

2

BRAZIL: “TV TRANSFORMED” IN BRAZILIAN TELEVISION FICTION

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1. Brazil’s audiovisual context in 2015

As expected, the deep political and economic crisis experienced by the country has affected various segments in the audiovisual field. Paradoxically, however, the dynamism of the television industry in 2015 has rarely been matched in the past: Globo celebrated its 50th anniversary and Record aired its most successful fiction show of recent times. This ambivalent scenario has led to an extremely interesting synthesis: even in the midst of the crisis (or to survive it), certain trends observed in previous years have been reinforced, such as an increasing adherence to new forms of production, distribution and consumption of TV fiction, like on demand content and mobile applications, the predominance of a “cycle of short stories”, with new formats of television fiction, in addition to the continuous profusion of national productions on pay TV. This has led us to reflect more deeply on the presence of “TV transformed”¹ in

¹ The notion of “TV transformed” was inspired by the observations of Terrence Rafferty on the changes in the current television medium expressed in the article *New Twists for the TV Plot, as Viewer Habits Change*, published in *The New York Times* on October 3rd, 2015, which could be synthesized as: Everything about the medium – how we receive it, how we consume it, how we pay for it, how we interact with it – has been altered. Retrieved on October 4, 2015 from <http://www.nytimes.com/spotlight/tv-transformed?ref=television>.

Brazil – in both content and forms of production, consumption and interaction – created precisely as a response in times of crisis, via the expansion and consolidation of these trends.

We will develop this viewpoint in this paper, which, by a happy coincidence, closes with the theme of the year pointing to one of the most representative factors in the course of this TV transformed: the (re)invention of genres and formats in Brazilian television fiction.

1.1. Open TV in Brazil

In Brazil there are six national open television networks, five of them are private and one is public. As in the previous year, four networks produced and broadcast original national fiction: Globo, Record, SBT and TV Brasil.

Chart 1. National open television broadcasters in Brazil

PRIVATE BROADCASTERS (5)	PUBLIC BROADCASTERS (1)
Globo Record SBT Band RedeTV!	TV Brasil
TOTAL BROADCASTERS = 6	

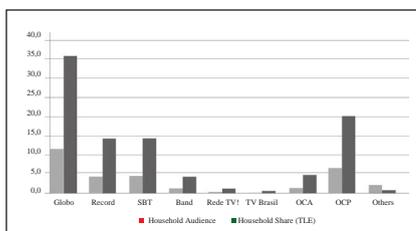
Source: Obitel Brazil

Open television ratings in 2015

Once again Globo led the ratings, a recurrent fact since the beginning, in 2007, of the Obitel Yearbook historical series, now reaching its 10th year. The station had an overall average of 12.4 point, and was the only broadcaster to singlehandedly surpass all pay TV channels combined (OCP). SBT, with 4.9 rating points, remained in second place, surpassing Record, which registered 4.7 points, by three tenths. These two channels have been locked for years in a tight race for second place. Then come Band and RedeTV!, with TV Brasil, the only public broadcaster in the country, remaining in last place.

Graph 1. TV rating and share per broadcaster

Broadcaster	Household audience (TL)	Household share (TLE)
Globo	12.4	37.9
OCP	7.1	21.3
SBT	4.9	15.3
Record	4.7	15.2
OCA	1.6	5.0
Band	1.5	4.6
Rede TV!	0.50	1.5
TV Brasil	0.20	0.6
Other channels ²	2.4	0.04
TLE	32.6	100
Periferics	2.3	-
Recorded cont.	0.07	-
VoD cont.	0.02	-
Other tunes	0.19	-
TOTAL	35.4	97.0



Source: Kantar Ibope Media – Media Workstation – 15 Markets

A growth of pay channels (OCP) was observed, from 6.6 points in 2014 to 7.1 in 2015. The OCP ratings represent the total audience of all pay TV broadcasters, which prevents a direct comparison between channels.

Regarding the household share of televisions sets connected exclusively to television channels (TLE), the so-called “pure audience” of TV, the scenario does not change: Globo is once more far ahead of the other stations; SBT, in a comparison with the household share ratings recorded in 2014, moved up one position, ahead of Record.

As to audience penetration by type of media³, open TV still leads, with 93.3%. Extensive media, including media such as bill-

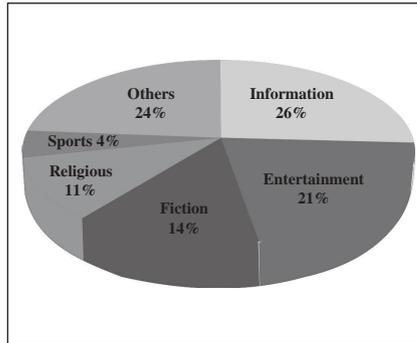
² The “other channels” category refers to genres classified by Kantar Ibope Media as: telesales, rural, tourism, health, prize draws, ‘others’ and ‘not included’.

³ Data from Kantar Ibope Media – Target Group Index – August/2014 to September/2015.

boards, achieved 75.6% of penetration, ranking second. The internet jumped to third place (68.2%), surpassing radio (68%) for the first time. Pay TV, with a 4% increase compared to 2014, reached 50% of penetration. Next come newspapers (24.3%), magazines (22.6%) and movies (17.2%).

Graph 2. Genres and hours broadcast on TV programming

Genres broadcast	Hours broadcast	%
Information	13.585:37	25.9
Entertainment	11.226:33	21.4
Fiction	7.043:45	13.4
Religious	5.744:18	11.0
Sports	2.200:31	4.2
Educational	103:23	0.2
Political	61:34	0.1
Others ⁴	12.466:10	23.8
TOTAL	52.431:51	100.0



Source: Kantar Ibope Media – Media Workstation – 15 Markets

The division of broadcast hours by television genres is very similar to 2014. Information appears first, occupying nearly 26% of the television schedule, followed by entertainment, with 21.5%; fiction comes third with 13.4%. The three genres total 60.8% of TV broadcast hours and still make up the base of Brazilian television programming.

Despite the drop in fiction hours in the last three years, there was a growth in 2015, from 12.4% to 13.4%. Information also had an increase, albeit smaller, from 25.1% to 25.9%, reflecting the country’s scenario of instability. Conversely, entertainment, which had been gaining ground in the last five years, fell from 22.3% to 21.4%.

⁴ The “other channels” category refers to genres classified by Kantar Ibope Media as: telesales, rural, tourism, health, prize draws, ‘others’ and ‘not included’.

1.2. Audience trends in 2015

The year 2015 was marked by the reorganization of audience habits and the definite adherence of producers to the possibilities of expanding digital content, especially in the offer of on demand content. It is interesting to note, however, that the TV set persists as the main means of access to this kind of content – for example, most Brazilians access Netflix via TV.

A growing trend is the spread of applications that provide audiences with mobility. Examples include Globo Play (Globo's debut in 2015), TV SBT (SBT), Now (Net), Vivo Play (Vivo), and applications of specific channels, such as Humor Multishow, from Multishow channel (Globosat), among others, which accounted for millions of downloads via App Store (iOS), Google Play (Android) and Windows Phone Store, and which are generally free and available even to non-subscribers.

According to Ibope Inteligência, Brazilians are increasingly multiscreen viewers: 88% of internet users watch TV and at the same time access the internet via mobile phone (65%), computer (28%) or tablet (8%)⁵. Despite cutting costs due to the economic crisis in the country, the class C segment of the population considers internet access to be essential.

1.3. Advertising investments of the year: in TV and in fiction

Despite the economic crisis, investment in advertising in 2015 added up to approximately 132 billion reais, a 9% increase compared to 2014.⁶ Open TV accounted for more than half of those investments, 58.2%, followed by newspapers, with 12.8%, and pay TV, with 11.4%. The segments that most invested in TV continue to be, in order: trade and retail; personal hygiene and beauty; financial markets and insurance; pharmaceutical; and consumer services.

⁵Cf. <http://convergecom.com.br/telaviva/paytv/16/09/2015/88-dos-internautas-brasileiros-assistem-tv-e-navegam-na-internet-ao-mesmo-tempo/>. Accessed in March 2016.

⁶ Cf. <http://www.kantariopemedia.com/investimento-publicitario-soma-r-132-bilhoes-em-2015-indica-kantar-ibope-media/>. Accessed in March 2016.

1.4. Merchandising and socio-educational action in fiction⁷

The use of merchandising (product placement) in fictional TV shows remained high. In the last two chapters of *telenovela Império* (Globo), for example, a soda can (bearing the printed name of a main character) played a “crucial” role in a scene in which it was thrown at a distance to distract the villain, and which was intensely commented on Twitter. Two other noteworthy actions occurred in *A Regra do Jogo* (Globo): the creation of products of fictitious brands with packaging made especially for the plot, and the association between a bank TV commercial and a fiction scene.

Once again we observed the importance and variety of issues related to socio-educational action present in Brazilian television fiction. In 2015, in Globo *telenovelas*, issues such as gender identity, homosexual affective relationships and homophobia were addressed in *Império*, *Babilônia* and *O Canto da Sereia*. Prejudice related to obesity was addressed in *Alto Astral*; to social class in *I Love Paraisópolis*; and to racial intolerance in *Além do Tempo*; *A Regra do Jogo* addressed violence against women. The theme of tolerance/coexistence of different faiths appeared in the *telenovelas Babilônia* (Globo) and *Cúmplices de um Resgate* (SBT). In historical and religious genres, moral and behavioral issues were seen in *Os Dez Mandamentos* and *Milagres de Jesus* (Record).

1.5. Communication policies

Enacted in 2014, the Brazilian Civil Rights Framework for the Internet is currently in the second phase of the process of public consultation for regulation, facing, however, difficulties to regulate technology. In 2015, due to a partnership between the ministries of Communications and Culture, these issues were published online for a first phase of public debate with the whole of society. In addi-

⁷ We have replaced the phrase “social merchandising” with “socio-educational action” since we believe it allows us to address a wider scope of pedagogical manifestations emerging from social issues involved in works of fiction.

tion, adjustments were made to the analog TV shutdown schedule, predicted to start in February 2016 and end in 2023.

The Ministry of Communications has also opened public consultation on the new telecommunications model, which privileges broadband over landline communication, on which the previous model was based. Currently provided by private companies, broadband requires reformulating public policy to enable greater access by different sections of society, focusing on the country's continental scale.

1.6. Information and Communication Technology (ICT) trends

In 2015, 20 years since the arrival of the internet in Brazil, 95.4 million accesses were made by individuals aged 10 or older. According to data from the National Household Sample Survey (Pnad, in Portuguese), 32.5 million households have a personal computer, 28.2 million of which are connected to the internet.⁸ Another research⁹ indicates that the smartphone is the device of highest penetration among the Brazilian population (90%), and Android is the dominant operating system (78%). The average number of applications per user is 20, six of which are used on a weekly basis.

Following global trends, Brazilian viewers have adhered to on demand series and movies. Recent data indicate¹⁰ that Brazilians devote 36% of their daily viewing time to such content, raising the country's VoD consumption above the global average. These data converge in the debate on the declining number of pay TV subscribers: after all, is this due to the economic crisis or to the growth of on demand services? Despite the importance and popularity of traditional TV, new habits – such as watching several episodes of a series in a row (binge-watching) – are becoming commonplace, especially

⁸ Cf. <http://convergecom.com.br/teletime/13/11/2015/numero-de-internautas-sobe-114-em-um-ano-mas-proporcao-de-lares-com-pc-cai-mostra-ibge/>. Accessed in March 2016.

⁹ MMA Mobile Report 2015. Cf. <http://www.adnews.com.br/internet/internet-e-considerada-o-meio-mais-indispensavel-na-vida-do-brasileiro>. Accessed in March 2016.

¹⁰ Cf. <http://convergecom.com.br/teletime/03/09/2015/vod-corresponde-a-36-do-tempo-gasto-com-video-pelo-consumidor-brasileiro/>. Accessed in March 2016.

among subscribers of services like Netflix. Further growth occurs in interactions with UGC (user-generated content) platforms, with one in ten consumers watching YouTube for more than three hours a day, according to the abovementioned research.

With an eye on these new audience habits and trends, Globo launched in November 2015 the platform Globo Play, which broadcasts the station's regular schedule and offers individual programs on demand. SBT, Record and RedeTV!, in turn, have teamed up to create a joint venture, Newco, to license open channels belonging to the three networks for pay TV and on demand, internet, and VoD platforms, besides other services.

Netflix claims to have surpassed 75 million subscribers worldwide. Its 2015 production, series *Narcos*, was nominated for the Golden Globe Awards 2016 as best TV drama series and best actor in TV drama series, the latter for the interpretation of Brazilian actor Wagner Moura in the role of Pablo Escobar. So far, this is the second most popular series on social networks worldwide.¹¹ Netflix has announced its first Brazilian fiction production for the second half of 2016. Titled *3%*, it stems from a pilot produced in 2010 for a TV Brasil public notice and released in the following year on a YouTube channel. It also offers *telenovela Os Dez Mandamentos* (Record) and other biblical productions of that network.

1.7. Public TV

In 2015, TV Brasil, the only national coverage public television, continued presenting low ratings, a persistent situation since its inception in 2007. In terms of TV fiction, it launched Brazilian series *República do Peru*, which addresses the challenges faced by senior citizens. It has additionally issued a licensing catalog of titles produced or co-produced by the network with Brazilian independent producers and international channels.

¹¹ Cf. <http://rd1.ig.com.br/narcos-e-segunda-serie-mais-comentada-nas-redes-sociais-revela-pesquisa/>. Accessed in March 2016.

1.8. Pay TV

Law n. 12.485 (Law on Pay TV) has been in force for four years now, and there is much to celebrate. Series of outstanding quality were produced in 2015, such as: *Magnífica 70* (HBO), *Zé do Caixão* (Space), *Romance Policial – Espinosa* (GNT) and *O Grande Gonzalez* (Fox).

On the other hand, operators closed the year with 19,399 million subscribers, down 2.8%, the first drop since 2002. This was put down to the economic crisis and the increase in subscription taxes, but the cause may possibly be the competition from over-the-top (OTT) content, distributed online. To face such competition, the segment relies on VoD and TV everywhere¹² services, geared towards audiences that prefer on demand content.

Fiction on pay TV

The number of pay TV channels showing Brazilian fiction remained the same as the previous year: 11 stations, four national and seven international. They aired 27 original fiction productions, five fewer than in 2014. Regarding genres, despite the predominance of comedy, hybrid genres stood out such as *No Divã do Dr. Kurtzman* (Canal Brasil), mixing interview and fiction, and *Segredos Médicos* (Multishow), in which actors and non-actors perform in stories based on real events.

In this Obitel Yearbook 2016 we also started recording Ibero-American fiction within the scope of Obitel shown on Brazilian pay TV. Eight titles were aired on four channels, one national and three international. Below we list the original productions shown on pay TV channels in 2015.

¹² The concept of TV everywhere allows subscribers to access pay TV content anywhere, on any kind of device.

<p>PREMIERE NATIONAL TITLES – 27</p> <p>GNT – 7 titles</p> <ol style="list-style-type: none"> 1. <i>Amor Veríssimo</i> (2nd season) 2. <i>As Canalhas</i> (3rd season) 3. <i>Odeio Segundas</i> 4. <i>Os Homens São de Marte... E É pra lá que Eu Vou</i> (2nd season) 5. <i>Questão de Família</i> (2nd season) 6. <i>Romance Policial - Espinosa</i> 7. <i>Vizinhos</i> <p>Multishow – 7 titles</p> <ol style="list-style-type: none"> 8. <i>Acredita Na Peruca</i> 9. <i>Aí Eu Vi Vantagem</i> 10. <i>Alucinadas</i> 11. <i>Fred e Lucy</i> 12. <i>Os Suburbanos</i> 13. <i>Segredos Médicos</i> (2nd season) 14. <i>Trair e Coçar É só Começar</i> (2nd season) <p>Canal Brasil – 2 titles</p> <ol style="list-style-type: none"> 15. <i>Fora de Quadro</i> 16. <i>No Divã do Dr. Kurtzman</i> <p>Play TV – 1 title</p> <ol style="list-style-type: none"> 17. <i>Os Amargos</i> <p>HBO – 3 titles</p> <ol style="list-style-type: none"> 18. <i>Magnífica 70</i> 19. <i>O Hipnotizador</i> (co-production Brazil/Argentina/Uruguay) 20. <i>Psi</i> (2nd season) <p>Fox – 2 titles</p> <ol style="list-style-type: none"> 21. <i>O Grande Gonzalez</i> 22. <i>Se Eu Fosse Você</i> (2nd season) 	<p>FX Brasil – 1 title</p> <ol style="list-style-type: none"> 23. <i>Na Mira do Crime</i> <p>Space – 1 title</p> <ol style="list-style-type: none"> 24. <i>Zé do Caixão</i> <p>AXN – 1 title</p> <ol style="list-style-type: none"> 25. <i>Santo Forte</i> <p>Sony – 1 title</p> <ol style="list-style-type: none"> 26. <i>Desconectados</i> <p>Warner – 1 title</p> <ol style="list-style-type: none"> 27. <i>Quero Ter Um Milhão de Amigos</i> <p>PREMIERE FOREIGN TITLES (Ibero-American fiction) – 8</p> <p>+Globosat – 4 titles</p> <ol style="list-style-type: none"> 1. <i>Grande Hotel</i> (Spain) 2. <i>Isabel, a Rainha de Castela</i> (Spain) 3. <i>La Reina del Sur</i> (USA, Spain, Colombia) 4. <i>Viento Sur</i> (Argentina) <p>TNT – 2 titles</p> <ol style="list-style-type: none"> 5. <i>Señorita Polvora</i> (Mexico, Colombia, USA) 6. <i>El Dandy</i> (Colombia) <p>Fox – 1 title</p> <ol style="list-style-type: none"> 7. <i>Cumbia Ninja</i> (Colombia) <p>Fox Life – 1 title</p> <ol style="list-style-type: none"> 8. <i>Entre Canibais</i> (Argentina) <p>TOTAL PREMIERE TITLES ON PAY TV (national, imported and co-productions): 35</p>
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Source: Obitel Brazil

1.9. Independent producers

The Law on Pay TV has clearly been a turning point in Brazilian television industry, especially thanks to the great boost given to independent production in Brazil. This segment has already shown significant growth and strong investment in the quality of some

of its productions. The development of the sector has opened up a new labor market with demand for higher levels of qualification. Two immediate consequences can be noted: 1) the increase in internships and technical and specialization courses in areas such as scriptwriting, acting, directing, lighting, special effects etc.; and 2) the enhanced production of series in Brazil. In our view, this new production can progressively (but swiftly) lead to the creation of a "national series culture" in terms of production ("relearning" the format), circulation (distribution via partnerships with international major companies), and consumption (different ways of reaching viewers). This would represent a kind of national response to the global media landscape characterized by "TV transformed".

1.10. International trends

WIT (World Information Tracking) has pointed out five trends in the international television market¹³: super-series, a format between *telenovela* and series; good acceptance of Nordic detective fiction; adaptation of ideas tested in other media (movies, books, video games, comics, etc.); universal storylines, exemplified by the unexpected success of Turkish *telenovelas* in Latin America¹⁴; and investment in international co-productions.

Some of these trends are already identifiable in Brazil. Super-series are present in short *telenovelas* that, since 2011, have been aired on Globo's 11 p.m. slot. International co-productions, although absent in open TV, are exemplified by the aforementioned series *Narcos* (Netflix), a co-production between Brazil, the United States and Colombia, and *O Hipnotizador* (HBO), a partnership between Brazil, Argentina and Uruguay. This series, adapted from homonym Argentinian comics, was an interesting bilingual production (spoken in Portuguese and Spanish) shot in Uruguay with a Latin American cast.

¹³ Cf. <http://mauriciostycer.blogosfera.uol.com.br/2015/06/26/conheca-cinco-tendencias-da-televisao-no-mundo/>. Accessed in March 2016.

¹⁴ For a better idea of this phenomenon, see the chapter on Chile in the Obitel Yearbook 2015.

As for the trend of universal plot fictions, which explicitly refers to Turkish *telenovelas*, it has found a Brazilian home in Band, an erratic broadcaster of fiction. Despite not achieving the great success enjoyed in other countries, such as Chile, we must emphasize that both *telenovelas* displayed in 2015, *Mil e Uma Noites* and *Fatmagül, a Força do Amor*, have increased and consolidated the network's prime time ratings (around 3 points) in a slot fiercely disputed by national fiction productions.¹⁵ The two stories were originally shown in Turkey as series, later adapted to the *telenovela* format to enhance marketing possibilities in Latin countries. The appeal seems to be both the exoticism that brings viewers closer to a remote culture, yet not that different from their own, and the love story, which is traditional, but well told.¹⁶

Also worthy of note on this topic is the 2015 International Emmy Award won by *Império*, for best *telenovela*, and *Doce Mãe*, for best comedy series, both Globo productions. Fernanda Montenegro, for her performance in the latter show, and the dramatic series *Psi*, produced by pay channel HBO, also received nominations.

In short, among the audiovisual data for 2015, we emphasize the predominance of: television as a means of access to content, including on demand; the growing penetration of pay TV, even in a year of economic crisis; the reordering of audience habits, with a marked adherence to mobility and on-demand content; the offer of mobile applications; and the use of multiple screens. These are some points that, in our view, underpin our thesis that, in 2015, we experience a “TV transformed” scenario, especially with regard to Brazilian television fiction.

¹⁵ We will develop this point further, in the topic “Highlights of the year”.

¹⁶ Cf. <http://www.pri.org/stories/2015-05-25/why-some-latin-americans-are-naming-their-children-onur-and-sherezade/>. Accessed in March 2016.

2. Analysis of the year: national and Ibero-American premiere fiction

Table 1. Fiction broadcast in 2015 (national and foreign; premieres and reruns; and co-productions)

<p>PREMIERE NATIONAL TITLES – 51</p> <p>Globo – 41 titles</p> <ol style="list-style-type: none"> 1. <i>A Cura – Luz, Câmera 50 Anos</i> (telefilm) 2. <i>A Mulher Invisível – Luz, Câmera 50 Anos</i> (telefilm) 3. <i>A Regra do Jogo</i> (telenovela) 4. <i>A Teia – Luz, Câmera 50 Anos</i> (telefilm) 5. <i>Além do Tempo</i> (telenovela) 6. <i>Alto Astral</i> (telenovela) 7. <i>Amores Roubados – Luz, Câmera 50 Anos</i> (telefilm) 8. <i>Amorteamo</i> (series) 9. <i>Animal</i> (telefilm) 10. <i>Anos Dourados – Luz, Câmera 50 Anos</i> (telefilm) 11. <i>As Noivas de Copacabana – Luz, Câmera 50 Anos</i> (telefilm) 12. <i>Babilônia</i> (telenovela) 13. <i>Boogie Oogie</i> (telenovela) 14. <i>Carga Pesada – Luz, Câmera 50 Anos</i> (telefilm) 15. <i>Chapa Quente – 1st season</i> (séries) 16. <i>Dalva & Herivelto. Uma Canção de Amor – Luz, Câmera 50 Anos</i> (telefilm) 17. <i>Dercy de Verdade – Luz, Câmera 50 Anos</i> (telefilm) 18. <i>Dona Flor e Seus Dois Maridos – Luz, Câmera 50 Anos</i> (telefilm) 19. <i>Felizes para Sempre?</i> (miniseries) 20. <i>Força-Tarefa – Luz, Câmera 50 Anos</i> (telefilm) 21. <i>Hoje É Dia de Maria – Luz, Câmera 50 Anos</i> (telefilm) 22. <i>I Love Paraisópolis</i> (telenovela) 23. <i>Império</i> (telenovela) 24. <i>Lampião e Maria Bonita – Luz, Câmera 50 Anos</i> (telefilm) 25. <i>Malhação – 22nd season</i> (soap opera) 26. <i>Malhação – 23rd season</i> (soap opera) 27. <i>Maysa. Quando Fala o Coração – Luz, Câmera 50 Anos</i> (telefilm) 	<p>SBT – 4 titles</p> <ol style="list-style-type: none"> 47. <i>A Mansão Bem Assombrada</i> (unitario) 48. <i>Chiquititas</i> (telenovela) 49. <i>Cúmplices de um Resgate</i> (telenovela) 50. <i>Patrulha Salvadora</i> (series) <p>TV Brasil – 1 title</p> <ol style="list-style-type: none"> 51. <i>República do Peru</i> (series) <p>CO-PRODUCTION TITLES – 0</p> <p>PREMIERE FOREIGN TITLES – 4</p> <p>SBT – 4 titles</p> <ol style="list-style-type: none"> 1. <i>A Dona</i> (telenovela – Mexico) 2. <i>Coração Indomável</i> (telenovela – Mexico) 3. <i>Sortilégio</i> (telenovela – Mexico) 4. <i>Teresa</i> (telenovela – Mexico) <p>RERUN TITLES – 17</p> <p>SBT – 9 titles</p> <ol style="list-style-type: none"> 1. <i>A Feia Mais Bela</i> (telenovela – Mexico) 2. <i>A Usurpadora</i> (telenovela – Mexico) 3. <i>Carrossel</i> (telenovela) 4. <i>Cuidado Com o Anjo</i> (telenovela – Mexico) 5. <i>Esmeralda</i> (telenovela) 6. <i>Maria Esperança</i> (telenovela) 7. <i>Patrulha Salvadora</i> (series) 8. <i>Pérola Negra</i> (telenovela) 9. <i>Rebelde</i> (telenovela – Mexico) <p>Record – 5 titles</p> <ol style="list-style-type: none"> 10. <i>Chamas da Vida</i> (telenovela) 11. <i>Dona Xepa</i> (telenovela) 12. <i>Milagres de Jesus</i> (miniseries) 13. <i>Prova de Amor</i> (telenovela) 14. <i>Rei Davi</i> (miniseries)
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<p>28. <i>Mister Brau</i> (series) 29. <i>Não se Apega, Não</i> (sketch of <i>Fantástico</i>) 30. <i>O Canto da Sereia – Luz, Câmera 50 Anos</i> (telefilm) 31. <i>O Pagador de Promessas – Luz, Câmera 50 Anos</i> (telefilm) 32. <i>Ó Paí, Ó – Luz, Câmera 50 Anos</i> (telefilm) 33. <i>Os Experientes</i> (series) 34. <i>Pé na Cova – 4th season</i> (series) 35. <i>Presença de Anita – Luz, Câmera 50 Anos</i> (telefilm) 36. <i>Sete Vidas</i> (telenovela) 37. <i>Suburbia – Luz, Câmera 50 Anos</i> (telefilm) 38. <i>Tapas e Beijos – 5th season</i> (series) 39. <i>Tim Maia – Vale o que Vier</i> (docu-drama) 40. <i>Totalmente Demais</i> (telenovela) 41. <i>Verdades Secretas</i> (telenovela)</p> <p>Record – 5 titles 42. <i>Milagres de Jesus – 2nd season</i> (mini-series) 43. <i>Milagres de Jesus, o Filme</i> (telefilm) 44. <i>Na Mira do Crime</i> (series) 45. <i>Os Dez Mandamentos</i> (telenovela) 46. <i>Vitória</i> (telenovela)</p>	<p>Globo – 3 titles 15. <i>Caminho das Índias</i> (telenovela) 16. <i>Cobras e Lagartos</i> (telenovela) 17. <i>O Rei do Gado</i> (telenovela)</p> <p>NATIONAL TITLES (premiere): 51</p> <p>TOTAL PREMIERE TITLES (national, foreign and co-productions): 55</p> <p>TOTAL BROADCAST TITLES (premiere and reruns): 72</p>
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In 2015, Brazil had the largest number of **premiere titles** and **broadcast titles** (premiere and reruns) since the beginning of Obitel monitoring ten years ago. The total of 55 premiere fiction productions had been achieved only once before, in 2010. Compared to 2014, there was a 22% increase in the number of **broadcast titles**. Regarding **domestic production**, this increase was more pronounced, around 31%. The number of **imported titles** within the sphere of Obitel, however, fell 20%.

Globo still generates most of the **domestic original production** – 80%. Record comes next, with 10%, followed by SBT, with 8%, and, finally, TV Brasil, with the remaining 2%.

Concerning **reruns**, Record invested in airing *telenovelas* in evening slots, aiming to leverage its ratings, a practice long adopted by SBT.

Table 2. Premiere fiction in 2015: countries of origin

Country	Titles	%	Chapters/ episodes	%	Hours	%
NATIONAL (total)	51	92.7	1927	83.7	1363:45	83.6
OBITEL COUNTRIES (total)	4	7.3	374	16.3	266:35	16.4
Argentina	0	0.0	0	0.0	0:00	0.0
Brazil	51	92.7	1927	83.7	1363:45	83.6
Chile	0	0.0	0	0.0	0:00	0.0
Colombia	0	0.0	0	0.0	0:00	0.0
Ecuador	0	0.0	0	0.0	0:00	0.0
Spain	0	0.0	0	0.0	0:00	0.0
USA (Hispanic production)	0	0.0	0	0.0	0:00	0.0
Mexico	4	7.3	374	16.3	266:35	16.4
Peru	0	0.0	0	0.0	0:00	0.0
Portugal	0	0.0	0	0.0	0:00	0.0
Uruguay	0	0.0	0	0.0	0:00	0.0
Venezuela	0	0.0	0	0.0	0:00	0.0
TOTAL	55	100.0	2301	100.0	1630:20	100.0
NATIONAL PRODUCTIONS	0	-	0	-	0:00	-
IBERO-AMERICAN CO-PRODUCTIONS	0	-	0	-	0:00	-

In 2015, there were 55 **domestic** and **imported original productions**, against 45 in the previous year, a 22% increase. Despite the increase in products, the number of **chapters/episodes** decreased 3.8%, while the number of hours rose 1.7%. **National productions** totaled 51 titles, up 30% compared to 2014; however, the growth in the number of national fiction **hours** was modest, merely 1.3%, and there was a reduction of 3.4% in the total number of **chapters/episodes**.

These data on domestic production seem to reinforce the trend previously observed in 2014, which we call "cycle of short stories", related to the growing production of short or medium-length titles and the preference for formats such as series, miniseries, telefilms and short *telenovelas*.

Table 3. Co-productions

No co-productions were recorded in Brazilian open TV in 2015.

Table 4. Chapters/episodes and hours broadcast per time slot

Time slots	National			Ibero-American			Total		
	C/E	%	H	C/E	%	H	C/E	%	H
Morning (6 a.m.-12 p.m.)	0	0.0	0:00	0	0.0	0:00	0	0.0	0:00
Afternoon (12 p.m.-7 p.m.)	570	29.6	330:30	374	100.0	266:35	944	41.0	597:05
Prime time (7 p.m.-10 p.m.)	1156	60.0	894:35	0	0.0	0:00	1156	50.2	894:35
Night (10 p.m.-6 a.m.)	201	10.4	138:40	0	0.0	0:00	201	8.7	138:40
Total	1927	100.0	1363:45	374	100.0	266:35	2301	100.0	1630:20

Source: Obitel Brazil

Table 5. Formats of national and Ibero-American fiction

Format	National			Ibero-American						
	Titles	%	C/E	H	%	Titles	C/E	%	H	%
Telenovela	14	27.5	1505	78.1	1118:10	4	100.0	100.0	266:35	100.0
Series	9	17.6	103	5.3	58:50	0	0.0	0.0	0:00	0.0
Miniseries	2	3.9	22	1.1	15:35	0	0.0	0.0	0:00	0.0
Telefilm	21	41.2	29	1.5	39:55	0	0.0	0.0	0:00	0.0
Unitario	1	2.0	1	0.1	0:50	0	0.0	0.0	0:00	0.0
Docudrama	1	2.0	2	0.1	1:55	0	0.0	0.0	0:00	0.0
Other	3	5.9	265	13.8	128:25	0	0.0	0.0	0:00	0.0
Total	51	100.0	1927	100.0	1363:45	4	100.0	100.0	266:35	100.0

Source: Obitel Brazil

According to Obitel monitoring (started in 2006), as of 2009, television fiction broadcast at **prime time** is 100% Brazilian, a trend repeated in 2015. **Table 4** shows that **prime time** also concentrates the largest number of chapters, but not the highest number of titles, which occurs in the **night** slot, when short series are usually shown. The **morning** slot, unlike 2014, had no fiction. The **afternoon** slot, in turn, showed increase in both number of chapters and number of hours.

The **night** slot concentrated the largest decrease in both number of **chapters/episodes** and number of **hours**. According to **Table 5**, this decrease is directly linked to the fall in the number of **series** (25%) and **miniseries** (60%) from 2014 to 2015, a consequence of two reasons: the first was Globo's decision to produce a set of 19 **telefilms** as part of the celebrations of its 50th anniversary. The telefilms were produced as *unitarios* (not serialized) and aired in slots traditionally occupied by series and miniseries. The second reason was the debut on Globo of a US series to occupy the slot usually dedicated to domestic production in the second line of Friday shows. Record, probably due to the crisis, opted not to produce its traditional end-of-year *unitarios*.

All 21 **telefilms** aired over the year derive from series and miniseries previously shown on TV: in addition to the 19 titles produced for the project *Luz, Câmera 50 Anos*, also broadcast were the shows *Animal*, derived from the series aired in 2014 on pay channel GNT, and *Milagres de Jesus*, from Record's series, aired as a special end-of-year attraction. Also noteworthy is the presence of a **docudrama**, a format absent from the national production since 2011.

Table 6. Formats of national fiction per time slot

Format	Morn- ing	%	After- noon	%	Prime time	%	Night	%	To- tal	%
<i>Telenovela</i>	0	0.0	3	60.0	10	76.9	1	3.0	14	27.5
Series	0	0.0	0	0.0	1	7.7	8	24.2	9	17.6
Miniseries	0	0.0	0	0.0	1	7.7	1	3.0	2	3.9
Telefilm	0	0.0	0	0.0	0	0.0	21	63.6	21	41.2

<i>Unitario</i>	0	0.0	0	0.0	0	0.0	1	3.0	1	2.0
Docudrama	0	0.0	0	0.0	0	0.0	1	3.0	1	2.0
Other	0	0.0	2	40.0	1	7.7	0	0.0	3	5.9
Total	0	0.0	5	100.0	13	100.0	33	100.0	51	100.0

Source: Obitel Brazil

Despite an increase of 22.2% in the number of *telenovelas* shown at **prime time**, there was a slight decrease (4.9%) of this format at prime time due to three other titles: miniseries *Milagres de Jesus* (Record), series *Patrulha Salvadora* (SBT) and *Não se Apega, Não* (Globo), a sketch from *Fantástico*. Nevertheless, **Table 6** reiterates the hegemony of the *telenovela* format, which accounts for the largest number of original national titles since the start of the Obitel historical series.

As previously mentioned, an atypical fact was the celebration of Globo's 50th anniversary, which resulted in a significant fall in **series** (23.4% decrease compared to 2014) and **miniseries** (down 20.8%) displayed in the **night** slot.

In the **afternoon** slot, there were three 6 a.m. Globo *telenovelas* and two seasons of *Malhação*. The **morning** slot, as has happened since 2010, had no domestic fiction production.

Table 7. Time period in which national fiction is set

Time period	Titles	%
Present	37	72.5
Period	2	3.9
Historical	8	15.7
Other	4	7.8
Total	51	100.0

The **present** setting continued predominating among productions (72.5%). The number of **period pieces** fell once more: only two in 2015, telefilm *Anos Dourados* and *telenovela Boogie Oogie*, compared to three in 2014 and four in the previous two years. **Historical** plots, on the other hand, increased 100%, from four in

2014 to eight in 2015, accounting for 15.7% of shown productions. This is due, once again, to the telefilms shown by Globo – four of them stemming from historical miniseries; the category also includes docudrama *Tim Maia*, telenovela *Os Dez Mandamentos* and *Milagres de Jesus* (miniseries and telefilm). The **other** category includes: telenovela *Além do Tempo*, divided into two phases of equal importance, one in the past and the other in the present; series *Amor-teamo* and telefilms *Hoje É Dia de Maria* and *Dona Flor e Seus Dois Maridos*, which were conceived with timeless features.

Table 8. The top ten most watched titles: origin, rating, share

	Title	Country of original idea or script	Producer	Channel	Scriptwriter or author of original idea	Rating	Share
1	<i>Império</i>	Brazil	Globo	Globo	Aguinaldo Silva	36.658	59.36
2	<i>A Regra do Jogo</i>	Brazil	Globo	Globo	João Emanuel Carneiro	26.892	42.74
3	<i>Babilônia</i>	Brazil	Globo	Globo	Gilberto Braga, Ricardo Linhares, João Ximenes Braga	26.155	42.12
4	<i>Alto Astral</i>	Brazil	Globo	Globo	Daniel Ortiz	25.156	44.1
5	<i>Totalmente Demais</i>	Brazil	Globo	Globo	Rosane Svartman, Paulo Halm	25.019	43.37
6	<i>I Love Parisópolis</i>	Brazil	Globo	Globo	Alcides Nogueira, Mário Teixeira	24.879	40.79
7	<i>Tim Maia – Vale o que Vier</i>	Brazil	Globo, RT Features	Globo	Mauro Lima, Antônia Pellegrino	24.765	49.41
8	<i>Ó Paí, Ó – Luz, Câmera 50 Anos</i>	Brazil	Globo	Globo	Guel Arraes, Jorge Furtado, Mauro Lima, Monique Gardenberg	23.364	44.65
9	<i>O Canto da Sereia – Luz, Câmera 50 Anos</i>	Brazil	Globo	Globo	George Moura, Patrícia Andrade, Sérgio Goldenberg	22.775	46.97
10	<i>Além do Tempo</i>	Brazil	Globo	Globo	Elizabeth Jhin	21.945	39.98
Total productions: 10				Foreign scripts: 0			
100%				0%			

Source: Kantar Ibope Media – 15 Markets – Orbitel Brazil

As usual since the beginning of Obitel monitoring, all top ten titles in 2015 are **national productions** by Globo, notwithstanding the success of *Os Dez Mandamentos* (Record), which, however, came 32nd in the list of most watched fictions shows in 2015.¹⁷

As in the previous year, the first three places are occupied by high prime time *telenovelas* – that is, the three stories aired at 9 p.m. These titles are followed by the trio of complementary prime time fictions, the 7 p.m. *telenovelas*.

In the entire historical series of the Obitel Yearbook, this is the first time that no series belonging to the first line of shows¹⁸ features among the top ten. The most notable absence is *Tapas & Beijos*, which ended in that year and had featured in the top ten since its debut (2011). It should be emphasized, however, that the huge production of telefilms was a determinant factor for the absence of series in the top ten – which is confirmed by the presence of *Ó Paí, Ó* and *O Canto da Sereia*, adapted to the new format. Also noteworthy is the return to the top ten of a 6 p.m. *telenovela*, *Além do Tempo*, which had not happened since 2013.

Table 9. The ten most watched titles: format, length, time slot

	Title	Format	Genre	Number of chap./ ep. (in 2015)	First and last broadcast (in 2015)	Time slot
1	<i>Império</i>	<i>Telenovela</i>	Drama	63	01/01 to 03/14	Prime time
2	<i>A Regra do Jogo</i>	<i>Telenovela</i>	Crime drama	106	08/31 to 12/31	Prime time
3	<i>Babilônia</i>	<i>Telenovela</i>	Drama	144	03/16 to 08/29	Prime time
4	<i>Alto Astral</i>	<i>Telenovela</i>	Romantic comedy	111	01/01 to 05/09	Prime time
5	<i>Totalmente Demais</i>	<i>Telenovela</i>	Romantic comedy	46	11/09 to 12/31	Prime time
6	<i>I Love Parisópolis</i>	<i>Telenovela</i>	Romantic comedy	155	05/11 to 11/07	Prime time

¹⁷ Data provided by Kantar Ibope Media – 15 Markets, 2015.

¹⁸ The slot following the 9 p.m. *telenovela*; the productions are shown on Tuesdays and Thursdays.

7	<i>Tim Maia – Vale o Que Vier</i>	Docudrama	Biographical drama	2	01/01 to 01/02	Night
8	<i>Ó Paí, Ó – Luz, Câmera 50 Anos</i>	Telefilm	Comedy	1	01/14	Night
9	<i>O Canto da Sereia – Luz, Câmera 50 Anos</i>	Telefilm	Crime	1	01/06	Night
10	<i>Além do Tempo</i>	Telenovela	Romance	148	07/13 to 12/31	Afternoon

Source: Kantar Ibope Media – 15 Markets – Obitel Brazil

Following the trend observed in the previous year, the three most viewed titles in 2015 were dramas, although *A Regra do Jogo* has also an element of crime. Another hybrid genre is present, combining biography and drama, the docudrama *Tim Maia – Vale o que Vier*.

As in 2014, romantic comedies appear in three titles of the top ten, and only one “pure” comedy makes the list. The crime genre, in addition to the aforementioned hybrid model, also appears in *O Canto da Sereia*. Last in the genre list in the top ten comes the romance *Além do Tempo*, which is typical of Globo’s 6 p.m. plots.

As for **format**, the first six places are taken up by *telenovelas*, followed by one docudrama, two telefilms and another *telenovela*. Regarding **time slot**, of the seven *telenovelas*, six were shown at prime time and only one in the afternoon; the other three formats were aired in the night slot.

Table 10. Themes in the ten most watched titles

Title		Main themes	Social themes
1	<i>Império</i>	Power relations, family relations, ambition, exposed identity, self-made man.	Male homosexual affective relations, gender identity, homophobia, child adoption, media scandals.
2	<i>A Regra do Jogo</i>	Organized crime, dualities (social, geographic, cultural, psychological), daily life in the <i>favela</i> , pathological relations.	Organized crime, psychological pathologies, violence against women, socio-cultural mobility.
3	<i>Babilônia</i>	Power relations, envy, assertion of women, homosexual affective relations, life in the <i>favela</i> .	Female homosexual affective relations between senior citizens, corruption, religious strife, bullying.

4	<i>Alto Astral</i>	Psychic powers, sibling rivalry, quest for family origins, class prejudice, criminal misrepresentation.	Spiritualism, charlatanism, prejudice against overweight people.
5	<i>Totalmente Demais</i>	Love quadrangles, fashion world, beauty pageants, clash of interests, on-line scandals.	Fashion culture, social climbing, sexual harassment in the family, workplace competition.
6	<i>I Love Parisópolis</i>	Love across social backgrounds, family relations, life in a São Paulo <i>favela</i> , territory dispute.	Social contrasts, class prejudice, reurbanization.
7	<i>Tim Maia – Vale o que Vier</i>	Biography, Brazilian music scene in the 1960s and 1980s.	Idol culture, religious conversion, drugs, alcoholism.
8	<i>Ó Paí, Ó – Luz, Câmera 50 Anos</i>	Bahia culture, popular culture, daily life.	Religiosity, music culture.
9	<i>O Canto da Sereia – Luz, Câmera 50 Anos</i>	Crime investigation, axé culture from Bahia, fan/celebrity relations.	Homosexual affective relations, religiosity, celebrity making.
10	<i>Além do Tempo</i>	Past lives, karma, historical setting, wine production in the South region.	Spiritualism, racial prejudice, class prejudice, parental neglect.

The recurring **main themes** in the first three titles reveal Globo's high prime time bet on plots connected to major urban centers, depicting life in *favelas* and characters involved in crimes. Partly due to the overuse of the urban violence subject and partly to the low ratings of *Babilônia* and the beginning of *A Regra do Jogo*, the network opted for a strategic change and scheduled for the 9 p.m. slot in 2016 a story with regional colors, proposing to retrieve the so-called “deep Brazil” with *Velho Chico*, by Benedito Ruy Barbosa, which was initially scheduled for the 6 p.m. slot.

Regarding **social themes**, already covered in the topic “Audio-visual context”, we reaffirm the emphasis on religious themes and class and gender prejudice, besides homosexual affective relations.

**Table 11. Audience profile of the ten most watched titles:
gender, age, socioeconomic status**

	Title	Channel	Gender %		Socioeconomic status %		
			Women	Men	AB	C	DE
1	<i>Império</i>	Globo	62.7	37.3	33.0	47.8	19.2
2	<i>A Regra do Jogo</i>	Globo	61.8	38.2	32.6	48.2	19.2
3	<i>Babilônia</i>	Globo	62.9	37.1	32.9	48.4	18.7
4	<i>Alto Astral</i>	Globo	65.4	34.6	30.0	48.3	21.7
5	<i>Totalmente Demais</i>	Globo	66.0	34.0	32.9	48.4	18.7
6	<i>I Love Paraisópolis</i>	Globo	65.6	34.4	30.5	49.9	19.6
7	<i>Tim Maia – Vale o que Vier</i>	Globo	59.9	40.1	37.5	46.4	16.1
8	<i>Ó Paí, Ó – Luz, Câmera 50 Anos</i>	Globo	60.3	39.7	28.9	49.2	21.9
9	<i>O Canto da Sereia – Luz, Câmera 50 Anos</i>	Globo	62.5	37.5	33.5	47.5	19.0
10	<i>Além do Tempo</i>	Globo	68.6	31.4	34.2	47.5	18.3

	Title	Channel	Age group %					
			4 to 11	12 to 17	18 to 24	25 to 34	35 to 49	50+
1	<i>Império</i>	Globo	6.5	7.3	8.4	15.8	24.3	37.7
2	<i>A Regra do Jogo</i>	Globo	5.8	7.3	8.3	15.9	24.5	38.2
3	<i>Babilônia</i>	Globo	5.6	6.9	8.3	15.3	24.2	39.7
4	<i>Alto Astral</i>	Globo	6.6	8.0	7.9	13.8	23.6	40.1
5	<i>Totalmente Demais</i>	Globo	6.5	7.9	7.7	14.6	23.7	39.6
6	<i>I Love Paraisópolis</i>	Globo	6.9	8.7	8.0	14.4	22.8	39.2
7	<i>Tim Maia – Vale o que Vier</i>	Globo	5.6	6.4	9.2	16.7	25.6	36.5
8	<i>Ó Paí, Ó – Luz, Câmera 50 Anos</i>	Globo	6.8	9.0	10.4	17.2	25.8	30.8
9	<i>O Canto da Sereia – Luz, Câmera 50 Anos</i>	Globo	6.4	8.5	9.6	16.6	26.6	32.3
10	<i>Além do Tempo</i>	Globo	5.7	8.0	7.9	13.3	22.4	42.7

Women continue to dominate the audience of the fiction shows among the top ten, accounting for over 60% of viewers, with a preference for romantic comedy in the 6 p.m. to 7 p.m. *telenovelas*. Among men, biographical drama (docudrama *Tim Maia*) and comedy (television film *Ó Paí, Ó*) were the most popular genres, followed by drama (*telenovelas A Regra do Jogo* and *Império*). This difference reaffirms the now traditional preferences between men and women.

Among young adults (18 to 24 and 25 to 34 years old), telefilms were the most watched, as well as the docudrama, while the 7 p.m. *telenovelas*, addressed to this audience, come after the 9 p.m. stories in order of preference. Interestingly, the 7 p.m. *telenovelas* feature among the preferences of the over 50 age group, accounting for three out of the four most viewed shows.

Concerning socioeconomic status, class C is still the largest audience of TV fiction, and the 7 p.m. *telenovelas* are their favorite products. Among classes AB, the 6 p.m. *telenovela* (*Além do Tempo*) occupied a prominent place, followed closely by telefilm *O Canto da Sereia* and *telenovela Império*, suggesting a preference of this audience for dramas and denser plots. Finally, among classes DE, lighter stories – telefilm *Ó Paí, Ó* and *telenovela Alto Astral* – reached higher viewing percentages.

3. Transmedia reception

Monitoring user-generated content (UGC) over the internet has become increasingly important in Brazil, given that the impact of television shows can be measured by the issues discussed on the internet, sometimes surpassing the significance of audience ratings. Twitter has proven to be, in recent years, the preferred platform for fans of television fiction to talk about their topics of interest. The creative universe conceived by fans is pervaded by phenomena that have been gaining strength across multiple platforms – with greater or lesser intensity, according to the digital scene – in which stand out memes, remixes, fanfics, etc. All these phenomena result from fans coming together in networks via hashtags, one of the main tools used by these audiences to discuss matters of interest and share internet content, enabling other fans to identify themselves via those keywords.

Authors like Deller (2011) point out that, although we have studies on how television audiences use the internet to discuss favorite programs (Baym, 2000; Jenkins, 2006; Ross, 2008), systematic and permanent monitoring of audience behavior is essential, since we are dealing with on-line practices that are continuously re-

shaped, requiring the analysis of TV response expressed in networks like Twitter, as Obitel started doing in 2010.

According to data from Kantar Ibope Media for 2015¹⁹, television fiction (comprised of *telenovelas*, series and miniseries) ranked **first** among the most discussed topics on Twitter, closely followed by reality shows. In the list of the 20 shows broadcast on open TV with more publications on this platform over the year, *telenovelas Verdades Secretas* (Globo) and *Império* (Globo) were the fiction titles²⁰ with the most tweets and impressions.²¹

The terminology adopted by Kantar Ibope Media stems from the methodology used for measuring and processing these data.²² The annual measurement from these metrics considers all programs shown by open TV broadcasters with nationwide coverage (except for sports broadcasts), and uses the tool Public ITTR to define the weekly ranking of the ten most prominent television shows on Twitter. The position of the programs in the list of most commented titles on Twitter is based, first of all, on the total number of impressions²³, followed by the other metrics.

Carrying out a detailed analysis of data provided by Public ITTR, we observed that the level of engagement²⁴ of *Império* reached

¹⁹ Cf. <http://www.kantaribopemedia.com/no-brasil-reality-shows-dominam-as-conversas-sobre-tv-aberta-no-twitter/>. Accessed in March 2016.

²⁰ For a quantitative idea of that impact, the last chapter of *Verdades Secretas* had 1,354,785 tweets and 26,510,866 impressions, while *Império* totaled 560,000 tweets and 18,900,000 impressions.

²¹ According to Kantar Ibope Media, the total number of impressions should be interpreted as the number of times that messages related to a given program were actually seen (when the user was "impacted" by the content), which enables a more accurate view of the impact of television content, since having many references, after all, does not necessarily measure success.

²² The metrics adopted are: Twitter Total Impressions: number of times the tweets related to a program were displayed during its broadcast; Twitter Unique Audience: number of different Twitter accounts that viewed at least one message related to a particular program during its broadcast; Tweets: total number of mentions related to a particular program during its broadcast.

²³ According to Kantar Ibope Media, it has not been possible yet to analyze whether these impressions are positive or negative.

²⁴ Measured based on the combination of activity metrics – messages and authors – and impact metrics – impressions and unique audience.

its peak in the second week of March 2015, when it obtained a total of 18.9 million impressions on Twitter, 550,000 unique audiences, 560,000 tweets (mentions) and 133,000 unique authors participating in this repercussion.

Império featured among the 10 most talked topics over five weeks, many of them coinciding with the final phase of its broadcast in mid-March 2015. *Verdades Secretas*, in turn, featured in this ranking for 15 weeks, considering that it was displayed in full in 2015. In quantitative terms, we note that the latter title reached a total of 26.5 million impressions on Twitter, 481,000 unique audiences, 1.4 million tweets (mentions) and 173,000 unique authors in the penultimate week of September, which also coincides with the story's last week on air, confirming the trend of increasing repercussion as the shows approach their end.

On the other hand, we observed that although *Verdades Secretas* was one of the most discussed topics on Twitter in 2015²⁵, this fiction did not feature in the list of titles with the largest number of viewers.

Fan networks and “fic-hashtags”

Considering the remarkable importance of Twitter as a content-sharing space, the choice of this network as a platform of interest for our analyses in recent years is also supported by relevant social practices, such as conversations about fiction shows carried out simultaneously to their display on multiple screens (Doyle, 2010). We are particularly interested in observing both the fictions with greater impact on networks and the most discussed topics stemming from these titles. Therefore, our initial interest naturally focuses on the keywords making up a hashtag, which we will dub “fic-hashtag” – a hashtag of television fictions used by fans to index the content of the conversations.

²⁵ As indicated by a survey commissioned by Twitter. Cf. <http://rd1.ig.com.br/verdades-secretas-e-masterchef-dominaram-o-twitter-em-2015-revela-pesquisa/>. Accessed in March 2016.

We found that the main fic-hashtags used by Brazilian fans on Twitter in 2015 – especially those reaching the trending topics – were: #VerdadesSecretas; #Império (including shipping of the #Alfredisis couple²⁶); #SomosTodosPaollaOliveira; #NãoEstouDisposta; #Mar-Vermelho. These fic-hashtags show how fans can be creative, since many are not limited to indexing content (especially memes) via the fiction’s title, but also create linking systems with names of their own invention, as is the case of the fic-hashtag referring to the striking semi-nudity scene by actress Paolla Oliveira in the miniseries *Felizes para Sempre?* (Globo) and the meme created to illustrate the expression of the protagonist of *Babilônia*, “Não estou disposta” (I’m not in the mood), which went viral on social networks.

Regarding the fic-hashtag #VerdadesSecretas, the metrics pointed to 146 knots (tweets that used this hashtag) connected via 106 edges. Each post is connected by at least one edge, but not all have the same number of links. Compared with the number of connected components (45), we note a high degree of connectivity of certain posts (some with up to 32 edges), showing that some fans have more influence on the network than others. In conclusion, we found that the UGCs are becoming increasingly indexed via fic-hashtags, which are of great importance in identifying the most active fans of TV fiction in social networks.

Images of the fic-hashtag #VerdadesSecretas on Twitter



²⁶ Shipping was analyzed under “Transmedia reception” in the Obitel Yearbook 2015.

4. Highlights of the year

To develop the hypothesis formulated in 2014 concerning the “cycle of short stories”, we have provided a comparative chart focused on the variation in Brazilian production. What initially stands out is the extraordinary increase in the number of short stories, the result of an unusual circumstance, namely, the telefilms aired by Globo to celebrate its 50th anniversary. However, a more detailed analysis reveals that, despite cutting costs due to the economic crisis, broadcasters still view short stories as a viable form of investment.

*Telenovelas and series*²⁷: Brazilian production in the last three years

BROADCASTERS	GLOBO		RECORD		SBT		BAND		TV BRASIL	
	<i>Tele-novela</i>	Se-ries	<i>Tele-novela</i>	Se-ries	<i>Tele-novela</i>	Se-ries	<i>Tele-novela</i>	Se-ries	<i>Tele-novela</i>	Se-ries
2013	9	9	3	1	2	0	0	0	0	0
2014	10	12	2	3	1	4	0	0	0	2
2015	10	28	2	3	2	2	0	0	0	1
TOTAL	29	49	7	7	5	6	0	0	0	3

In 2015, Globo aired the series *Os Experientes*, co-produced with O2 Filmes. Also prominent were multiplatform initiatives in association with Globosat channels (pay TV), which resulted, for example, in the production of *Odeio Segundas* (GNT). Record, more used to partnerships to produce its end-of-year shows, commissioned the second season of the miniseries *Milagres de Jesus* to the producer Academia de Filmes; in partnership with Fox group (pay TV), the network produced *Na Mira do Crime* as a series and telefilm; at the end of the year, it virtually outsourced all its entertainment, handing over the production of *telenovelas* to Casablanca, such as the new season of *Os Dez Mandamentos* and *Escrava Mãe* (not released in 2015).

²⁷ “Series” here means short stories in general: series, miniseries, telefilms and *unitarios*.

This model of co-production – successfully adopted in the pay TV segment, spurred by Law n. 12.485 – tends to gain ground in open TV. For 2016, SBT is producing, in partnership with Fox and producer Mixer, series *A Garota da Moto*; Band, in turn, shares the costs of series *Terminadores* with TNT and producer Hungry Man. This seems to be the beginning of an interesting dialogue between open and pay channels, mediated by independent producers that spur and invigorate the market, similarly to what occurred in the US in the 1960s and 1970s. The latter was marked by the effervescence of independent producers, which later sparked a process leading to the consolidation of the audiovisual market, the emergence of numerous channels and production of remarkable quality (Curtin and Shattuc, 2009).

We do not intend to “transplant” one context to another, but look for similarities. Over and above business models, we have long been pointing to a diversification of themes and approaches in Brazilian television fiction, recording phenomena unique to the country. In 2015, for example, *telenovelas* such as *A Regra do Jogo* and *Verdades Secretas*, which opted for a form of episodic narrative similar to series, produced mixed results: while the latter was hailed by audiences and critics, the former faced serious competition from *Os Dez Mandamentos*, an extremely traditional *telenovelas* in narrative format. The coexistence of these different forms of production and response (contemporary and anachronistic) resounds in analyses of authors such as García Canclini (2003) and Martín-Barbero (2008), who define them as a trait of the “non-contemporary modernity” present in Latin America.

Starting out from basic vectors related to a “series culture” (Silva, 2014) and grounded in the tension between traditional and modern, latent both in terms of content, in the development of new narrative models challenging the continuity and remodeling of traditional models, and of consumption, in new and old TV fiction viewing habits, we consider this to be a moment of transition in which we glimpse a path towards “TV transformed” in Brazil.

Luz, Câmera 50 Anos Festival

As part of the celebrations of its anniversary, Globo launched the project *Luz, Câmera 50 Anos*, adapting some of its most successful series and miniseries into telefilms. Nineteen telefilms were produced and aired, each one running to approximately 90 minutes.²⁸

As noted, despite the intention of recalling great moments in the broadcaster's history, the criteria to choose fictions for the project lacked precision. Re-editing criteria were also loose, and some works did not have all their chapter and episodes adapted.

Also worth mentioning, among the celebrations of Globo's 50th anniversary, is the release of the sticker album *50 Anos de Novelas (50 Years of Telenovelas)*, which sparked a veritable collecting fever among fans.

The success of *Os Dez Mandamentos* and the establishment of “niches” in open TV

One of the fiction productions of greater impact in 2015 was *Os Dez Mandamentos*, Record's first biblical *telenovela*. Dramatizing the saga of Moses, the show at times managed to beat Globo's ratings in its final stretch in the same slot (8:30 p.m.-10 p.m.).²⁹ The peak was reached with the chapter on the parting of the Red Sea, making the hashtag #MarVermelho on Twitter appear among worldwide trending topics.³⁰

²⁸ In January 2015, 12 full-length features were aired based on the homonym fictions *O Canto da Sereia* (2013), *O Pagador de Promessas* (1988), *Força-Tarefa* (2009 to 2011), *Maysa* (2009), *A Teia* (2014), *Ó Paí, Ó* (2008 to 2009), *Dalva & Herivelto* (2010), *Presença de Anita* (2001), *As Noivas de Copacabana* (1992), *Dercy de Verdade* (2012), *Lampião e Maria Bonita* (1983) and *Anos Dourados* (1986). April, month of the broadcaster's anniversary, marked the beginning of the festival's second season, in which seven two-part telefilms were aired: *Amores Roubados* (2014), *Carga Pesada* (2003/2007), *A Cura* (2010), *Dona Flor e Seus Dois Maridos* (1998), *Suburbia* (2012), *A Mulher Invisível* (2011) and *Hoje É Dia de Maria* (2005).

²⁹ Cf. <http://www.kantaribopemedia.com/ranking-semanal-15-mercados-09112015-a-15112015/>. Accessed in March 2016.

³⁰ Cf. <http://cultura.estadao.com.br/blogs/cristina-padiglione/e-o-mar-vermelho-se-abriu-na-record-para-alivio-da-globo-sera/>. Accessed in March 2016.

Without detracting from the merits of this biblical production, the whole phenomenon must be viewed in the context of the reaction of a conservative audience to the relationship and gay kiss between two middle-aged women in one of the plots of *Babilônia*, Globo's prime time *telenovela*.

Looking beyond this audience phenomenon, we believe that the success of *Os Dez Mandamentos* follows the trend of the creation of niches in open television pointed out by us in the 2015 Obitel Yearbook, where we identified the establishment of the *religious niche* by Record. The network, building on a tradition of biblical miniseries, ably invested in a longer format, the *telenovela*, assigning it to the 8:30 p.m. slot, which has lately become the most competitive in Brazilian TV. In the same Yearbook we also identified the *children's niche* of SBT, which, since 2012, has consolidated its *telenovelas* for this age group. Despite the success of *Os Dez Mandamentos*, *Chiquititas* (SBT) did not record a significant drop in audience viewing, and its replacement, *Cúmplices de um Resgate*, maintained the level of ratings. Also noteworthy was SBT's successful rerun of *Carrossel* right after its original children's *telenovelas*. Band, as mentioned in the "Audiovisual context", started investing in Turkish *telenovelas* in the same slot, first with *Mil e Uma Noites* and then with *Fatmagül*.

The *Os Dez Mandamentos* phenomenon prompted Record to produce a new season of the *telenovela*, opting to rerun biblical miniseries before the premiere in April 2016. The broadcaster has also launched two books based on the show's story and a feature film compiling the whole plot; this allows the station to take advantage of its religious niche fiction, like SBT exploits children's fiction by releasing licensed *Chiquititas* products and a movie based on *Carrossel*.

Mister Brau

Replacing *Tapas & Beijos* (Globo) in the night slot, comedy series *Mister Brau* (Globo) was warmly welcomed, catching the at-

tention of the international media: British newspaper *The Guardian* hailed it as the first Brazilian TV fiction starring a rich black couple in the leading roles.³¹ Combining humor and music (the protagonists are successful pop stars), the series addresses themes such as racism and class prejudice with sensitive and intelligent social criticism, enhanced by laughter. The plot focuses on the culture and class clash caused by “upstarts” Brau and Michele with their neighbors in an upscale condo, “a reflection of the social changes the country has undergone in recent years”.³²

5. Theme of the year: (re)invention of TV fiction genres and formats

The recurrent debate on television genres and formats raises questions about the parameters used to define these terms. In the words of Martín-Barbero (2008), prior to categorizing narratives, genres occupy a place *outside* the work, from which the meaning of the narrative is produced and consumed. They are, therefore, *strategies of communicability*, understood in both esthetic and cultural dimensions. Formats, in turn, are associated with a *ritualization of action*, which, created by narrative modes and also by industrial factors and marketing strategies, gives rise, in its various forms, to a *family of stories*.

The methodology adopted by *Obitel* is based on these guidelines. It focuses on TV fiction genre, which is executed in different formats: *telenovela*, series, miniseries, telefilm, *unitario*, among others. Superimposed to the formats are the fictional genres as categories of narrative: drama, comedy, action, adventure, horror, crime, etc.

According to Balogh (2002), in the case of television, each cultural context has developed and established among audiences its own combinations of TV genres and formats of preference. In the US, the

³¹ Cf. <http://www.theguardian.com/world/2015/oct/07/brazil-television-mister-brau-black-couple-race-issues>. Accessed in March 2016.

³² *Idem*.

traditional prime time format is a series: the drama show, between 45 and 60 minutes, and the 30-minute sitcom. In Latin America, on the other hand, where television was strongly influenced by the tradition of radio and serialized novels, the melodramatic *telenovela* became its main fiction genre.

We know that the *telenovela* has developed in different ways in different regions of Latin America.³³ In Brazil, it established itself over time as the most watched and recognized format by audiences for regularly echoing social changes, becoming ingrained in the country's culture.

The Brazilian *telenovela* is, in essence, a compound of genres. Generally speaking, it is founded on a main dramatic plot, marked by the difficult resolution of a romantic and/or moral conflict; around this revolve several subplots, also called cores, each constructed from various genres. Usually there is humoristic core, and an additional one with more action or mystery. They are usually called parallel plots – which are not exactly “parallel”, since they are supposed to interact with the main plot, helping the story progress as a whole. Thus, Brazilian TV viewers are used to following several simultaneous storylines in a single narrative fiction.

Moving on to other Latin American countries, we find variations in *telenovela*, for example, those with more than one “season” (a concept common to series), like *El Señor de los Cielos*³⁴, a co-production between the US, Mexico and Colombia. This *telenovela* format, however, is not totally unfamiliar in Brazil. Cases in point include: *Chiquititas* (SBT, 1997-2001), shown over five seasons; trilogy *Os Mutantes* (Record, 2007-2009); and *Os Dez Mandamentos*, whose second season is scheduled for 2016. There are also variations in other formats, some of them based on semantic issues. In the continent's Spanish-speaking countries, for example, “uni-

³³ Mazziotti (1996) identifies six major *telenovela* production models in Latin American TV: Brazilian (Globo), Mexican (Televisa), from Miami (USA), Argentinian, Venezuelan and Colombian.

³⁴ Premiered in 2013, *El Señor de los Cielos* aired its third season in 2015, with a fourth season scheduled for 2016.

tario” refers to a series formed by episodes that are completely independent from one another, linked by a common theme – by these parameters, an example of *unitario* would be *As Cariocas* (Globo, 2010). In Brazil, it means a fiction composed of only one episode, approximately one hour long, and therefore is a non-serial fiction format.

Also noteworthy in Brazil is the fact that two formats, *unitario* and telefilm, are traditionally linked to special schedules, such those conceived for the celebrations of Globo’s 50th anniversary or aired at the end of the year, when broadcasters often test new productions (pitching), aiming to include them in the following year’s programming.

Industrial factors and marketing strategies, as mentioned above, should also be taken into consideration. A recent example is *Milagres de Jesus*, released by Record as a miniseries; its episodes, however, were completely independent of each other, each with a different cast, narrating the story of a person blessed with a miracle by Jesus. Another example is the variation of the miniseries format, since the terms microseries and macroseries are never used by producers.

Reconfiguration of Brazilian TV fiction genres and formats in recent years

Set in the context of digital technologies and the phenomena of cultural globalization, and subject to rapid changes in production, circulation and response, television fictions have experienced a convergence of elements that have enabled the emergence of new configurations of genres and formats. Fictional content on multiple screens and different platforms has been perceived as a trend since the beginning of the *Obitel* historical series, more prominently as of 2010, by in-depth analyses of transmedia response. The latter have proved it possible to view how transmedia narratives permeate the various devices, transforming people’s ways of perceiving and watching fiction. No longer stuck to a programming schedule, view-

ing hours become fluid via the use of various screens. These vectors will increasingly affect production, including the creation and design of narratives, and circulation, via new formats and platforms.

In this scenario, the most discussed issues in recent times relate to complex narratives. Mittell (2006) points out that the complexity seen in the titles of "TV transformed" in US television is mainly based on the *hybridization* of the two traditional forms of seriality: the *serial*, a continuous, chapter-based form, in which a great dramatic arch spans the entire narrative, and the *series*, an episode-based form, wherein the arches do not exceed the unit of an episode.³⁵

We aim below to position Brazilian television fictions within this context.

Since the 2000s, we have observed such hybridization in several titles. As early as 2003, *telenovelas* *Mulheres Apaixonadas* and *Kubanacan*, both of them Globo productions, had several plots³⁶ developing in parallel to the main storyline, providing a dynamic flow of stories and characters and agility of action.³⁷ The latter show, aired at 7 p.m., also included a wide range of genres³⁸ in which the main characters moved between romantic comedy, drama and thriller, while the remaining plots – many verging on satire, since the story was set in a fictional Latin American dictatorship in 1950s and 1960s – ranged from melodrama to comedy, in various shades.

Over ten years of highlighting in the *Obitel* Yearbooks the fictions of each year, we have made observations on these new and increasing convergences between genres and formats in national

³⁵ A significant handicap in Brazil is the lack of distinction between these two formats, for both producers and consumers.

³⁶ Plot here is used in the sense defined by Campedelli (1987:45-46): "an event around which the characters will orbit". It should be noted that the author considered *telenovelas* as *multiplot* due to the great amount of events required by the format's length.

³⁷ It is noteworthy that *narrative acceleration*, apart from being an esthetic option related to the narrative style of individual authors, is a trait more directly linked to the condition of contemporaneity, rather than to series.

³⁸ Balogh (2002:94) alludes to "bricolage of genres and sub-genres", which fits well the aforementioned example.

productions. In 2010, we emphasized the innovations introduced by series *Norma* (Globo, 2009) in creating interactivity with an audience that, present in an auditorium, would decide the course of the plot. Such high degree of innovation, however, seems not to have been well assimilated, and the network canceled the series after only three episodes.

In 2011, *O Astro* (Globo) was the first *telenovela* aired in the new 11 p.m. slot, which was mainly dedicated to remakes and adaptations of famous *telenovelas* in a shorter format (average of 70 chapters). We defined it as an experimental work destined for the international market, which coincidentally received the International Emmy Award in 2012 for best *telenovela*. The narrative of this fiction was developed episodically: each chapter had a plot, a main event whose unfolding affected, besides the story's protagonists, characters of different subplots. This event reached a resolution at the end of the chapter, provoking a new situation, thus establishing the hook and the plot of the following chapter.

In this timeline we are sketching through the chapters of Brazil written in *Obitel Yearbooks*, the storylines by João Emanuel Carneiro also stand out. In the *Obitel Yearbook 2009*, we stressed that *telenovela A Favorita* (2008) included several format innovations, such as exploiting the thriller genre – despite the authorship of the crimes being revealed in the second month – and the intense rhythm of the narrative, which prompted several plot twists in the story even before the end of the show. Miniseries *A Cura* (Globo, 2010), according to the *Obitel Yearbook 2011*, followed the time frame of a series, i.e., a weekly, and not daily, format, leading to thematic and structural changes in scripting and editing, and creating hooks of greater dramatic intensity, besides other editing procedures. The phenomenon *Avenida Brasil* (Globo, 2012), in turn, presented the convergence of drama, thriller and comedy. As stated in the 2013 *Obitel Yearbook*, the agile action and dialogue were combined with a *telenovela* technique of 1970s and 1980s, that of using strong dramatic hooks at the end of each chapter, a clear example of exploit-

ing pre-existing techniques in the creation of a model suitable to contemporaneity.

As already highlighted, the year 2015 projects an interesting scenario for the future, enabling the development of a (new) period of esthetic experimentation by creators. Not coincidentally, this year witnessed the emergence of two of the best examples of balance between serial and series. *A Regra do Jogo*, also written by João Emanuel Carneiro, created an explicit tension between chapter and episode: each chapter was numbered and given a title alluding to the events of the day, linked to the main plot. Likewise, *Verdades Secretas*, Globo's 11 p.m. show by Walcyr Carrasco, made good use of both the *telenovela* format, creating strong hooks at the end of each chapter, and the series format, related to the unfolding of events in each core. Also stressed was the agility of the plot in its shorter time frame, as well as the esthetic quality achieved by the direction.

With the examples above we aimed to demonstrate that the combination and recombination of well-established genres and formats to explore new narrative possibilities is now a global trend, intrinsically associated to ongoing socio-cultural and technological transformations. This leads us to agree with Mittell (2004) with regard to studies on television genres, since it is necessary to consider how they are currently experienced, deepening the relations between programs and audience and, especially, freeing them from the fetters of the television industry. In these dynamic inter- and trans-genres, the formats are also transfigured, perhaps even more so due to their technical nature.

Studies on television genres, therefore, should address both the private (or local) and the universal (or global) and never become detached from cultural practices. In this context, and considering the inexhaustible nature of the topic, there is need for innovative research of Brazilian television fiction, from both a historical perspective and in the dialogue with contemporaneity, forecasting the impact in coming years of the (re)invention of genres and formats.

This chapter demonstrated that Brazilian television fiction is in constant dialogue with globally perceived trends. It also clearly revealed the need for this dialogue to be developed among international studies and those stemming from the Brazilian context, in which the *telenovela* – and television itself – has a complex nature and role that must be known and incorporated for the benefit of the scope of international genre studies.

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