S. or PBS, NHK Japan, among many others "(Machado, 2001: 23).

We believe that, despite nuances in assessments, the majority of scholars and professionals who practice or advocate public television remain tied to the rhetoric of education and progress "that speaks Sodre (1999: 108), though other ingredients are added to panorama. What appears to disrupt the discussion is the difficulty of analysts admit there is entertainment and educational possibilities that one of the easiest ways to promote learning is to use playful strategies. It is recalled that even before the educational television itself was born in Brazil as a vehicle for the elite. Not by accident the first object was to broadcast an orchestra (Mattos, 2002: 80).

As stated by Rincón, the social presence of television depends on other social institutions, its action would be diluted by cultural "(...) presence of family, school, religion, cultural tradition, political parties, the forms of governments , the customs of everyday ethics of the community "(2002: 17). Still, the cultural role of the vehicle as "(...) social mirror that reflects the culture that produces it, the fragile identities we inhabit, the aesthetics of mass popular consensus and ephemeral "(ibid.) is highlighted by the author . Thus, a complete analysis of the media needs to take into account that the controls imposed by the state and politics, the cultural community, the relative autonomy and the effects of ideology and practices of professional producers, dependence on advertising, government, their sources and the market pressures interfere and act as a limiting process (Golding-Murdock, 1985; Hallin-Mancini, 1993; Herman, 1993).

The existence of ideological factors, however, does not mean that audiences are passive. As already mentioned, our analysis points to the role and the exchange of popular culture with mass culture and their mutual influences. In this perspective, both the media exploit aspects of popular culture to strengthen the bond with the audience, as the receivers use their own cultural maps to view the media discourse. A sort of "contract" governing the relationship of dialogue, where culture works as a mediator between social communication and popular. A pact of reading set by gender (Martin-Barbero, 1995).

The outstanding question is how to make TV not just a device for shaping and deforming the routine and common tastes, but one of the most significant historical mediation of diversity of matrices narratives, gestures and stage setting of popular culture, to build a cultural public television to broaden access and increase openness to other cultures, which implies making

visible the experiences of appropriation and invention of each community (Rincón, 2002 a: 338).

THE LEGISLATIVE AND BROADCASTING PROGRAMMING GENRES

Programming analysis

The schedule of legislative channels presents many similarities, especially with regard to the division of genders in the days of the week and the prioritization of certain items such as transmission of sessions, discussions and interviews with parliamentarians, newsletters, and cultural programs. The priority of the two broadcasters, Monday through Friday, is the transfer of legislative sessions, which explains the little time devoted to the cultural productions and music programs, which are concentrated on weekends, respecting the routine work of public institutions . On weekends there is also an increasing number of news programs, but this is due to reruns of productions that appear throughout the week.

TV Câmara programming

The schedule of TV Câmara (TVCD) consists of 24 programs, including news, debates, interviews, documentaries, cultural programs, music, movies short film and a game show aimed at young audiences (On Board). Besides these, nine are produced interprograms, so named because they are short productions, no longer than seven minutes, which serve to fill the grid among the other programs. Product promotion, compilation of journalistic articles carried by the issuer or small documentary series dealing with different themes, like the Constitution, are some examples of interprograms. Much of these products is done by the professional staff of the radio, especially news programs, debates and interviews.

Already documentaries and films are produced, mostly in co-productions with other broadcasters or independent producers. One example is the DOC's TV documentary, a project of the Ministry of Culture opening through annual calls for independent producers in conjunction with the networks' educational states. There are still some programs made by other broadcasters in the public system, such as South America Today Parliament and Brazil, produced, respectively, on TV and the TV Senado Brazil, as well as productions of the Brazilian Service to Support Micro and Small Enterprises (Sebrae) , Itaú Cultural Foundation,

non-governmental organizations, independent producers and other channels such as Canal Futura⁵ and Televisión America Latina (TAL).

Table 1 presents the weekly survey of the grid station, ranking the programs in five different genres of production, journalism, debates / interviews, cultural programs, documentaries and broadcast Plenary / commissions. On the relationship between gender and total hours for each one, it is observed that the predominant transmission of plenary sessions and committees, with almost a third of the total weekly hours of programming of the station (27.9%). Second are the debates and interviews (24.55), third place is the news (19.3%), fourth in cultural programs (15.7%) and, finally, documentaries (10, 8%).

TABLE 1 - PROGRAMMING GENRES

Genres / hour	Mon	Tue	Wed	Thu	Fri	Sat	Sun	Weekly	Percentual
Journalism	4h	3h30	3h30	3h45	3h30	7h15	7h	32h30	19,3%
Debates / Interviews	9h45	5h45	5h45	7h	5h45	3h15	4h	41h15	24,5%
Cultural Programs	2h30	2h30	1h30	1h30	3h30	8h	7h	26h30	15,7%
Documentaries	1h45	1h15	2h15	45min	3h15	3h	6h	18h15	10,8%
Various	0	0	0	0	0	2h30	0	2h30	1,4%
Plenary and Commissions	6h	11h	11h	11h	8h	0	0	47h	27,9%
TOTAL	24h	24h	24h	24h	24h	24h	24h	168h	100%

Originally created to show the debates among parliamentarians, the TV camera maintains its core mission: to give transparency and visibility for the speeches and votes of the plenary and thematic commissions of the Chamber of Deputies. Once a week, 168 hours of continuous programming, 47 are devoted to live and recorded meetings that occur in the House. On Mondays, the live transmission occurs during the afternoon, on Fridays the sessions of the morning are transmitted. In the remaining days, the Board has priority of 10:30 to 12:30 and from 14h to 19:30, at which time the sessions usually occur. The afternoons and Friday mornings of Tuesday, Wednesday and Thursday are intended to reruns of his own plenary or committee met during the week.

Obviously, the transmission of the Whole is unpredictable, as any live broadcast. The meetings might extend into the night, preventing the display of the planned programs -

⁵ Canal Futura is maintained by a consortium of foundations linked to financial institutions, businesses and industries, such as Itaú Social Foundation, Gerdau, CVRD, Votorantim, the Roberto Marinho Foundation and others.

programs where debates National Expression of Popular Participation and the nightly television news station itself, the House today. On other days, the sessions can be shorter or simply do not occur (for lack of quorum), forcing the station to put air in other productions, often the integrity of the Thematic meetings. These intact are also commonly used to fill the programming schedule during periods of parliamentary recess, when there are daily sessions in the plenary (in January and in mid-July). In any event, the broadcasts, live or taped, and Plenary meetings of the committees occupy nearly 28% of the station's weekly grid, ranging, as already mentioned, from week to week.

The second type of program more for TV camera productions are geared to the debate and interviews, which occupy 24.55% of the grid. Some products combine elements of both genres, with a presenter who leads the participants to the debate by asking questions and submitting reports on the subject (*National Expression*) or with the participation of citizens in the studio (*Popular Participation*).

According to the definition adopted by the team itself to the station's content production, such productions as well as documentaries, fulfilling 10.8% of the weekly schedule are considered "programs reflection." These programs emphasize the interpretative ability of the public, promoting a reflection on different topics. Information programs, and with news flashes throughout the lineup, occupying 19.34% of programming, with more than 30 hours weekly information and composes what the team calls "information programs", ie, those programs that appears the pure fact, no analysis or opinion. The two main productions of gender in television news station are Inside the House - displayed from Tuesday through Thursday, at 10am today and the House, aired Monday to Thursday at 21pm. While the former anticipates the debates and issues that will be on the agenda of the plenary and committee meetings throughout the day, why is only shown from Tuesday to Thursday, days when there are votes, the House today is a summary of the facts of the day House. On Friday, he is replaced by Panorama, a weekly newsmagazine that summarizes the facts of the period, taking advantage of the materials produced during the week.

Quantitative analysis of production genres of TV camera shows that the choices of the speech team corroborate their producers about the broadcast. The document entitled "Presentation of Conceptual and Statistical Grid TV Camera", used by professionals for lectures and presentations on the radio, gives exactly the "three pillars" of the program

schedule a missão pública de *promover a informação e a reflexão* sobre os temas em discussão na Câmara dos Deputados;

- 1) the institutional mission to promote transparency and coverage of parliamentary activity;
- 2) the commitment to pursue excellence and narrative technique, in line with the contemporary audiovisual production.

TV Senado programming

According to information contained in the TV page of the Senate (TWF) on the internet ⁶ (<http://www.senado.gov.br/tv/>), the station was established "to make the institutional disclosure of the Senate and offer citizens a different cultural and educational programming of commercial stations" (emphases added). Faced with this assertion, it appears that the network itself describes itself as institutional, while specifying its objectives, namely to make disclosure of the institutional activities of the Senate and offer educational and cultural content. What is observed is that both its institutional self-definition as their goals are broad and generic, which will require detailed analysis of programming in order to obtain more precise information about these two analytical axes that are part of this *paper*.

Still according to the information available on the website mentioned, the TWF aims to reach wide audiences, without clearly defining their audiences, which are referred to as "the Brazilian population," the Brazilian citizen, "Brazilian society." To this end, the institution has invested in technology to ensure access to the station throughout the country. Initially, the Senate TV was transmitted only to subscribers of cable TV, but since 2005 the signal is available in all of Brazil led by TV stations to cable, satellite dishes and digital and analog type, more recently, in sign open UHF. The estimate of the managers of the stations is currently simulcasts reach at least eight million satellite dishes and four million television sets with cable TV ⁷. Thus, in theory, the transmitter has a potential audience of 12 million people.

The schedule of TV Senado (TVCD) consists of 22 programs, including news, debates, interviews, documentaries, cultural and music programs. Besides these, newsletters are produced for dissemination institutions, such as the *Alô Senado*. The station has its own staff, especially for news programs, debates and interviews. Documentaries and movies are

⁶ Source: (<http://www.senado.gov.br/tv/>)

⁷ Idem

purchased from independent producers and other public institutions and nongovernmental organizations.

As the TV camera, TV Senado prioritizes coverage of all the sittings of the Senate and Congress, and meetings of standing committees and temporary. The Plenary Sessions have display priority over any other program on TV the Senate, which explains why the percentage of 62.8% (TABLE 2) of the total space of the grid for this item lineup, surpassing the TV camera, which meant an average 27.9% of its space for plenary and committees. A plausible explanation for this difference in proportionality may be the length of sessions and frequency of repeats. The plenary sessions of the Senate are more extensive, as any senator may request the floor at any time and with greater flexibility in the length of speeches. Also, the reruns are more frequent, especially committee meetings.

TABLE 2 - PROGRAM GENRES – TV SENADO

Genres / hour	Mon	Tue	Wed	Thu	Fri	Sat	Sun	Weekly	Percentual
Journalism	1h20	50min	1h05	50min	35min	7h	6h45	18h25	10,9%
Debates / Interviews	1h50	1h55	1h55	1h40	1h10	6h45	4h45	20h	12%
Cultural Programs	45min	0h	0h	0h	0h	4h45	8h30	14h	8,4%
Documentaries	0h	0h	0h	0h	0h	0h	0h	0h	0%
Various	0h	0h	0h	15min	0h	4h30	3h	7h45	4,5%
Plenary and Commissions	19h50	21h00	21h00	21h00	22h15	0h	0h	105h5	62,8%
Institutional	15min	15min	0	15min	0	1h	1h	2h45	1,4%
TOTAL	24h	24h	24h	24h	24h	24h	24h	168h	100%

Just as the TV camera, the second item of greater expressiveness in the schedule of the Senate are the TV debates and interviews (12%), followed by news (10.9%) and cultural programs (8.4%) . One particular item of TV programs are small Senate disclosure of the institution, especially one called "Hello Senate," which occupies 2:45 a.m. weekly program and corresponds to 1.4% of the grid.

The programs considered journalistic / informational principally intended to disclose the agenda of the committees, the agenda of the Plenary, the activities of the Chair of the House, the table-Director and other agencies that house legislature. Therefore, it is essentially legislative information, with institutional approach.

Regarding the debates and interviews, we highlight thematic programs as "Citizenship," "Interview Diplomacy" and Hall ". The first is done with the senators and experts in socially relevant themes such as violence, hunger, poverty, social inequality, fighting prejudice, among others. The second discussion with parliamentarians, diplomats and scholars in the field of international relations agenda items Brazilian foreign, Mercosur, Latin

America and the main contemporary geopolitical blocs. The third discusses current issues with personalities, writers, poets and artists against the backdrop of the Main Hall of the Senate.

As for cultural programs, there are currently fixed at least three spaces in the schedule reserved for music programs: *Espaço Cultural*, *Conversa de Músico* e *Leituras*.

FINAL COMMENTS

At both stations by law, is an impressive space in the schedule for the transfer of legislative sessions, is the plenary or committee meetings. In the case of TVCD for this type of program is for the percentage of 27.9% of weekly time grid. At TWF, the percentages are 62.8%, confirming "the institutional mission to promote transparency and coverage of parliamentary activity." It is understood, therefore, the influence of the concept of deliberative democracy in which decisions are made through rational debate among political actors. The Parliament is the main representative of this view, as it institutionalizes the collective discussion of the representatives elected by the population. Moreover, it is observed that the programming mix of the two broadcasters inherited elements of the two main arrays of television genres in Latin America: the dramatic-symbolic matrix (which prioritizes the images of conflict and polarization) and matrix rational-Enlightenment (which emphasizes the public debate and content to stimulate reflection).

From another perspective, however, professionals and media commentators point out that the rating of the legislative channels increases in conflict situations such as parliamentary commissions of inquiry or even during tumultuous sessions for lively discussions.

The audience's attention to the situations of confrontation and conflict is a glaring perception among producers themselves. The dispute between lawmakers in the legislative session has been characterized by a viewer in the interior of Brazil as "the most interesting of TV Senate programming " ⁸. However, from a formal point of view, the full Senate or the House of Representatives represents the institutionally privileged locus for the rational debate of ideas, as recommended by the rational-Enlightenment ideal.

⁸ Maria Hernandez Silva, a resident of Arroyo Grande (RS), is heavy viewers of TV Senado, information confirmed by his two sons. The station's signal comes through the satellite dish on your house. In an informal conversation with the researcher Cristiane Brum Bernardes, in December 2006 showed that "find it quite amusing when the Senate fight in the plenary." She said usually watch the replay of the sessions during the night.

However, this view finds no support in studies that emphasize rhetoric as an essential skill for politics. Besides these, many reviews criticize the theory of deliberative democracy does not include new forms of discourse in the process, to allow the expression of other cultural values attached to rational discourse typically "masculine and bourgeois," as stated by some authors (Ferree et al . 2002: 308). The narratives, forms typically "female" speech, are advocated as options for political and social expression of marginalized groups. According to proponents of participatory democracy perspective, the language of the living world can serve to include the actors excluded from the public sphere precisely because they do not dominate the bourgeois-rational language that is advocated by liberals as the canon of political expression (ibid.: 315) . As noted by Ferree et al. Legitimize the language of the living world favors the practical knowledge of ordinary people and help them to broaden their power to participate in politics (ibid.). Thus, by favoring the informational genres and reflection as pillars for the television production, webcasters laws reinforce the prospect's educational television.

Both TV and the TV camera Senate have been criticized from different social backgrounds, from the creation of both. The segments are most active in these critical journalists, academics and representatives of the Third Sector, besides the personnel in the two legislative houses. One of the most frequent complaints is the need to expand public access to the information system of the Legislature. Moreover, it would be necessary to identify the main demands of society and mapping of a segmented, key stakeholders, in order to target different products and services offered.

Even more broadly, other recurrent criticism is the absence of an ombudsman to capture the specific demands of citizens on the vehicles of information the Legislature. It would not be appropriate to defend the mere creation of a more bureaucratic, but the institution of an effective channel for direct communication between citizens and those responsible for managing the TVCD and TWF. The implementation of mechanisms to increase - in quantitative and qualitative - to interact with the population would be an alternative to reduce the current flow of unilateral offer of information, with the creation of effective channels for subsequent participation of citizens.

It is also a recurring criticism of duplication of information systems the Legislature. While the Judiciary and the Executive concentrate their efforts on communicating with the company in a single channel each (Justice TV and TV Brazil, respectively), the Legislature is

bifurcated, with two television channels that behave as competitors. Besides the financial aspect, there is also a cost to the citizen, that has to unfold to follow and understand what happens in the Legislature, since the TWF TVCD and act "as two sisters back at each other" (Brum; Silva; Capparelli, 1997: 7).

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