

EDITORIAL

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As Bernard Stiegler soon recognized in the book *Ecographies of Television: Filmed Interviews*, cowritten with Jacques Derrida in 1996, two events were particularly striking in the field of image in the twentieth century: live broadcasting and digitization. Although only the former is originally related with television, having a deep impact on its ontology, on its realism and on its production mode, digitization is today inseparable from television and from the various challenges it faces.

The digital turn has allowed television to be reimagined after networked computers. Following the telephone and radio, the new paradigm inspiring the future of television is constituted by networked computers, their social networks and the participatory visual culture established in the aftermath of the twentieth century cultural industries. After liveness and flow, definitional components of television, we are currently offered DVR-mediated television experiences and collections of short videos which can be uploaded, viewed and shared by the viewer. By becoming searchable and accessible online, television provides a similar experience to the archives and to the video aggregators that entertain the new generations of cell phone viewers.

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'Flow and Archive', the theme of the current issue of the International Journal of Film and

Media Arts (IJFMA), seems to be synonyms of 'past' and 'future' when we speak of television, as well as to identify two challenges (both technical and political) which have always been present in the history of this *medium*. Nonetheless, these challenges are today more pressing than ever due to the profound transformation in the production, distribution and consumption of audiovisual products. The new television industry operates on the internet through algorithms that study audiences better and that create the opportunity for customized and non-linear viewings. With these new operators, the viewers' gaze is undergoing a radical transformation as they navigate the new image archives looking for what they like and, above all, for what they know exists. It follows that, more than ever, the mission of 'public service broadcasting' becomes imperative, both politically and socially. On the other hand, the dynamics of social media is equally vital to promote these new contents and to create legions of fans, as well as for the fans themselves to share their reactions, memories and expectations. The texts by Célia Quico, Mateus Vilela and Mário Bressan which this issue of IJFMA now publishes reflect on this new 'Flow and Archive' moment of contemporary television, the main symptom of which is precisely the reformulation of the 'social bonds' established with the *medium*. Besides the progressive isolation of viewers, other warning signs are suggested by these papers, such as the new bulimic consumption behaviours that became known as "binge watching", or the new type of surveillance and personal data control (the choices, the preferences, the tastes) which has not yet been fully tracked or even regulated, and which may be seen as a controversial new paradigm in 'audience measurements'.

The editors are also proud to publish two invited papers reflecting the present-day condition of television and the crucial role it keeps playing in our societies. Lothar Mikos's paper presents in a historical and critical approach the double configuration of television as a transitional and transmedial medium. Digital convergence is here discussed as the main cause for the current changes of television and for its interplay with other media and networks. On the other hand, Lothar Mikos reflects on how algorithms may help in making the growing quantity of televisual contents reach their audiences.

Focusing on the essential topics of content glocalization and the simultaneously local and global dimensions of contemporary production, Manuel José Damásio and Jorge Paixão da Costa's paper examine the phenomena of television content production and circulation to question the future directions of the evolution of the *medium* and particularly of the production environments which support it.