

The book cover features a teal background with several out-of-focus circles in shades of green and yellow, creating a bokeh effect. The title is centered and written in a bold, white, sans-serif font.

THE MEDIA IN
EUROPE'S
SMALL
NATIONS

Edited by
Huw David Jones

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The Media in Europe's Small Nations,
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CHAPTER EIGHT

DOMESTICATING PORTUGUESE TELEVISION

ANABELA DE SOUSA LOPES

This chapter discusses the role of television within Portuguese family life. In particular, it examines how the domestication of television within the home is influenced by the social context in which different types of families live. The research is framed around the theory of domestication and based on 50 semi-structured interviews.¹

"Domestication" is the process by which the household and its surroundings (both private and the public), together with the moral and formal or objective economy, are related to each other and become mutually constitutive (Silverstone, Hirsch and Morley 1999). The metaphor of "domestication" originally comes from the taming of wild animals, but has been usefully applied to the "domestication" of information communication technology (ICT), including television, within the home. Silverstone et al. (1999) have developed a range of concepts to capture this process, of which the best known are: "appropriation", "objectification", "incorporation" and "conversion". These categories describe how the entry of ICT into the home is managed; how artefacts are physically (and symbolically) placed within the home; how they are adapted into everyday routines; and how they are displayed to others (Haddon 2007, 26). These four key concepts will be used in this chapter to discuss the importance of television within Portugal as an example of a small country in which there has been little research using this particular theoretical approach. Most studies on Portuguese television have focused on televisual history or come from research into trends in television consumption. The domestication theory is a holistic framework, useful to

¹ This forms part of a larger international project entitled *Digital Inclusion and Participation: Comparing the Trajectories of Digital Media Use by Majority and Disadvantage Groups in Portugal and in the USA* (UT Austin/Portugal Program).

Merris Griffiths is a Lecturer in Media at the Department of Theatre, Film and Television Studies at Aberystwyth University. Her research focuses on children and the media (especially television) and the social construction of childhood. She specialises in (bilingual) audience research with young children, and she recently supervised a two year Knowledge Transfer Partnership project with a television production company.

Dilys Jones is a recent PhD graduate from the University of Wales Trinity Saint David. Her PhD examined narratives of national identity in Welsh and Basque films. A mature student, she spent her working life on a dairy-farm in mid-Ceredigion, Wales. She won the Geoffrey Crawshaw Scholarship in 2012.

Huw David Jones is a Postdoctoral Research Associate at the University of York and is currently working on the HERA-funded project 'Mediating Cultural Encounters through European Screens' (McCETES). He has previously worked at the Centre for the Study of Media and Culture in Small Nations (University of South Wales) and the Centre for Cultural Policy Research (University of Glasgow) and has published in *Cultural Trends*, *Contemporary British History*, *Visual Culture in Britain*, *Scottish Historical Studies* and *Planet: The Welsh Internationalist*.

Josep Àngel Guimerà is a Lecturer at the Audiovisual Communication and Advertising Department at the Autonomous University of Barcelona (UAB). His research is focused on media policy in stateless nations and media and minority language normalization in Europe. He is also interested in the relationship between media and nation-building. His last publication as editor and co-author is *Informe de la Comunicació a Catalunya 2011-2012* (Institute de la Comunicació 2013).

John Newbigin is Chair of Creative England. A cultural entrepreneur and writer, he is also Chair of the cultural we published Culture24 and the Cinema Arts Network. As a Special Advisor to the UK Minister for Culture, The Rt. Hon. Chris Smith MP, he was closely involved in developing the UK government's first policies for the creative industries. He was Head of Corporate Relations for Channel 4 and executive assistant to Lord Puttman as the Chairman of Enigma Productions Ltd.

Trish Reid is Deputy Head of the School of Performance and Screen Studies at Kingston University. She is the author of *Theatre and Scotland* (Palgrave Macmillan 2012) and has recently published articles and chapters on Anthony Neilson, Grid Iron, Suspect Culture and post-devolutionary Scottish drama. She is one of two theatre editors for the *International Journal of Scottish Theatre and Screen*.

Agnes Schindler was awarded her doctorate at Trier University in 2012 for her dissertation on Icelandic national cinema and the negotiation of national identity in Icelandic feature films. She studied Media Studies, Japanese Studies and Teaching German as a Foreign Language at Trier University and Film Studies, Icelandic Language and Culture at the University of Iceland. She has been working on national, transnational, postcolonial, small and early cinema. Currently she is Study Abroad Coordinator at Trier University.

Anabela de Sousa Lopes teaches at the Higher School of Communication and Media Studies (ESCS-IPL) and is a researcher at the Centre of Research in Media and Journalism (CIMJ). A former journalist, she holds a PhD in Communication Sciences and has been exploring technology and culture for more than ten years. Her areas of interest include media theories, digital technologies, and journalism and society. She is author of *Tecnologias da Comunicação: Novas Domesticações* (Edições Colibri 2011).