

Entertainment: merchandise at a high stock prize ¹

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Resumo: Este artigo trata do entretenimento como mercadoria valorizada pela sociedade regida pelo capital, pela capacidade que apresenta de incluir a todos, de diferentes idades e gêneros, diferentes estratos sociais, lugares e regiões e, portanto, ser uma fonte geradora de bens econômicos e simbólicos. Busca situar o entretenimento mundialmente, como um componente da cultura do tempo livre, com o poder de absorver pensamentos, corporeidades e estruturar a temporalidade das pessoas.

Palavras-chave: Meios de Comunicação de Massa. Marketing. Atividades de Lazer

This essay situates entertainment in the world, as a commodity valued by society governed by the capital, with its network of products and as a component of the culture of free time.

After all, in contemporary society, the extensive economic investments in the sphere of entertainment are visible. Just walk the streets, tune the radio, access the Internet and, especially, turn the television on to identify the major investment in terms of "construction" of equipment (such as parks, shopping center, bars, nightclubs, tourist packs, cinemas, hotels, sea cruises) of technologies, mediatic production, in terms of marketing, to encourage the consumption of such entertainment.

The entertainment has become a commodity valued by society governed by the capital. Society that expropriates not only working time, but also the surplus, and supposedly free, time. The logic of time is money has become a key reference in the system of production and circulation of goods, as Baudrillard (1995) said, it does not cease in space and time of human enjoyment. Vacation, holidays, commemorative dates, weekends, hours after work began to be disputed in the market as commodity-time capable of generating profits.

This article is part of the undertaken research that resulted in the PhD thesis: Entertainment Television: research of product and reception of the TV shows Domingão do Faustão (Rede Globo) and Domingo Legal (SBT), held in 2006 in Communication Sciences, in UNISINOS/São Leopoldo, with the support and funding from CAPES. The research was developed in Brazil and Spain under the Sandwich Doctorate at Universidad Autonoma de Barcelona (UAB).

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In big urban centers, the consumption of goods is associated with fun and entertainment associated with the use of devices of all genres. Increasingly, experiences are mediated by equipment offered by the market. We look at what delights us through the lenses of cameras or video cameras. To wander, the man bows to the weight of specialized devices. To build relationships, he accesses the Internet. To evade, he watches television, videos and play video games.

Republic of entertainment, industry of entertainment, industry of evasion, giants of the entertainment and digital entertainment are some of the terms used to refer to this as one of the central axes of investment in current society.

1 MESH OF ENTERTAINMENT PRODUCTS

The sector that most invests in the entertainment world is the one of communications, which Mattelart A.; Mattelart, M. (2004, p.159) called "[...] the central world of communication system". The media assumes a central role in the production of entertainment and therefore in the space-time ownership of a wide portion of the human population.

The Global Entertainment and Media Outlook: 2004-2008 report, released by the consultant of PrinceWaterhouseCoopers (PwC), provides strong expansion in the media and entertainment industry for the coming years and significant investments in sectors such as gaming, online advertising, segments of paid access, distribution and exhibition of movies, spread of the television and of the Internet. The prediction is of an overall growth of 6.3% for the sector. For Latin America, the prediction is of an increase greater than the average (6.5%), especially in the field of cable TV (whose growth should be of 9.2%). What draws attention in this optimistic prediction is the direction of investments in the media for entertainment.

Thinking about the mediatic entertainment involves locating it in context of communication industry that has been expanding and playing a key role in global economy. Communication companies develop internationally to attract market, develop skills and gain profits. As explained by Moraes (1998, p.11) on the map where he draws the tendencies of the communication of the global era, communication companies are increasingly organized by configured clusters

[...] as transcontinental islands, whose parameters are productivity, competitiveness, profitability and management efficiency. For that, try giving scale to their products, through alliances and partnerships among themselves and with regional groups; absorb smaller companies or competitors, diversify investments in related areas. The result could not be otherwise: a brutal concentration of activities in the hands of a few companies (almost all based in the USA) and a cluster of heritage unprecedented assets (MORAES,1998, p.11).

The publishing industry is organized in about ten large companies, and the three with better performance - Bertelsmann, Time Warner and Pearson - control 50% of businesses in different countries. The global film market is monopolized by the U.S., Sony is the company who collects a higher percentage of profits.

According to Moraes (1998), in Europe, 50% of movies broadcast by TV channels are American. In Japan, movies exported from Hollywood takes each year, 55% of movie theaters and in Latin America, 85%. In the video games sector, Sony, Sega and Nintendo centralize 90% of worldwide sales and in the music industry, five companies - Poligran, Sony, Warner, BMG Ariola, EMI - retain 78% of worldwide sales.

What we see in this brief illustration of the concentrated geography of some branches of the entertainment industry is the substantial investment of companies such as Sony, in different sectors - IT, telecommunications and communication - forming a "strategic combination of powers", related to the macro multimedia field, which Moraes (1998, p.37) calls the info-telecommunication.

The digital entertainment is located as the sector that lives an explosion boosted by broadband Internet. The predictions of Carly Fiorina, former chairman of the company Hewlett-Packard (HP), is that the industry of digital entertainment will move in the world, by 2007, around 360,000 billion dollars. Hewlett-Packard (HP) is distinguished as one of the strongest in the industry world of computers, printers and hardware business. However, in 2004, it started investing in the digital entertainment acts to converge new technologies. The HP Media Center, as Sarriegui explains (2004b), is a product that embraces the new technologies and allows us to enjoy movies, digital photos, download songs, the Internet, accordingly.

One of the bets of the company is on the individual entertainment, developed in home space. Within this universe of products, the videogame stands out. The Spanish Association of Publishers and Distributors of Entertainment Software (ADES) announced

that the video game industry earned 800 million euro in 2003, more than the movie (636 million) and music (550 million) industries. If video games were a product targeted to children and adolescents, the indicators show that it now reaches an audience of various ages and both genders.

The controversy surrounding the content of this product (unsuitable for minors, as violent, sexist, inducing the abuse of children, forced prostitution, torture, murder...) extends and makes universities and NGO's request government measures for its regulation, as identified in Gosálvez (2005) and Sarriegui (2004a).

Engineers, mathematicians, architects, designers, communicators produce a blend of show, drama and "reality" in the recent investments in the sector of video games and amusement parks. The so-called docu-games, as explained Gosálvez (2004), are video games with intense audio/video exploration that have as themes events that marked the world, for example, the assassination of U.S. President Kennedy, World War II, among others. The amusement parks are turned to true electronic simulations around the limits of the universe and the very human being. In Disneyland Paris you can experience the mission of going to the moon and living the role of an *exploronaut*, possible by playing with images, colors, sound and senso-motor production.

Although the broad and expanding production of goods for entertainment have been created for the use in home space, they are not restricted to it. The portable computer, such as the Toshiba Qosmio, is a hybrid device that integrates multiple functions - computer, DVD, TV - which allows us, either at home, on the streets, in the park or on vacation, to have the entertainment devices and be accompanied.

The business systemic strategy with true investment in the entertainment sector expands horizons of profits integrating different media to offer a network of products and stimulate the desire for so many others. Computers, Internet, camera, video camera, television, video games, cell phones and landlines phones, DVD players, CD players, stereos and magazines and others, united to capture minds, habits and bodies used or not used to analog devices.

The combination of the interaction between different info-telecommunication technologies create new products and services in the entertainment field, forming interdependent networks. As noted by geographer Milton Santos (2004), the mediatic landscape that is complementarily self-enabled speaks or illustrates the production process

that engenders it. And the production process thought in the broadest sense relates to the production of goods - world of objects or techno-sphere - and to the symbolic production - world of beliefs, of ideas or the psycho-sphere. Therefore, the corporate predictions in mediatic entertainment of extreme optimism derived from the data shown by the statistics of production and sales, but also as part of measures of sense production, dynamic and propelling of tastes, actions and decisions.

In the world of production, the speech is a key device as symbolic device of social and economic model. The speech is anticipating the "real" in order to naturalize the construction of "reality", preparing the foundations of the advertising empire. As advertising does not build itself, which makes the network is the hegemonic place that the company has acquired in social life, says Mattelart (1997), with the power to articulate and create and satisfy human needs.

With the hegemony of the company, the human landscape is increasingly artificial and populated by "systems of actions also imbued with artificiality" (Santos, 2004, p.63), permeated by technical mechanisms producers of sensations, aiming results, products, objects rather than the desire for the process of acting.

This hegemony, with its objects and actions systems, imposes limits on human choices, or by worsening social contradictions between the info-rich and info-poor (Ramonet, 1997), or by required mediation mechanisms of language organized by the production sphere in the entertainment field. If the new multimedia technologies, organized in complementarity, can flow to a new kind of viewer, supposedly more active because they can interact, as supposed Monzoncillo (2004), the actions, however, are limited to a number of practices already provided in a project strange to the user. Turn on and off, choose this or that program, by this strategy or another, participate in programs via telephone and Internet cannot mean, in essence, an interaction. There is, therefore, the need to question the active character of such operations.

Nevertheless, the generalization of entertainment does not mean democratization of cultural goods. Social inequalities are also reproduced in the sphere of entertainment. The sphere of free time for fun is not set independent of the others, argues Sue (1982). The socio-economic condition of a person, especially the work they take or the that was denied, determines in large measure the options within the time and place which each occupies in the social structure.

Hence, the democratization of cultural property or freedom of choice is not something given as naturalists, business and marketing speeches want. Thus, the analysis on the free time and, within it, the entertainment cannot prescind economic, social and symbolic factors that engender and determine the uses and lack of access to goods.

2 THE INTERNATIONALIZATION OF ENTERTAINMENT

The sphere of fun increasingly plays a role of agent of change in the ways of society, capable of generating a model of society no longer founded on the development of productive forces, but on the development of consumption in the sphere of entertainment. The rationality of the production process makes the creation of investment demand, not only for its value in use, but by the desire to promote it. So with advertising, the economic demand and supply eases up, not to say reverse the process. In the offer, the entertainment is essential, both as logic for advertising and as profitable goods that has in genesis an alleged break with everyday life.

The configuration of the current scenario of "polarization in entertainment", to use an expression of Mattelart A.; Mattelart, M. (2004, p.159), is related to the appreciation of the cultural field by the capital. The system of communication and mass culture prompted the need to expand access to cultural and consumption goods, previously restricted to elites, to other social strata. Result, in the light of what develops Habermas (1999), largely, on the social context of de-sacralization and a long streamlining process aimed at and social consensus on which language is primary role.

This process of opening up the cultural field, closely linked to the globalization process, is materialized in two interconnected and strategic movements, i.e. deregulation and privatization. The process of deregulation of national communications meant, in the words of Capparelli and Lima (2004, p.18), "[...] the promotion of reforms in national laws that allowed the opening of all or part of the capital, domestic or international markets, and the consequent privatization of state communication companies".

This movement is developed differently in every region of the world. In the case of Brazil, with the military governments (1964-1984), followed by the Sarney government (1985-1990) and above all, as emphasized by Capparelli and Lima (2004), in the Fernando Henrique Cardoso government (1995-2002), many were the rules that ensured the opening of the communication market to the foreign capital, notwithstanding worthy to remind that

the property of the media (radio, TV, press) continues to be concentrated under the power of a few groups. The State, therefore, served as a fundamental factor in the deregulation that allowed privatization (telecommunications), entry of foreign capital (public and paid television media, landline and mobile telephony) and opening to imports of foreign cultural industry commodity.

In television media, especially on the commercial channels, there is low percentage of informational and educational content - and out of that plot, many are aired (on purpose?) in inaccessible time to a wide range of public - but with ample space for entertainment . And in public channels, meager investments in human and technical resources, even with interest in educational and cultural ones.

In Europe, in the last decades of the twentieth century, with the deregulation, a profound crisis in the model of public television elapses, with its characteristics of national audiovisual territory, protected from commercial space, visible in the seventies, and more acute in the eighties. In this context of openness, trade and internationalization of audiovisual products, entertainment figure as the main product. To Mattelart A; Mattelart, M. (2004, p.159), authors who have made every effort to establish relationships between media and entertainment argue that "it is from the entertainment that they internationalize national television, with information, culture and education constituting resistance pockets".

In this context, the data of the research carried out by Bustamante and Giu (1988) are illustrative, about television in Europe, specifically in Spain, in the 1980's. The authors found that the increase in rates of entertainment programming is done in proportion to the increase in commercial channels, but in contrast, the content of cultural programs decreases. Data published in 1986, by Horizons Media Studio, as the authors illustrate, corroborate with these results, showing that of 3,500 hours of programming in television in 13 European countries, 86% were for entertainment, and in some cases, it reached up to 90%.

The policy of deregulation and privatization has created among the different - public and private - television channels an unprecedented competitive synergy. Derived from the need to develop strategies to reach audiences, reduce costs, extend hours of daily broadcast, the entertainment was built as a function that gathers these characteristics. However, it is not restricted to the media field.

In the different social fields, the entertainment became an accepted and necessary language whether in its material or its symbolic form, because, it is worthy to say, there is no material event that does not have a symbolic connotation. As Esteves (1998) argued, the material and objective dimension of social fields are more noticeable, but the most essential is of symbolic order and it represents the processes that are in the very genesis of the fields.

In the field of education, entertainment shows it is increasingly present in strategies to make the teaching-learning process more fun, whether through the ownership of new technology or the organization of teaching spaces. The problem that arises, and that differs from the analysis of many authors, is to use a playful approach to teaching and learning, but focus on "education" that will focus on the product (the market) depending on the result, instead of experience processes; and the techniques and devices, instead of the gestation of thoughts.

Within higher education, it is increasingly common to find university campuses organized as if they were shopping malls. If the university could be a space-time unit of experiences of other values, in contrast, its architecture reveals the charm that has made entertainment and exercise it. Results of webs of capitalism which are the tendency to turn everything they touch in commodity, as Ramonet (1997) would say.

In the religious field, many examples can be listed. On national level, the paradigmatic picture assumed by Padre Marcelo Rossi is worth the attention, especially in the 1990's, a young, tall, blue-eyed priest with a constant smile on his face, outgoing and full of energy, former aerobics instructor and, for these qualities, with the power to bring crowds to his concert-celebrations and in appearances in Brazilian public TV shows on Sundays to sing the aerobics of God, paced by clapping and gestures. In masses, a "show priest", in TV shows, a disputed celebrity whose presence attracts audience. The role of Padre Marcelo is, on the one hand, the recognition of the inefficiency of traditional methods of evangelization and, on the other hand, incorporates the logic of a media-based society.

In the game of measuring power among different social fields that form dialogue, interests, interference, setbacks and interdependencies networks, many of the strategies used are derived from the media field. The media field is being run as an instance of mediation and in which the language and content that entertain, in their various versions -

concert, performance, colors, rhythms, sounds, and objects - become naturalized. This removes the rational naturalization process and thus the reading of the products will be performed by the subjective plan. The risk can be translated in, facing what is under our eyes and in different spheres of life, starting to see entertainment as a natural element and not as product, and at the same time as a process, resulting from the capitalist mode of production. With the polarization in entertainment, as pointed by Mattelart A. Mattelart, M. (2004, p.158), "[...] what tends to lose is not only the idea that the media assumes other functions in all society, besides providing fun, but another idea: that the role of entertainment is not simply distraction”.

3 THE ENTERTAINMENT AND THE UNITED STATES

No country had or has so much influence in the entertainment field as the United States. If, currently, they are in crisis on several levels (ideological, economic, technological and cultural), in the field of the entertainment industry, with its movies, series, music, television formats, video, amusement parks, they remain as major economic, expressive and communicative force.

In the contemporary world, the strength of a nation that, besides their military attributes, economic networks, which they are capable of leading, the financial flows, commercial trades, derives from the supremacy of technological innovation and communication. In this sector, the country which exercises its power of hegemony irradiating production and technology, media, audiovisual production, fashions and behavior are the United States, explains Ramonet (1997).

Their power of production of audiovisual and communication technology is backed by the development of a knowledge and pragmatic instrumental towards elaboration of strategies to solve technical, military, commercial and social operations. These are the broad development of skills aimed at legitimizing business systemic business strategies and models that support the strengthening of the idea of supremacy of their power as a nation - in front of the other nations of the world - and the power of technology to the detriment of policy. The science, technology and theory of the single market are the players that play for the American domination.

Please note that what is at stake is not the belief in the theory of American cultural colonization, or the Americanization of the world, a term that, by the way, should be

revised, because after all the American continent in its entirety includes many other countries besides the United States, including Brazil. If the North American hegemony is evident, the coexistence of other forms of cultural and social manifestations is also clear. In the same way in which the homogenization takes place, in contact with other forms of life and work, contradiction, fragmentation and diversity are developed. As Ianni formulated (1998, p.89), "[...] the same broad process of globalization of the world is always a long process of pluralization of the worlds".

The undeniable expansion of American mediatic production and penetration does not prevent local cultures from performing dynamic reconstruction of formulas giving local features to a global product. This process of appropriation of the global by the local, as called by Buonanno (1999), from the reading of Robertson, of indigenization, is built on a reference that includes terms such as appropriation, hybridization, heterogeneity. Within this paradigm, the place is not just a miniature display of the imposition of the global but by its articulation with the global.

If, currently, the supply of American fiction increases in television programming of public TV from countries with emerging market, among which we find the countries of Eastern Europe (Poland, Slovakia, etc.) and if in European TV there are high percentages of hours - an average of 50% - with some differences among countries, the European Audiovisual Observatory, a public service organization linked to the Council of Europe, shows that they increasingly occupy less space in what is considered prime time.

Moreover, the strengthening of national TV set the industry in new horizons. In Brazil, Rede Globo is an example. Currently, it produces around 73.71% of the programming it airs and maintains its ability to export. The Netherlands are another country that has been standing out in the production and export of the reality television format, for which Buonanno (2005) highlights as a unique example of the influence European entertainment in the world. Example that makes the author believe that the production of entertainment is starting to become polycentric, i.e. not anymore a center that distributes to the periphery. In the same context, García Avilés and Leon (2002) highlight the activity of European producers, such as Celador, Endemol, Pearson, Action Time, dedicated to the development of entertainment that has managed to enter the U.S. market, reversing the traditional direction of the commercial flow.

However, it is the inescapable the presence of products and American matrices in the television offer of almost all Western countries. It is very likely that there is no young western that has never seen an American series or movie. The same cannot be inferred on the Brazilian case, even if it represents the fourth biggest television network in the world. Game shows, quiz shows, competitions, talk shows, for example, are important American references that populated and still populate television programming of most TV channels in the world. And for some networks, like the Sistema Brasileiro de Televisão (SBT), these formats structure and frame up the history of the network.

To discuss the reasons for the large circulation and consumption of American entertainment products by other countries, Buonanno (1999) argues that the economic convenience is the first factor that should be considered. Purchasing is simple and gives immediate results when compared to expenditures of time and resources to produce. Related to this factor is the serial nature of the products that, when providing large quantitative volume, ensures wide coverage of wide programming spaces. They are also in products that, being tested, provide a certain guarantee of approval.

The economic and business or cost-benefit aspects are important for the analysis; however, it does not reach an understanding, for example, in the sphere of reception, the relationship established between the public and these products ensuring the audience and, consequently, their hegemony. The intention is not to deepen the subject, state that reading only for the economic logic does not allow us, in the light of what proposed Martin-Barbero (1992), to understand what leads the audience to have pleasure and be moved by the products of mediatic culture.

And in this context, the aspects related to content, rhythms, images, aesthetic of the products, already exposed by the art critic Postman (1991), in the 1980s, are fundamental. In its organization, the American audiovisual production structure itself as show, with a variety of topics that, simple in their structure, do not require great mental exercise and knowledge to understand and are directed, above all, to the avoidance and emotional satisfaction, whether through the content, images, musicals, or the sum of them all.

The analysis cannot avoid thinking of social and historical contexts and emphases of the different regions of the world. In the United States, the media, since its beginning, was controlled by the market. Furthermore, it is a country that added conditions for establishment of technical, scientific and productive competences in the audiovisual field,

developed and organized by a rationality - which aims to increase the effectiveness of these powers -, planned with the horizon in the future and strengthened by the legitimating anchor of science - because, supposedly, science is the construction of knowledge and not the construction of economic empires.

Differently in Western Europe, the state adopted the management of the TV environment with one of its own production that safeguarded and developed the national culture and protected it from commercial influences. The principles that governed the production were consistent with the policy of the state social welfare, particularly the information and cultural aspects. During the first decades of the existence of the television until the seventies, when the process of political and social openness was visible, Europe had not developed skills in audiovisual production with the role of commercial entertainment. (BUSTAMANTE, Giu, 1988; Mattelart, A.; Mattelart, M., 2004)

Current data of the European Audiovisual Observatory record: 1 - that the circulation of European works, both television and movie fiction, among European countries is low and in some countries like the UK, almost nil, 2 - since 2000 the volume of hours of fiction imported from the United States by the main European channels is decreasing, however this is offset by reducing emissions of transatlantic co-productions and international co-productions, the programming of specialized channels opened up new spaces to the American programming and inflated costs for acquisition of rights. (LANGE, 2003)

The analysis by Lange (2003), in the current context of a continent that conducts political efforts to create an audiovisual market itself, is not as positive. For the author, the issuance and circulation of European programs go on being low and threaten local cultural diversity.

While the United States develop a policy of free movement for audiovisual products and the meeting of the General Agreement on Tariffs and Trade (GATT) in Brussels in 1993, it was representative in that sense, the Europeans seek to protect their media. The differences arise in the analysis of García Canclini (2001, p.180), the different ways of conceiving culture: "[...] for the U.S.A., the entertainment should be treated as a business: not only because they are in fact but also because, for this country, it is the second source of income of all its exports, after the aerospace industry”.

In an important study on the Brazilian cultural industry, the anthropologist Renato Ortiz (2001, p.199) notes, from the study on the flow of television programming worldwide, conducted by UNESCO in 1973, that Latin America was considered "zone of North American influence", showing a percentage that reached 84% in certain countries.

The Brazilian case, the relation between State and television because of the interventions of governments, facilitated the opening of the TV market for foreign production. And as mentioned by Ortiz (2001), "[...] for a certain period in the history of Brazilian television, the presence of foreign production is considerable". In the mid 1950's, when the segment had just been opened in Brazil, facing the technological and financial fragility of Brazilian companies and, on the other hand, of the expansion of North American industry, importing programs became more profitable than producing them. The sixties showed significant percentage of imported programs in an increasing curve in the different existing broadcasters (Excelsior, Record, Tupi, Rede Globo). In the 1970's, precisely in 1978, data from the research of Caparelli (1982) showed that they kept up the high levels of foreign programming, more specifically from the U.S.A., reaching 48%. This reality went on, in view of Ortiz, (2001), of the weakness of existing institutions, making it necessary to import technologies, products and resources from outside the country. It matches such as this author believes, for a period of "initiation of the modern Brazilian society" and opposite to the "[...] American expansionism that strengthens its domination policy". (ORTIZ, 2001, p.191-192)

However, in the 1970s, in line with higher imports, a movement was outlined for the production of national programming through television soap operas. In the course of consolidation, the 1990's herald a new scenario, where production increases significantly in different stations, especially in Rede Globo.

It is important to remember that American marks are not present only in the form of finished product (such as movies, series), but, in genres, formats, techniques, ways to produce, organize lists to achieve the listing. Marks that statistics may not always capture.

This context indicates that in the first decades of development of television, both in Europe and in Latin America, saved the historical, social and political differences, had not developed policies and audiovisual production expertise with the task of entertaining, encouraging them to find supply in the country that was consolidating as the "Republic of entertainment", quoting the term of the journalist and cultural critic Gabler (2000, p.37).

According to what Gabler (2000) proposed, in the mediatic entertainment field, the United States presented themselves as the major producers and propellants in the western world. In the history of that nation, the conflict of power between the scholarly and the popular, the intellectual and the common sense, the institutional and the popular, and between different social classes, the victory of democracy in the nineteenth century opened a process of development of popular culture, the free market, and the "[...] entertainment became the cultural equivalent of political equality" (Gables, 2000, p.36).

The intention is not to develop tautological looks, but to ignore the power of production and irradiation of the American entertainment in the world. It is still a way to close eyes to what daily populates the senses.

4 TO FINISH UP

In light of what was shown, it is necessary to note that the entertainment became a commodity with high-value, since it meets a human need, i.e. the fun; but, also responds to the interests of institutions and the very capitalist system. Human needs for recreation, entertainment, among others, are functionalized and reproduced by trade.

Moreover, the entertainment features, as explained by Gabler (2000), by not making demands to the public, but for covering all and acting with the senses, the emotions, beyond the function of reason. In the wake of the this author's arguments, the Latin etymology of the word expresses how much the sensory element in the entertainment is central: it comes from *inter* (inside) and *tenere* (to hold), i.e. *to hold inside*. And in all its variations - by television, cinema, internet, electronic games, among others - the entertainment objective to seize the attention, time and consciousness of people.

Thus, the entertainment is crucial for the ability it shows to include all different ages and genders, different social strata, places and world regions and therefore to be a source for generating economic and symbolic commodity.

Ultimately, the entertainment is not a neutral category. It is a component of the free time culture in a society under the capitalist model, with the power to absorb thoughts, body structure and the temporality of people. The market instrumentalizes free time and offers products with power to add consumers and to energize in many different forms of enjoyment and in different areas of human movement.

Entertainment: merchandise at a high stock price

Abstract: The present paper is related to entertainment as merchandise valued by a society ruled by the capitalism, because of this ability of including everyone, of different ages and gender, different social position, places and regions and, therefore, to be a generating source of economic and symbolic goods. It also has as objective to situate the entertainment globally, as a component of the spare time culture, with the power to absorb thoughts, body languages and to structure people's temporariness.

Keywords: Mass Media . Marketing. Leisure Activities

Entretenimiento: la mercancía a un precio accionario alto

Resumen: El presente artículo se relaciona a la función del entretenimiento como mercancía valorada por una sociedad gobernada por el capitalismo, debido a esta habilidad de incluir a todos, de edades diferentes y género, posición social diferente, lugares y regiones y, por consiguiente, para ser una fuente generadora de género económico y simbólico. También tiene como el objetivo situar la función globalmente, como un componente de la cultura de tiempo libre, con el poder para absorber los pensamientos, corporalidades y para estructurar la temporalidad de las personas.

Palabras clave: Medios de Comunicación de Masas. Mercadeo. Actividades Recreativas

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Received on: 03.07.2008

Approved on: 02.16.2009