

IBERO-AMERICAN OBSERVATORY OF TELEVISION FICTION

OBITEL 2013

Social Memory and Television Fiction in Ibero-American Countries

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BRAZIL: TELENODELA AS MEDIA EVENT

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1. Audiovisual context in the country

During another year of television, 2012 was the stage of two meaningful facts that will leave a mark both on the industry and the Brazilian audience. On broadcast TV, it was the thunderous national phenomenon of the telenovela *Avenida Brasil*, a major media event, a TV fiction cornerstone, in short, a “narrative of the nation”. On pay TV, we saw the growth of national TV production inside an international space such is the subscription TV services’. Result of the “new cable law”, this production has a historical opportunity to create a new standard of television fiction in Brazil. Certainly, these are the major highlights in 2012.

1.1. Broadcast TV in Brazil

In Brazil, we have six national broadcast networks, five private ones –Globo, SBT, Record, Band, and Rede TV!– and a public one –TV Brasil–. In 2012, with the exception of two of them (TV Brasil and Rede TV!), all the other produced and aired television fiction.

Graphic 1. National broadcasting television networks

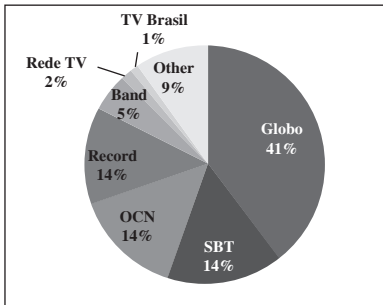
PRIVATE NETWORKS (5)	PUBLIC NETWORKS (1)
Globo	TV Brasil
Record	
SBT	
Band	
Rede TV!	
SUM OF NETWORKS = 6	

Source: Obitel Brazil

Broadcast TV ratings in 2012

2012 was marked by experimentation of new methods of viewership measurement due to an environment that had great mobility and segmentation of television audiences, especially of mobile TV in media such as cell phones and Internet¹.

Graphic 2. Individual TV audience by network (TL)²



Network	Individual rating	%
Globo	6.03	40.7
SBT	2.10	14.2
OCN	2.09	14.1
Record	2.06	13.9
Band	0.77	5.2
Rede TV!	0.24	1.6
TV Brasil	0.15	1.0
Other ³	1.37	9.3
TOTAL	14.81	100.0

Source: Ibope

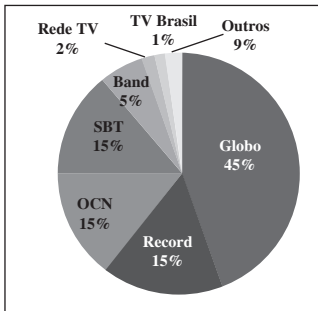
¹ Ibope measures mobile TV in partnership with Video Research, from Japan, and Nielsen, through methods from the United States.

² TL (Total Ligados): the sum of viewership of all TV networks. Data from the National Television Panel (Painel Nacional de Televisão, PNT), from 7am to midnight.

³ “Other” includes data from MTV, Record News, other devices, and frequencies that could not be identified or were not registered.

Regarding individual audience, Globo is still the leading company with 40.7% of broadcast networks. SBT comes in second, with 14.2%, followed by Record, with 13.9%. The close competition for second place shows, for the first time since 2008, SBT ahead of Record. We also notice, in the last few years, the increase of OCN (other channels) viewership, which includes pay TV. The segment grew 16% when compared to 2011 and 60% compared to 2009, fragmenting the audience and affecting broadcast TV, which no longer gets the high ratings obtained ten years ago.

Graphic 3. Individual share by network in 2012



Total television sets (TLE) ⁴	Individual share %
Globo	44.6
Record	15.4
OCN	14.8
SBT	14.7
Band	5.6
Rede TV	1.7
TV Brasil	1.2
Other ⁵	2.0
TOTAL	100.0

Source: Ibope

Among viewers tuned exclusively to television channels (TLE), Globo has 44.7% of the share, a slight decrease when compared to 2011. In second place is Record, with 15.4%, also a small drop. SBT appears in third place, with 14.4%, somewhat stable since 2010. Band placed fourth, followed by Rede TV, which had the biggest drop, 32% when compared to 2011. TV Brasil comes in sixth, with 1.2%. Globo also confirms its hegemony in programming, taking

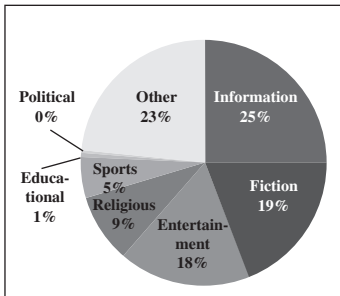
⁴ TLE (Total Ligados Especial): the sum of rating of all TV networks and excludes VCR, pay-per-view, videogame, DVD, Internet, CCTV, audio channels (AM/FM radio programming), and computer monitor. TLE allows for the calculation of network share based on “pure” rating of television. Data from PNT, from 7am to midnight. Individual universe in 2012: 57,936,745.

⁵ “Other” includes data regarding MTV, Record News, other devices, and frequencies that could not be identified or were not registered.

into consideration that the 47 most viewed shows of 2012 belong to the broadcasting. The first show from another channel, in 48th place, is the miniseries *Rei Davi*, from Record⁶.

As to audience by medium, broadcast TV still leads in the country (96%), followed by extensive media and radio. Internet is now fourth (56%), leapfrogging pay TV (40%) and magazines (36%)⁷. Without a doubt, the growing purchasing power of the “new middle class” is a determinant factor for the penetration of media. Broadcast TV still leads the segment (98%), even with the increase of pay TV, games, and DVD. The media that had the most growth in penetration in this socioeconomic group were digital out-of-home⁸, pay TV, and magazines.

Graphic 4. Genre and hours offer on TV⁹



Broadcast genres	Broadcast hours	%
Information	12,917:00	25
Fiction	10,083:55	19
Entertainment	9,296:45	18
Religious	4,800:45	9
Sports	2,672:05	5
Educational	312:45	1
Political	107:55	0
Other	12,271:35	23
TOTAL	52,462:45	100

Source: Ibope

The information and fiction genres have, together, responded for 44% of programming. Fiction represented 19% of the total, with a drop since 2010, when it was 21%.

⁶ With room to spare, Globo has the top 47 shows most watched in 2012. *Portal UOL*. 06/11/2012.

⁷ Data from Target Group Index, research done by Ibope.

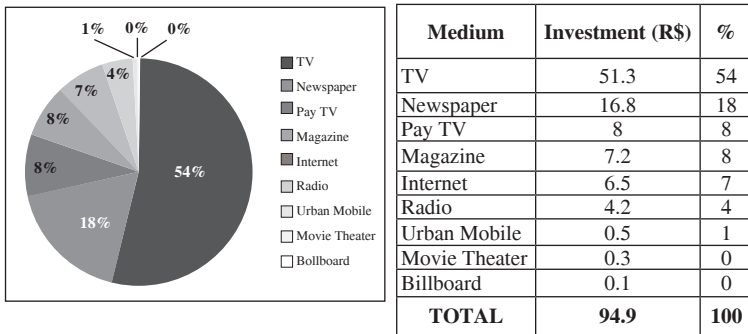
⁸ Strategically placed monitors that transmit segmented programming in places like supermarkets, malls, elevators, buses, subway, trains.

⁹ Genres: *Entertainment*: live studio audience, game show, comedy, musical, reality show, show, prizes, female, fashion and making of; *Sports*: sports and soccer; *Fiction*: telenovela, series, miniseries, movies, cartoons, child programming; *Information*: documentary, interview, news, reporting; *Other*: infomercials, rural, tourism, health, lottery drawing, entrepreneurial space.

1.2. Advertising investment: in TV and fiction

Total advertising investment in media in 2012 reached 94.9 billion reais (about 45 billion US dollars), a 7% growth from 2011. From that total, 54% were directed towards broadcast TV, 10% more than 2011. Newspapers followed, with 18% of the total, pay TV, with 8%, and magazines, with 7.2%. The biggest growth was that of the Internet, with 7% (a 21% increase from 2011)¹⁰, reflecting new habits such as e-commerce and the growing engagement of users on social networks.

Table 5. Advertising investment by medium in 2012



Source: Ibope

The segments that received the biggest chunk of advertising budget in television were retail, responsible for 25% of all investment, followed by personal hygiene and beauty, financial services and insurance, drinks (beer), and services¹¹.

1.3. Merchandising and social merchandising in fiction

Product placement is still presented in fiction. In 2012, as in the years before, the main advertising segments were cosmetics, retail, vehicles, food, and financial services.

¹⁰ Evolution Monitor data, from Ibope. Values take into consideration the price of each media.

¹¹ Source: Ibope Media – Monitor Evolution.

We know that the insertion of scenes that, in an explicit and pedagogical sense, expose social problems of the country is a unique trait of Brazilian telenovela. Due to this, in 2012, the so called social merchandising¹², or socio-educational actions, was again displayed on the country's TV. Social approach on Globo telenovelas dealt with: child abandonment and labor, in *Avenida Brasil*; cultural diversity, illegal adoption and human trafficking in *Salve Jorge*; working conditions and maid's rights in *Cheias de Charme*; historical events from the early 20th century and traditions of the black population in *Lado a Lado*; missing children in *Amor Eterno Amor*; child right and prejudice due to sexual orientation in *Aquele Beijo*; and inclusion and rights for people with disabilities, bullying and youth engagement in social actions in *Malhação*. Record has shown segments about domestic violence, Down syndrome, AIDS prevention, and adoption in *Vidas em Jogo*; and bullying and alcoholism in *Rebelde*. On SBT, *Corações Feridas* dealt with alcoholism, domestic violence and drug use.

One example of social action that has reverberated beyond fiction happened with the characters Penha (Taís Araújo) and Lygia (Malu Galli) who were, respectively, maid and employer in the telenovela *Cheias de Charme*. The actresses have participated on a campaign about domestic workers' rights promoted by the United Nations for the Equality of Gender and Female Empowerment and the International Workers' Organization. Another example is the theme of human trafficking in *Salve Jorge*, which mobilized media and social networks with debate on the topic and international press repercussion.

1.4. Communication policies

As we had foreseen, the “new pay TV law” or “new cable law” has made its impact on discussions regarding the Conditioned Access Service (Serviço de Acesso Condicionado/SeAC)¹³ on broadcast and telecommunication policies. Such rules are already deeply

¹² Currently named “social responsibility themes” by Globo.

¹³ Law number 12,485 was sanctioned in September 2011.

changing the audiovisual market throughout the country with the entry of telecommunication companies as operators and the mandatory minimums of national content in pay channels.

We have witnessed the beginning of a notable transformation in the Brazilian audiovisual market because, with this new law, pay channels will have to air 210 minutes of national content during prime time by 2015 (half of which must be made by Brazilian production companies). This progressive implementation¹⁴ has already sown important changes in the audiovisual field, such as: increase in the number of national independent production companies¹⁵; migration of professionals from advertising and cinema into TV; proportionality of national and independent channels in operator packages¹⁶; and the increase of available resources for television productions. And still in 2012 there were the first debates regarding the **Internet Civil Framework**¹⁷, which intends to establish rights and duties of service providers and users, as well as discussing net neutrality issues.

1.5. Public TV

In 2012, TV Brasil's fiction programming, the only public network, was completely focused on younger demographics, with the first run of imported fiction from countries beyond the Obitel scope. The channel still presents technical difficulties in tuning its analog signal, but in its website, through WebTV, it offers 24 hour programming, as well as having a presence on social networks. Meanwhile, TV Brasil-Canal Integración, the only public international channel in Brazil, broadcasts via satellite for Latin America, United States, Portugal and Africa.

¹⁴ Mandatory airing of 70 minutes of national content per week during prime time in the first year of the law's enactment (Sept. 2012 to Sept. 2013) and 140 minutes on the second year (Sept. 2013 to Sept. 2014).

¹⁵ In 2011 there were 170 independent production companies associated; in 2012, there were 265. Data: ABPITV.

¹⁶ For every three channels offered in a package, at least one must be Brazilian with qualified space.

¹⁷ Internet regulation that is already present in several countries throughout the world.

1.6. Pay TV

Pay TV channels are undergoing great changes due to the “new cable law” that was sanctioned to stimulate national production in this environment greatly occupied by international channels. If we also take into consideration the access by consumers from the “new C class” (an upward-moving lower-middle class), interested in pay TV and Internet, one can notice that 2012 was notably productive. Pay TV reached 16.2 million contracts, which would amount to access by 53 million Brazilians¹⁸, a 28.3% yearly growth. From the total number of subscribers, more than 40% belong to C class, and it is worth noticing that number was just 22% in 2008¹⁹. Despite this and the strong expectation of growth, Ibope data show that the penetration of pay TV in Brazil is still shy, with 30% of all households, when compared to other Latin American countries such as Argentina or Colombia, which are around 81% of all households.

Fiction on pay TV

Due to this transforming environment, it is interesting to show some data regarding national TV production on pay channels. National channels that produced fiction for pay TV in 2012 were Multishow, GNT, Futura, and TBS Brasil²⁰, while the international ones, Fox and HBO, have shown co-productions.

¹⁸ Anatel data. IBGE assumes an average 3.3 people per household.

¹⁹ Obitel data, 2009 Yearbook.

²⁰ Brazilian pay channel, partner of TV Bandeirantes, airing comedy, movies and series.

<p>PREMIERE NATIONAL TITLES – 18 FICTIONS</p> <p>Multishow – 10 national titles</p> <ol style="list-style-type: none"> 1. Adorável psicose (3rd season) 2. Do amor (1st season) 3. Meu passado me condena (1st season) 4. Malícia (2nd season) 5. Morando sozinho (3rd season) 6. Open bar (1st season) 7. Os buchas (1st season) 8. Quero ser solteira (1st season) 9. Oscar Freire, 279 (1st season) 10. Ed Mort (1st season) <p>GNT – 1 national title</p> <ol style="list-style-type: none"> 11. Sessão de terapia (1st season) <p>Canal Futura - 1 national title</p> <ol style="list-style-type: none"> 12. Família imperial (1st season) <p>TBS – 1 national title</p> <ol style="list-style-type: none"> 13. Elmiro Miranda Show (1st season) 	<p>FOX – 1 national title</p> <ol style="list-style-type: none"> 14. A vida de Rafinha Bastos (1st season) <p>HBO – 4 national titles</p> <ol style="list-style-type: none"> 15. Destino: São Paulo (1st season) 16. Mandrake (3rd season) 17. FDP (1st season) 18. Preamar (1st season) <p>LATIN AMERICAN TITLES (Obitel ambit) – 2 FICTIONS</p> <p>HBO Latino – 2 fiction shows</p> <ol style="list-style-type: none"> 1. Capadócia – Mexico (3rd season) 2. Prófugos – Chile (1st season) <p>TOTAL NATIONAL TITLES: 18 TOTAL LATIN AMERICAN TITLES: 2</p>
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Source: Obitel Brazil

Regarding content, there was a predominance of the comedy genre for a teen/adult demographic, with experiments in production formats as derivations from blogs and webseries and a collaborative telefilm. Also of note were drama series, like *Sessão de terapia*, a Brazilian version of the Israeli *Be Tipul*, extremely well received by the critics; *Destino: São Paulo*, which presented the daily life of foreign communities in the metropolis; and *Família imperial*, a series geared towards children that revisits Brazilian history. As ratings go²¹, they are rated from most viewed down, as following: *A vida de Rafinha Bastos*; *Oscar Freire, 279*; *Adorável psicose*; *Meu passado me condena*; and *Ed Mort*.

²¹ Source: Ibope Media – Media Workstation – Paytv. Household universe data 2012: 5,226,185.

1.7. ICTs (Internet, mobile, Digital TV, VoD)

Brazil registered in 2012 more than 90 million Internet users²². Facebook has 35 million people²³ and has become the most accessed social network in the country. On Twitter, Brazilians account for the second biggest audience in the world, with 33 million users²⁴. The C class has been responsible for 56% of all access to Facebook and 55% on Twitter. We noticed the ever increasing use of networks to discuss television fiction, especially the telenovela. The finale of *Avenida Brasil* occupied seven of the first ten Trending Topics Brazil²⁵ on Twitter, making it into the worldwide list. Data shows that 73% of viewers access social networks while watching TV shows²⁶. In this way, the tendency of the audiovisual market is to offer programming on multiple screens: tablet, smartphone, smartTV, or even regular TV connected to a gaming console.

On this path are Globosat with Muu, and Net Serviços with Now, seeking to satiate the public's desire for on demand content (VoD), in the same way as USA's Netflix, which has Brazil as its main market in Latin America. The offering of a menu with movies and TV shows online for subscribers confirms a worldwide tendency, anticipating production specifically for this segment. Globo, Bandeirantes and RedeTV also offer their radio and TV programming in mobile phones and tablets. Therefore, in this environment of media convergence and transmediation, we see television companies acting with Internet technology and, at the same time, Internet companies producing and distributing TV content.

²² Brazil reaches 94.2 million Internet users. *INFO Online*. 12/14/2012.

²³ Facebook leads display of advertising. *Meio e Mensagem*. 02/08/2012.

²⁴ Brazil is the second country with most users on Twitter. *Exame*. 02/02/2012.

²⁵ *Avenida Brasil*'s finale dominates social networks. *A Tarde*. 10/20/2012.

²⁶ In the world, 62% of people use social networks while watching TV. *Teletime*. 08/28/2012.

2. Yearly analysis: premiere of national and Ibero-American fiction

Brazilian TV networks invested in traditional formats, keeping the telenovela as its main representative. Other formats, such as series and soap opera (*Louco por elas* and *Malhação*) presented renewed seasons, confirming the choice for titles known by the public. The season renewal also covered the telenovela *Rebelde* (two seasons), a rare fact in Brazilian TV. Two networks (Band and TV Brasil) did not pick any new fiction shows and the absence of imported premiere titles confirms the predominance of 100% national production.

Table 1: Productions broadcast in 2012 and its respective networks

NATIONAL PREMIERE TITLES – 35	IMPORTED PREMIERE TITLES – 0
<p>Globo - 23 national titles</p> <ol style="list-style-type: none"> 1. <i>A grande família</i> – 12th season (series) 2. <i>A vida da gente</i> (telenovela) 3. <i>Amor eterno amor</i> (telenovela) 4. <i>Aquele beijo</i> (telenovela) 5. <i>As brasileiras</i> (series) 6. <i>Avenida Brasil</i> (telenovela) 7. <i>Cheias de charme</i> (telenovela) 8. <i>Como aproveitar o fim do mundo</i> (miniseries) 9. <i>Dercy de verdade</i> (miniseries) 10. <i>Doce de mãe</i> (telefilm) 11. <i>Fina estampa</i> (telenovela) 12. <i>Gabriela</i> (telenovela) 13. <i>Guerra dos sexos</i> (telenovela) 14. <i>Lado a lado</i> (telenovela) 15. <i>Louco por elas</i> – 1st season (series) 16. <i>Louco por elas</i> – 2nd season (series) 17. <i>Malhação</i> – 19th season (soap opera) 18. <i>Malhação</i> – 20th season (soap opera) 19. <i>O brado retumbante</i> (series) 20. <i>Salve Jorge</i> (telenovela) 21. <i>Suburbia</i> (miniseries) 	<p>RERUN TITLES – 20:</p> <p>SBT</p> <ol style="list-style-type: none"> 1. <i>A usurpadora</i> (telenovela - Mexico) 2. <i>Amigas e rivais</i> (telenovela) 3. <i>Canavial de paixões</i> (telenovela) 4. <i>Fascinação</i> (telenovela) 5. <i>Gotinha de amor</i> (telenovela - Mexico) 6. <i>Maria do bairro</i> (telenovela - Mexico) 7. <i>Maria Mercedes</i> (telenovela - Mexico) 8. <i>Marimar</i> (telenovela - Mexico) 9. <i>Marisol</i> (telenovela) 10. <i>Pequena travessa</i> (telenovela) 11. <i>Picara sonhadora</i> (telenovela) <p>Globo</p> <ol style="list-style-type: none"> 12. <i>Da cor do pecado</i> (telenovela) 13. <i>Mulheres de areia</i> (telenovela) 14. <i>Chocolate com pimenta</i> (telenovela) <p>Record</p> <ol style="list-style-type: none"> 15. <i>A história de Ester</i> (miniseries) 16. <i>Rei Davi</i> (miniseries)

22. <i>Tapas & beijos</i> – 2 nd season (series) 23. <i>Xingu</i> (miniseries) Record - 9 National titles 24. <i>Balacobaco</i> (telenovela) 25. <i>Fora de controle</i> (series) 26. <i>Máscaras</i> (telenovela) 27. <i>Milagre dos pássaros</i> (tefilm) 28. <i>Rebelde</i> – 1 st season (telenovela) 29. <i>Rebelde</i> – 2 nd season (telenovela) 30. <i>Rei Davi</i> (miniseries) 31. <i>Tragédia da rua das flores</i> (tefilm) 32. <i>Vidas em jogo</i> (telenovela) SBT - 3 National titles 33. <i>Amor e revolução</i> (telenovela) 34. <i>Carrossel</i> (telenovela) 35. <i>C orações feridos</i> (telenovela)	17. <i>Vidas opostas</i> (telenovela) TV Brasil 18. <i>Brilhante F. C.</i> (miniseries) 19. <i>Vida de estagiário</i> (series) Band 20. <i>Julie e os fantasmas</i> (series) TOTAL AIRED TITLES: 55
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Source: Obitel Brazil

The most interesting happening on Brazilian television fiction in 2012 might be the fact that 100% of the premiere shows were national productions with no imported production. In general, Brazilian networks have invested in traditional fictional formats, keeping the telenovela as their main representative. Other formats, like series (*A Grande Família*, *Louco por Elas*, *Tapas & Beijos*, Globo) and soap opera (*Malhação*, Globo), received new seasons. A rare fact occurred in the airing of a second season of a telenovela (*Rebelde*, Record). Band and TV Brasil did not air first run fiction.

The sum (of premiere and reruns) adds up to 55 fiction shows in 2012, down from 67 the previous year, with a 17.9% drop. As to premiere fiction, Globo still leads the pack with 65.7%, followed by a significant margin by Record, with 25.7%, and SBT in third, with 8.5%. As to the 20 reruns, the number has not changed from the previous year, 15 being national and 5 imported. All imported reruns (from Mexican network Televisa) were aired on SBT. The network was responsible for 55% of reruns, followed by Globo and Record, both with 15%, TV Brasil, with 10%, and Band, with 5%.

Table 2. Premiere fiction in 2012: countries of origin

Country	Ti- tles	%	Chap- ters/ Episodes	%	Broad- cast hours	%
NATIONAL (total)	35	100%	2,186	100%	1,503:40	100%
IBERO-AMERICAN (total)	0	-	0	-	0	-
Argentina	-	-	-	-	-	-
BRAZIL	35	100%	2,186	100%	1,503:40	100%
Chile	-	-	-	-	-	-
Colombia	-	-	-	-	-	-
Ecuador	-	-	-	-	-	-
Spain	-	-	-	-	-	-
USA (Hispanic production)	-	-	-	-	-	-
Mexico	-	-	-	-	-	-
Peru	-	-	-	-	-	-
Portugal	-	-	-	-	-	-
Uruguay	-	-	-	-	-	-
Venezuela	-	-	-	-	-	-
Latin American (Obitel scope)	-	-	-	-	-	-
Latin American (Outside Obitel scope)	-	-	-	-	-	-
Other (productions and co-productions from other Latin American/Ibero-American countries)	-	-	-	-	-	-
TOTAL	35	100%	2,186	100%	1,503:40	100%

Source: Obitel Brazil

With the total of national productions in 2012, the country had 35 premieres, down from 41 in 2011, a 14.6% drop. Two networks, Band and TV Brasil, had no premieres, while Globo decreased its production. Despite the drop in titles, there was a slight increase in running time, about 2.7%.

Table 3. Chapter/Episodes and broadcast hours by time slot

Time slot	National						Ibero-American						Total		
	C/E	%	H	%	H	%	C/E	%	H	%	C/E	%	H	%	
	Morning (6:00-12:00)	0	0	0	0	-	-	-	-	-	-	0	0	0	0
Afternoon (12:00-19:00)	573	26.2	312:20	20.8	-	-	-	-	-	-	573	26.2	312:20	20.8	
Prime time (19:00-22:00)	1,081	49.5	826:45	55.0	-	-	-	-	-	-	1,081	49.5	826:45	55.0	
Night (22:00-6:00)	532	24.3	364:35	24.2	-	-	-	-	-	-	532	24.3	364:35	24.2	
TOTAL	2186	100	1,503:40	100	0	0	0	0	0	0	2,186	100	1,503:40	100	

Source: Obitel Brazil

Table 4. Format of national and Ibero-American fiction

Format	National						Ibero-American					
	Titles	%	C/E	%	H	%	Titles	%	C/E	%	H	%
	Telenovela	18	51.4	1,739	79.6	1,275:55	84.9	-	-	-	-	-
Series	7	20.0	131	6.0	74:35	4.9	-	-	-	-	-	-
Miniseries	5	14.3	52	2.4	39:15	2.6	-	-	-	-	-	-
Telefilm	3	8.6	3	0.1	10:40	0.7	-	-	-	-	-	-
Unitary	0	0	0	0	0	0	-	-	-	-	-	-
Docudrama	0	0	0	0	0	0	-	-	-	-	-	-
Other (<i>soap opera</i> , etc.)	2	5.7	261	11.9	103:15	6.9	-	-	-	-	-	-
TOTAL	35	100	2,186	100	1,503:40	100	0	0	0	0	0	0

Source: Obitel Brazil

National **prime time** was the leader when compared to other slots, concentrating 49.5% of chapters/episodes and 55% of broadcast hours in 2012. During the **afternoon slot**, values did not change in fiction production when compared to 2011. In the **night slot** there was a drop in almost 10% in hours due to the decrease in series usually broadcast at that time. In 2012 there was no airing for Ibero-American titles.

Once again, the most prominent format is the **telenovela** with 18 titles, four more than in 2011. The increase is due to the fact that SBT and Record produced an extra two telenovelas than usual. Globo kept the 10 telenovelas broadcast as in 2011, representing more than 55% of the total of shows in that format. The increase of titles didn't influence the total of hours (with an extra 50 hours). This is due to the two seasons of *Rebelde*, which changes the number of titles, but not hours, and due to the shorter duration of chapters and telenovelas on SBT and Record.

The total amount of **series** had a major decrease of five shows when compared to the 13 titles of the previous year. In 2011, Globo produced 11 series, while it only made six in 2012. **Miniseries**, on the other hand, were basically stable; five in 2012 and seven in 2011. The **telefilm** and **other** formats maintained three and two titles, respectively. There were no **unitaries** or **docudramas**.

Table 5. Format of national fiction by time slot

Format	Morning	%	Afternoon	%	Prime time	%	Night	%	Total	%
Telenovela	-	-	3	60.0	10	100	5	25.0	18	51.5
Series	-	-	-	-	-	-	7	35.0	6	17.1
Miniseries	-	-	-	-	-	-	5	14.3	6	17.1
Telefilm	-	-	-	-	-	-	3	15.0	3	8.6
Unitary	-	-	-	-	-	-	-	-	-	-
Docudrama	-	-	-	-	-	-	-	-	-	-
Other (soap opera, etc.)	-	-	2	40.0	-	-	-	-	2	5.7
TOTAL	0	0	5	100	10	100	20	100	35	100

Source: Obitel Brazil

Telenovelas have dominated the **prime time**, reaffirming itself as the most important format on Brazilian TV. The diversification of formats once again is present on the **night slot**, with telenovelas, series, miniseries and telefilms. **Prime time** was home to 10 telenovelas, six from Globo (*Aquele beijo*, *Cheias de charme*, *Guerra dos sexos*, *Fina estampa*, *Avenida Brasil*, and *Salve Jorge*). Record aired two seasons of *Rebelde*, and SBT, which did not produce fiction in 2011, aired two telenovelas on this slot (*Corações feridos* and *Carrossel*).

The **night slot** concentrated the biggest number of national fiction, consolidating the same tendency since 2010, the sliding prime time into later hours. The slot presents the biggest concentration of series and miniseries. In 2012, seven series were aired, six from Globo (*A Grande Família*, *As Brasileiras*, *Tapas & Beijos*, *O Brado Retumbante*, and two seasons of *Louco por elas*) and one from Record (*Fora de controle*), as well as five **miniseries**, four from Globo (*Como Aproveitar o Fim do Mundo*, *Dercy de Verdade*, *Suburbia*, and *Xingu*) and one from Record (*Rei Davi*). Still on the night slot, of the 20 shows aired, five were **telenovelas**—one from Globo (*Gabriela*), one from SBT (*Amor e revolução*), and three from Record (*Vidas em jogo*, *Máscaras* and *Balacobaco*)— and three were **telefilms**—two from Record (*Milagre dos pássaros* and *Tragédia da rua das flores*) and one from Globo (*Doce de mãe*)—.

The **afternoon slot**, before prime time, was occupied by Globo with three telenovelas (*A vida da gente*, *Amor eterno amor*, and *Lado a lado*) and two seasons of the teen soap opera *Malhação*. The **morning slot** still has no fiction.

Table 6. Time period of fictional programming

Time period	Titles	%
Present	29	83
Period	5	14
Historical	1	3
Other	-	-
TOTAL	35	100

Source: Obitel Brazil

Since the start of Obitel research in 2006, there has been a predominance of fiction set in the **present**. In 2012, the trend was maintained with 83% of narratives. Unlike the notable number of **historical** titles from last year (six), in 2012 there was only one, the miniseries *Xingu*. Most fictions were set in the **present** or **period**, this last category represented by the miniseries *Dercy de Verdade*, *O Brado Retumbante*, *Suburbia*, and the telenovelas *Gabriela* and *Lado a lado*, all from Globo.

Table 7. The top ten most watched titles: origin, rating, share

Title		Country of origin of original idea or plot	Production company	Network	Scriptwriter or author of the original idea	Rating	Share
1	<i>Fina estampa</i>	Brazil	Globo	Globo	Aguinaldo Silva	42.12	67.3
2	<i>Avenida Brasil</i>	Brazil	Globo	Globo	João Emanuel Carneiro	41.51	66.5
3	<i>Cheias de charme</i>	Brazil	Globo	Globo	Filipe Miguez and Izabel de Oliveira	33.92	58.3
4	<i>Salve Jorge</i>	Brazil	Globo	Globo	Gloria Perez	32.80	56.4
5	<i>Tapas & beijos</i>	Brazil	Globo	Globo	Claudio Paiva	27.83	48.0
6	<i>Aquele beijo</i>	Brazil	Globo	Globo	Miguel Falabella	27.49	50.3
7	<i>A grande família</i>	Brazil	Globo	Globo	Oduvaldo Vianna Filho	27.48	48.4
8	<i>Amor eterno amor</i>	Brazil	Globo	Globo	Elizabeth Jhin	26.16	49.6
9	<i>Doce de mãe</i>	Brazil	Globo	Globo	Jorge Furtado and Ana Luiza Azevedo	25.60	47.4
10	<i>Guerra dos sexos</i>	Brazil	Globo	Globo	Silvio de Abreu	24.92	48.2
Total production: 10				Foreign scripts: 0			
100%				0%			

Source: Obitel Brazil

For the sixth running year, Globo titles make up the **top ten most watched fictions**, with national productions and original plots. In the first two positions are the 9pm telenovelas, *Fina estampa* and *Avenida Brasil*. Also notable, in seventh place, is the length of the series *A Grande Família*, airing since 2001, and the fact that it has been in the top ten of every year researched by Obitel. New authors make the list, like Filipe Miguez and Izabel de Oliveira (*Cheias de charme*), joining famous names, like Aguinaldo Silva and João Emanuel Carneiro. Also important is the average rating of the ten most watched fiction shows, up 5.4% when compared to 2011. The share, which indicates audience fidelity, has stayed stable.

**Table 8. Top ten most watched titles:
format, duration, time slot**

	Title	Format	Genre	Number of chap./ ep. (in 2012)	First and last airing (in 2012) (*)	Time slot
1	<i>Fina estampa</i>	Telenovela	Drama	72	01/02 to 03/24	Prime time
2	<i>Avenida Brasil</i>	Telenovela	Drama	179	03/26 to 10/20	Prime time
3	<i>Cheias de charme</i>	Telenovela	Romantic Comedy	143	04/16 to 09/29	Prime time
4	<i>Salve Jorge</i>	Telenovela	Drama	62	10/22 (cont.)	Prime time
5	<i>Tapas & beijos</i>	Series	Romantic Comedy	37	04/03 to 12/18	Night
6	<i>Aquele beijo</i>	Telenovela	Romantic Comedy	74	01/02 to 04/14	Prime time
7	<i>A grande família</i>	Series	Comedy	37	04/05 to 12/20	Night
8	<i>Amor eterno amor</i>	Telenovela	Romance	161	03/05 to 09/08	Afternoon
9	<i>Doce de mãe</i>	Telefilm	Comedy	1	12/27	Night
10	<i>Guerra dos sexos</i>	Telenovela	Romantic Comedy	80	10/01 (cont.)	Prime time

Source: Obitel Brazil

Table 8 shows seven **telenovelas** among the **top ten most watched titles** in 2012, confirming the Brazilian predilection for long seriality; two are **series** and one is a **telefilm**, *Doce de mãe*, a format that graces the top ten for the first time.

When it comes to **genre**, one can observe the strong presence of romantic comedies, followed closely by drama. Among the romantic comedies are three telenovelas and one series; while the three 9pm telenovelas are from the drama genre. Comedies are represented by a series and a telefilm. Romance is represented by a 6pm telenovela.

Six telenovelas from the top ten are from the **prime time**, being the two topmost ones and the fourth place occupied by 9pm telenovelas. The **night slot** has shown two series and a telefilm and the **afternoon slot** also presented a telenovela. Referring to genre, there is an ongoing tradition in Brazilian telenovela: 6pm telenovela is a romance; 7pm telenovela is a romantic comedy; 9pm telenovela is a drama. Among the top ten there was an expressive drop in the **average number of chapters/episodes**: 64.6 against 92.1 in 2011.

Table 9. Themes on the top ten titles in 2012

Titles		MAIN THEMES (UP TO FIVE)	SOCIAL THEMES (UP TO FIVE)
1	<i>Fina estampa</i>	<ul style="list-style-type: none"> - Honesty and work as social values - Inequality and confrontation between social classes - Secrets of the past - Child dispute - Extra sensorial perception 	<ul style="list-style-type: none"> - Domestic violence - Child and teen rights - Incentives to reading and writing - <i>In vitro</i> fertilization and assisted reproduction - Prejudice and sexual discrimination
2	<i>Avenida Brasil</i>	<ul style="list-style-type: none"> - Marriage of interest and infidelity - Revenge, secrets of the past and identity change - Daily life of lower-middle class (C class) - The universe of soccer - First love 	<ul style="list-style-type: none"> - Identity of the ascending lower-middle class (C class) - Incentive to reading - Child abandonment

3	<i>Cheias de charme</i>	<ul style="list-style-type: none"> - Folksy show business - Daily life of maids - Maid/employer relations - Work and family of the contemporary woman - Use of the Internet 	<ul style="list-style-type: none"> - Maid workers' rights - Graffiti culture - Fatherly responsibility in raising children
4	<i>Salve Jorge</i>	<ul style="list-style-type: none"> - Interculturality - Organized crime - Search of family roots - Illegal adoption - Family relationships 	<ul style="list-style-type: none"> - Human trafficking - Sexual exploration - Securing the Morro do Alemão - Parental alienation - Oniomania (compulsive shopping)
5	<i>Tapas & beijos</i>	<ul style="list-style-type: none"> - Friendship - Extramarital affairs - Friendship among women over 30 	<ul style="list-style-type: none"> - Suburban culture
6	<i>Aquele beijo</i>	<ul style="list-style-type: none"> - Identity plot twists - Transsexuality - Social and racial prejudice - Corruption and organized crime - Child abandonment and abuse 	<ul style="list-style-type: none"> - Child and teen rights - Culture and art dissemination - Formal education / literacy - Sexual harassment - Illegal activities and corruption
7	<i>A grande família</i>	<ul style="list-style-type: none"> - Family relationships - Neighbourly relationships - Daily life of lower class families 	<ul style="list-style-type: none"> - Female protagonism - Suburban culture
8	<i>Amor eterno amor</i>	<ul style="list-style-type: none"> - Past lives, regression, spirits - Childhood love - Search for a soulmate - Kidnapping - Greed and money 	<ul style="list-style-type: none"> - Missing children - Spirituality
9	<i>Doce de mãe</i>	<ul style="list-style-type: none"> - Old age - Family, friendship and camaraderie 	<ul style="list-style-type: none"> - Problems of old age
10	<i>Guerra dos sexos</i>	<ul style="list-style-type: none"> - Gender relations and disputes - Splitting inheritances - Inequality and social conflict - Ambition 	<ul style="list-style-type: none"> - Gender relationships - Tobacco control

Source: Obitel Brazil

Most of the dominating themes in the top ten fictions of 2012 refer to the matrix of melodramatic genre as family relations, revenge, ambition, adultery, identity plot twists, social disputes, racial, gender and social prejudice, child abandonment, and corruption. However, in the development of these themes and its appropriation in the

Brazilian social universe, we notice the appearance of approaches that, if not marked by their innovation, at the very least question the status quo. This can be seen in themes such as: homosexuality and transsexuality, child rights or corruption, or even the recognition of new social actors with the ascension of a significant part of the Brazilian populace known as the “C class”. The refinement of these discussions and their social implications gains strength by dealing with social themes in fictional plots, especially in telenovelas, a fact that characterizes them as “communicative resource” (Lopes, 2009). By doing this, not only issues like women, domestic workers’ and children rights gain space, but also bring to light new consumption habits and social practices of layers of society that were forgotten in the national economic environment. This approach taken by telenovelas (such as *Fina Estampa*, *Cheias de Charme*, *Avenida Brasil*, *Salve Jorge*), and also series (*A Grande Família*, *Tapas & Beijós*), entices debates that characterize the current transformation of current Brazilian society. Considered a defining element in the Brazilian telenovela narrative, social themes have developed along the plot in different cores, allowing it to deal with the subject from several perspectives, complementary and antagonistic, which confers to the telenovela the condition of “complex television narrative” (Mittell, 2012) since the 1970s.

Table 10. Audience profile of the top ten most watched titles: gender, age, socioeconomic class

	Title	Net-work	Gender %		Age %						Socioeconomic class %		
			Fe-male	Male	4-11	12-17	18-24	25-34	35-49	50+	AB	C	DE
1	<i>Fina estampa</i>	Globo	62.95	37.05	8.9	8.5	9.7	17.1	23.5	32.1	32.0	52.7	15.3
2	<i>Avenida Brasil</i>	Globo	62.23	37.77	8.9	8.5	9.7	17.7	24.0	31.2	33.6	52.3	14.1
3	<i>Cheias de charme</i>	Globo	65.66	34.34	9.6	8.8	9.7	16.3	22.9	32.7	31.5	52.7	15.8
4	<i>Salve Jorge</i>	Globo	62.20	37.80	8.6	8.8	9.6	17.2	23.9	31.9	33.4	51.7	14.9

5	<i>Tapas & beijos</i>	Globo	62.40	37.60	9.3	9.5	11.4	19.1	24.4	26.2	35.4	51.3	13.2
6	<i>Aquele beijo</i>	Globo	65.89	34.11	8.1	7.6	9.2	15.6	23.4	36.1	31.0	52.6	16.4
7	<i>A grande família</i>	Globo	61.91	38.09	9.5	9.6	10.5	19.0	24.3	27.1	35.5	51.8	12.6
8	<i>Amor eterno amor</i>	Globo	67.11	32.89	7.6	8.2	9.7	14.7	22.6	37.2	31.3	52.0	16.7
9	<i>Doce de mãe</i>	Globo	62.93	37.07	8.6	9.2	11.2	16.2	23.7	31.2	36.4	52.2	11.4
10	<i>Guerra dos sexos</i>	Globo	64.49	35.51	9.1	8.8	9.4	15.6	22.8	34.3	31.8	51.6	16.6

Source: Obitel Brazil

The sample of **audience profile** for the top ten most viewed titles shows that the **female audience** is still predominant in television fiction and, despite 6pm and 7pm telenovelas attracting their attention more strongly, it can be observed that there is an increase on the percentage of the male public on the composition of the audience after 9pm (the telenovelas *Avenida Brasil* and *Salve Jorge* and the series *A Grande Família* and *Tapas & Beijos*). The data from *A Grande Família* continues to show an increase on male audience for more than three years.

About the **age groups**, *Cheias de Charme*, the 7pm telenovela, has reached the same audience as the 9pm one –with more than 70% of the over 25 public–. The series *A Grande Família* and *Tapas & Beijos*, despite their late hours, bring more diversified age ranges, with a notable younger demographic. Those over 50 preferred the plots of the telenovelas *Amor Eterno Amor* and *Aquele Beijo*.

Regarding to **socioeconomic level**, the C class was the predominant audience in all fiction in the top ten. Special attention should be paid to *Doce de mãe*, a telefilm aired in late December, which called the attention of the AB class, followed by the series *A grande família* and *Tapas & Beijos*.

3. Transmedia reception

The telenovela *Avenida Brasil* has marked Brazilian television history when it comes to the way it engaged audiences with its prime time fiction plot, reverberating in a surprising way on the current context of spreading audiences and the consumption of multiplatform contented. One of the reflections of this success was the volume of content generated by producers and users on the show, propagated by social networks, a fact that was noticed by the international press²⁷. The #avenidabrasil and #oioioi (+ chapter number) hashtags were, during the last week of its run, top trends on Twitter worldwide. Changes to the president's schedule and the overflow of the telenovela's themes on all of Globo's programming reinforces expectations by viralization of shows, on the eve of the airing of the last chapter on TV, which are also indicative of the phenomenon. On the Internet, two factors contributed to the engagement and transmediation of the content of *Avenida Brasil*: Brazilian customs of watching TV while seeking and generating content regarding the schedule on social networks,²⁸ and the volume of content generated by the producer on the Rede Globo fanpage²⁹ and on the telenovela's official Facebook page³⁰ that had approximately half a million fans.

²⁷ Source: *Groundbreaking soap opera grips Brazil*. Available at: <http://www.bbc.co.uk/news/world-latin-america-20001198>. Accessed on: 10/19/2012.

²⁸ According to the "Social TV" research by Ibope, among Brazilian Internet users, 43% have the habit of watching TV while surfing the Internet. Young adults between 20 and 24 are the most adept to this behavior, while teens between 15 and 19 are the ones generating most TV-themed content on the Internet. Telenovelas are the subject that received most comments.

²⁹ Available at: <http://www.facebook.com/RedeGlobo>. Accessed on: 03/12/2012.

³⁰ Available at: www.facebook.com/AvenidaBrasilNovela. Accessed on: 12/15/2012. More than 2,700 posts and 4 thousand pictures were made available by producers on the fanpage during the airing of *Avenida Brasil*.

**Table 11. Transmedia fiction:
types of interaction and dominating practices**

Chosen title	Network	Internet page	Types of transmedia interaction	Level of interactivity	Users' dominating practices
<i>Avenida Brasil</i>	Globo	Official website tv.globo.com/ novelas/avenida-brasil/	Network interactive visualization	Active	Interpretation Sharing Playful Recommendation
		Facebook page http://www.facebook.com/ AvenidaBrasil-Novela	Transmedia visualization	Creative	Interpretation Commentary Sharing Recommendation Discussion Celebration Playful Collection Criticism Parody Remix
		Twitter @Globo_Av-Brasil	Transmedia visualization	Creative	Interpretation Commentary Sharing Recommendation Discussion Celebration Criticism Parody Remix
		Oioioi Blog	Interactive in real time visualization	Active	Interpretation Commentary Sharing Discussion
		Store	Interactive visualization	Active	Consumption Recommendation
		Out of Home Media	Visualization	Passive	Interpretation in buses and subway

Source: Obitel Brazil

Virals³¹ in the format of photo-messages placed on Facebook were appropriated and disseminated by users on social networks.

³¹ Source: *Novela na Internet: relembre alguns "virais" de Avenida Brasil. Portal Terra. 10/09/2012. <http://diversao.terra.com.br/tv/novelas/avenida-brasil/novela-na-internet-relembre-alguns-virais-de-avenida-brasil,ab09c1851366a310VgnCLD200000bbcbe0aRCRD.html?vnextfmt=fmtExpandedPics>.*

Another important point referred to apps developed by producers that generated a huge volume of appropriation: the most famous one was “Congele seu Avatar”³², which allowed fans to freeze photos on their profile.

The telenovela’s official website offered the national and international soundtracks and the Oioioi Blog brought updated plot points as animated GIFs, allowing access to scenes and commentaries. Games and character recipes from Nina, a fictional character, were shared with the public through the official website. *Avenida Brasil* was transformed in the webseries *Novela Brasil* with almost 2 million views on YouTube and later adapted into a play with the same name³³. The telenovela was also the theme of São Clemente carnival samba school in Rio de Janeiro in 2013. One should note the many transmedia operations that the telenovela used to engage producers, fans, actors, and cultural agents.

Empirical research conducted on YouTube during the last week of airing of the show (10/15/12 to 10/20/12) revealed 37 published videos by 23 users. These videos had 1,254,011 views, 5,927 likes and 441 dislikes. A sum of 2,082 comments were posted. A posted video of the show’s last episode (*Último Capítulo da Telenovela [Avenida Brasil]*³⁴) was the most viewed of the week, before being removed due to copyright claims. However, creative YouTube appropriations happened through fan work in transposing the character’s stories into Rio’s funk music.

According to Laignier (2012), Rio’s funk is characterized by the musical appropriation of popular character that includes elements for the understanding of certain urban contemporary contexts. Despite that, these appropriations are several times seen from afar and discriminated as superficial. The appropriations of stories of characters

³² Source: <http://tv.globo.com/novelas/avenida-brasil/Fique-por-dentro/noticia/2012/08/me-congela-transforme-suas-fotos-com-o-efeito-do-final-de-avenida-brasil.html>. Accessed on: 08/22/2012.

³³ Source: <http://televisao.uol.com.br/noticias/redacao/2012/09/14/aprovada-pelo-elenco-de-avenida-brasil-parodia-da-novela-vira-peca-de-teatro.htm> Accessed on: 14/09/2012.

³⁴ <http://youtu.be/kHZvj4KFAPQ>.

in *Avenida Brasil* into funk has brought up discussions about betrayal, polygamy, beauty standards of the Brazilian woman, and working conditions of domestic workers in *Dança do Amendoim*³⁵, starring the character Zezé, which worked in Tufão and Carminha's house. The characters Nina and Carminha also received the funk *Me Serve Vadia, Me Serve*³⁶ and *Funk da Carminha*³⁷, which dealt with vengeance among protagonists. Other characters also received homages through funk, among them are Tufão, Suélen, Ágata, and Cadinho.

4. Highlights of the year

“There never was a telenovela like *Avenida Brasil*.”³⁸

Since its premiere, *Avenida Brasil* (Globo, 2012) –written by João Emanuel Carneiro and directed by Ricardo Waddington, Amora Mautner and José Luiz Villamarim– was a highlight on all media (radio, TV, Internet, social networks³⁹) that affected the impact of the 9pm show. This impact gained strength during its 179 chapters, culminating with the polarization of attention not only of regular audiences or commenters, but also international media (Forbes, The Guardian, Le Figaro), which sought to understand the “phenomenon” of *Avenida Brasil*. Among the many facts that allow to fully take in the “social commotion” (Mulgan, 1990) caused by the telenovela, two of them are: (1) the actions of the Operador Nacional do Sistema Elétrico (the National Electric Service Superintendency) to deal with an estimated increase of 5% in electric consumption during the airing of the last chapter of the show; (2) the changes and even cancellation of planned public events for the same time as the telenovela's airing. Of special interest is the cancellation, during

³⁵ https://www.youtube.com/watch?v=ZSYUc_8P4b8.

³⁶ <http://youtu.be/BHLCMZYt34s>.

³⁷ <http://youtu.be/6Z1uhIgmkBY>.

³⁸ A novela que mudou o espectador, *Época*, 10/18/2012. <http://revistaepoca.globo.com/cultura/luis-antonio-giron/noticia/2012/10/novela-que-mudou-o-espectador2.html>.

³⁹ Considered a true event in social networks during its run, the telenovela swamped social networks in its last episode (10/19/2012). The repercussion of the show in social media is analyzed in the third part of this chapter.

mayoral campaign season, of an important political rally in which the President would participate. This scenario makes us consider the “phenomenon” of *Avenida Brasil* as a “popular media event”, that is, as an event that, among other things, “breaks the daily routine, but in a routinely way” with ritual characteristics and having a role in the integration of societies (Couldry; Hepp, 2010, p. 8). We observe in these relations with the telenovela the creation of communities of feelings (or collective feelings) through media in the constitution of “conditions of reading, criticism and collective pleasure” (Appadurai, 2004, p. 20).

It is also important to highlight the importance of the so-called Brazilian “new C class” on this. Is it a fictional construction element or a mirror to a reality that blooms in the country and redimensions economy and Brazilian society? This was the major theme and drive for several articles regarding customs and consumption habits of characters in economy articles on newspapers and magazines⁴⁰. The constant growth of engagement of audience throughout the run of the show has resulted in the development of ad campaigns up to six months ahead of time to tap into the record-breaking audience expected for the final chapter. This chapter had over 500 national, regional and local advertisers, who had their ads aired among the 122 stations of the network⁴¹. In terms of household audience, the last chapter had 56% of rating and 81% of share, data that make clear the importance of the plot in the 2012 Brazilian TV environment. Numbers, percentages, investment data and audience that on their own right translate the engagement of millions of Brazilians around the plot of *Avenida Brasil*, but that, even then, need to be analyzed in terms of discourse and symbology so we can dimension the impact of this telenovela.

⁴⁰ In the 2011 and 2012 Yearbooks, the question of the rise of the “new C class” was highlighted in our analysis. Among several articles, “Avenida Brasil”: um retrato do Brasil emergente, *Exame.com*, 10/10/2012. Available at: <http://exame.abril.com.br/estilo-de-vida/entretenimento/noticias/avenida-brasil-um-retrato-do-brasil-emergente>.

⁴¹ ‘Avenida Brasil’: Quem matou o Max? Só depois de longos comerciais. *O Estado de S. Paulo*, 10/19/2012.

***Avenida Brasil* is the *Divino* suburban**

We understand the telenovela and its effect from the quality of productive environment based on Buonanno (2004), Lopes and Mungioli (2011) and in the role of TV production in contemporary society (Mulgan, 1990) and more specifically of the telenovela on Brazilian society and its constitution as narrative of the nation (Lopes, 2009).

The plot of *Avenida Brasil* has as its main arc the revenge of Rita/Nina (Mel Maia/Débora Falabella) against her mother-in-law, Carminha (Adriana Esteves). Under the classic guise of revenge and seeking reparation, the plot of *Avenida Brasil* presents a narrative and aesthetic treatment that garnered attention of audience and critics alike since its first chapter. However, the success and impact of *Avenida Brasil* are due to a series of factors that, to our understanding, has elevated the demand of the audience and critic to new heights. This level is characterized by the adoption of narrative and aesthetic tools that makes *Avenida Brasil* as a watershed event in terms of the telenovela. As it happened with Beto Rockfeller (Tupi, 1968) –telenovela considered responsible for the creation of a new paradigm by the adoption of a new way of narrating (Lopes, 2009) and representing the Brazilian people on TV fiction–, *Avenida Brasil* dealt with themes and problems already seen on other telenovelas. But it did so incorporating and translating in a superb manner the *esprit du temps* of a country in which great social changes that create symbolic spaces that reverberate the discourses of new protagonists happen. Among these social changes is the rise of millions of Brazilian into the “C class”.

This ascension is represented in the telenovela, despite its stereotypical portrayal, from the enunciation of suburban characters: the fictional *Divino*. This was the place where almost all characters lived and in which pulsated great passion of its inhabitants, the *Divino Futebol Clube* (Divine Soccer Club). A suburb that did not work as a backdrop for the unfurling of the actions, but that took itself the condition of protagonist and that, allied to the discourses

of characters, constituted a rhetoric system structured with the style of use, way of being and way of doing (Certeau, 2007). In this environment, we can see the enunciation of the idealized suburb: bar talks about soccer and women, the curbside seating, the solidarity among neighbors, the folk “pagode” music, the intensity of family drama, but also the suburb of violence and poverty represented by the landfill, a place of entry and exit of protagonists.

In *Avenida Brasil*, and in the *Divino*, the soccer team, the meetings of the board of directors, the landfill, the popular stores, the loudspeakers announcing promotions and playing popular music, and the popular language of conversations update the imagined space and confront the practiced space allowing for the observation of the layers of cultural palimpsest that compose the great urban centers of the country. The complexity of the tessiture of this imagined/practiced suburb allows us to analyze it as a matrix space (Martin-Barbero, s/d) that anchors itself in a complex intertextual and interdiscursive network.

It is in this space that the revenge of Nina/Rita (Débora Falabella) against Carminha (Adriana Esteves) gains its body, which, despite having as its main narrative arc one of the most common and successful of *feuilleton* and melodrama, incorporates the ambivalence as key point of the protagonists, giving them hues that are not restricted to the good and evil dichotomy. It should also be noted the outcome of the plot, Carminha’s arrest conviction, and after her sentence is finished, the ostracism in the landfill –the home of her suffering and torment as a child–. A self-imposed exile as penance for her sins. The melancholy curtain call of the ambitious and criminal woman is filled with symbolism and points for a reckoning not only between Nina and Carminha, but between society and the villain. It is also worth mentioning that the structure of the script is characterized by the quick rhythm of actions and agile dialogue. Also, strong dramatic hooks are employed at the end of each chapter (recovering and updating a common technique from telenovelas from the 1970-1980), which conferred a unique character in terms of impact.

5. Topic of the year: social memory and television fiction

Nowadays, digital media allows us to find artifacts and narratives of our cultural heritage in unimaginable media and platforms. Accessibility to written, visual, sound and audiovisual resources has increased at an astounding pace. We would like to point out in this *Obitel Yearbook* about television memory as part of “media memory” (Neiger et al, 2011). These are, for a start, a complex, multidimensional and interdisciplinary phenomenon integrating larger fields of study of memory and media.

According to the history of mentalities, oral memory and the stories of life act upon official history since they can bring up hidden and contradictory viewpoints. In “sites of memory” (Nora, 1989), “collective memory” (Halbwachs, 2006), worked by institutions, and individual memory of the reminder/narrator (Benjamin, 1986) are mixed and make the description of narrative to be differentiated and alive, showing the complexity of the happening being remembered. The blooming of the past combines with the present process of perception, since it is from the present that starts the call to which remembrance responds. These are the “works of memory” (Bergson, 2000).

Collective memories do not exist in abstract. Its presence and influence can only be perceived through its permanent use, such as public forms of rituals, ceremonies, commemorations and means of communication.

So here are placed the questions of capacity and authority of television to operate as a collective memory agent and the borders of collectivities becoming inseparable from the use of this medium. In genres (news, documentary, docudrama, fiction), in production-reception processes (cultures and social classes), and in different media (television, press, radio, new media) are the spaces and places to narrate the memory of a nation.

Television narratives and social memory

The role of memory in Brazilian television fiction can be explained from the sign of revival of social and affective memories. We seek to comprehend how television fiction and telenovela in particular create through tracks left by narratives –but also by characters and social time (Elias, 1983) and its representations– productions of meaning that resize feelings of belonging, of identity that anchor the construction of social memory. Barbosa (2007, p. 25) argues that “tracks are signs of representation. Following tracks means walking through a path already crossed by men of the past”. The tracks we follow lead us to paths that blur and cross at several moments, but its characteristics allow the observation of layers of palimpsest that compose them; as a privileged place to dimension how narratives of Brazilian telenovelas fulfill the role of “narrative of a nation” (Lopes, 2004).

Throughout the last 50 years, television fiction has come to the forefront, among other aspects, as a “form of memory that registers, through the course of time, the process of change in Brazilian society” (Mottet, 2000-2001, p. 76). Such memory elaborates itself through the constant interplay between present and past that enunciates itself through discourses, but also by fictional spaces and temporalities that remits, in an inerasable way, to a historical and social moment. This game allows for the creation of a “complex rhetorical strategy of social reference” (Bhabha, 2003, p. 206). It is on this aspect of processual construction of collective memory and meaning of belonging that Lopes (2004, p. 135) emphasizes “the capacity of television to connect temporal dimensions of present, past and future through the celebration and construction of a collective memory (...) provoking, even if elementary, a feeling of belonging”.

The memories are part of an archive that is at the same time personal and collective, and this way they are portrayed and reproduced by the media with the intent of making them eternal. Thus, beyond the historical and documental facts and daily cultural practices, memory can appear or be reactivated by television that, by

participating actively of the process of construction and rescue of a specific moment, creates a stronger emotional and affective relationship. This affection, in the case of television, acquires collective proportions. Nowadays, the influence of mediation of new technology and media works “as a vehicle for all forms of memory” (Huysen, 2000, p. 20-21).

TV remembers fiction: reruns and remakes

One of the most traditional memory devices of television fiction is the rerun. Globo airs every afternoon since 1980 the show named *Vale a Pena Ver de Novo*, which reruns their own telenovelas that were important in past times. From 2006 to 2012⁴² that amounted to 17 telenovelas. Also among the initiatives of Globo for the preservation of the network’s memory is the Projeto Memória das Organizações Globo (Globo Memory Project), hosted on the Memória Globo⁴³ website as its online archive. Through it one can access scenes, facts, trivia and information regarding productions aired since 1965. The project also published five books registering shows, testimonials and a biography.

Globo released in 2010 Canal Viva on pay TV, airing reruns of miniseries, series, films, telenovelas and a variety of shows produced by the network, most of them being icons of their time. The channel has already aired 12 telenovelas from the 80s and 90s. Trying to cater to an audience composed of housewives and the growing C class demands, which is constantly migrating to pay TV, the channel has among teens a considerable audience that comments and shares the programming on social networks. Currently, Canal Viva is above the average of growth of the pay TV market and the growth of subscriptions, being part of the ten most watched pay channels⁴⁴.

⁴² For the development of this year’s theme, we took the time to analyze the years between 2006 a 2012, which is the time of the *Obitel* monitoring survey, reported in the seven Yearbooks released so far.

⁴³ <http://memoriaglobo.globo.com/>.

⁴⁴ Canal Viva cresce em cobertura e audiência e entra no TOP 10 da TV por assinatura. *UOL*. 04/18/2012.

SBT and Record also rerun telenovelas and miseries, even on prime time, sometimes even in the same year as its premiere. It is worth noting that SBT had rerun memorable telenovelas from the defunct Manchete network: in 2008 they aired *Pantanal* (1990); in 2009-2010, *Dona Beija* (1986); and in 2010-2011, *A História de Ana Raio e Zé Trovão* (1990-1991).

Through the production of remakes, audiences are led to produce new significations of stories told and also to the rescue of a media memory made of sensations previously experienced. In 2006, Globo produced two telenovela remakes, *O Profeta* (1977) and *Sinhá Moça* (1986), and Record aired the telenovela *Bicho do Mato* (1972). In 2008, Globo rerecorded the telenovelas *Ciranda de Pedra* (1981), in 2009, *Paraíso* (1982), and in 2010, *Ti-ti-ti* (1985). Still in 2010, Record adapted the miniseries *A História de Ester* (1998) and SBT adapted the telenovela *Uma Rosa com Amor* (Globo, 1973). In 2011, Globo aired a remake of the telenovela *O Astro*, written by Janete Clair in 1977.

In 2012, Globo produced remakes of the telenovelas *Gabriela*, based on Jorge Amado's novel, and aired with enormous success in 1975, and *Guerra dos Sexos*, originally aired in 1984. In 2013, two great successes from the 1970s should follow the tendency of being remade: Globo with *Saramandaia* (Globo, 1976) and Record with *Dona Xepa* (Globo, 1977).

TV remembers the past: history and time

Since the media system has taken a decisive role in the processes of construction of society (its omnipresence in our daily life, its predominance in current collective memory), one can ponder over the relationship between media and history, as Edgerton (2000) did in his article "Television as Historian":

Television is the main means by which most people learn current history since television has deeply affected and changed all aspects of con-

temporary life –family, education, government, business and religion– the non-fictional and fictional portraits of this vehicle have transformed equally the manner of thought of tens of millions of spectators regarding historical figures (2000, p.1).

The narration of facts from Brazilian history appears with more frequency in the miniseries format aired by Globo, the so-called “Brazilian miniseries”, though this format is not being exclusively dedicated to period or historical narrative. With a different aesthetic treatment, from its first production, *Lampião e Maria Bonita* (1982), Globo’s miniseries tackle, in productions with original scripts or adapted from literary works, social and political facts that have marked the history of the country.

Let’s look at the 2006-2012 period. In 2006, Globo aired the miniseries *JK*, which portrayed the life of ex-president Juscelino Kubitschek, from the years 1902 to 1976. In 2008, another miniseries from Globo, *Queridos Amigos*, taking place in 1989, remembered the fighting against the military regime in Brazil during the late 1960s. SBT aired, in 2011, the telenovela *Amor e Revolução*, dealing with the military dictatorship in Brazil. The plot setting in the past with historical root is found in fiction from biblical themes, like in the miniseries *A História de Ester, Rei Davi*, and *Sansão e Dalila*, aired by Record in 2011. Other examples are biographic miniseries of singers, reconstructing certain times of Brazilian music. Globo produced *Maysa – Quando Fala o Coração* in 2009, based on the life of singer Maysa, portraying the decades of 1950 and 1970; and *Dalva e Herivelto*, aired in 2010, showing not only the love life of protagonists, but also the “Era of the Radio” in Brazil between 1930 and 1960. Also from Globo is the miniseries *Chico Xavier*, about the medium who spread the spirit doctrine in Brazil, and the docudrama series *Por Toda Minha Vida*, which, since 2006, has shown 15 biographies of personalities of Brazilian folk music.

Fiction also remembers the past when it tells stories that take place in other times and portrays its customs. In 2006 the telenovela *Alma Gêmea* (Globo) was aired, taking place in 1920, while *Bang Bang* (Globo) dealt with the North American Wild West. Other telenovelas were *Os Ricos Também Choram* (SBT), portraying the 1930s; *Paixões Proibidas* (Band) with an early 19th century setting; and *Cidadão Brasileiro* (Record), which chronicled the life of its protagonist through the second half of the 20th century.

In 2007, Globo aired the miniseries *Amazônia*, which portrayed the establishment of the region and its environmental problems throughout the 20th century, as well as *A Pedra do Reino*, set during the 14th and 19th centuries. The network also aired the telenovelas *Desejo Proibido*, depicting the coffee crisis of the 1930s, as well as *Eterna Magia*, which took place in the middle of the 20th century. In 2008, Globo aired the miniseries *Capitu*, adapted from Machado de Assis' novel, taking place in the 19th century, and the telenovela *Ciranda de Pedra*, which portrayed the 1950s. As for specials, Record aired *Os Óculos de Pedro Antão* and *Sertão: Veredas*, adaptation of literary classics, while Globo aired *O Natal do Menino Imperador*, portraying the arrival in 1808 of the Portuguese royal Family in Brazil. In 2009, Globo aired the special and miniseries *Decamerão – A Comédia do Sexo*, based on the short stories of Boccaccio, while Record aired the telefilm *Uns Braços*, adapted from Machado de Assis' short story that takes place in 1875.

In 2011, Globo aired the telenovela *Cordel Encantado*, set in the beginning of the 20th century and the miniseries *O Bem-Amado*, remake of a story set in the 1970s. Record aired the unitary *As Mãos de Meu Filho*, adaptation of Érico Veríssimo's short story depicting the 1920s, as well as the telefilm *Menino Grapiúna*, based on Jorge Amado's novel set in the 1920s. In 2012, through the careful reconstitution of the city of Rio de Janeiro in the early 20th century, the telenovela *Lado a Lado* (Globo) tackled the social conflicts resulting from the abolition of slavery and female emancipation. The good ratings certainly were also due to the memory of the past seen

in its confluence with the perception of the present (Bergson, 2010). Finally, the miniseries *Suburbia* (Globo) showed the daily life of a black community in Rio de Janeiro in the 1990s.

The spectacle of memory: carnival remembers the telenovela

Going beyond its presence in several mobile media, on the Internet, in magazines, books and pay TV, the telenovela was highlighted during carnival in a convergence, if we may say so, of two true “media events” in the country’s culture. The samba school Grêmio Recreativo Escola de Samba São Clemente became the memory place of telenovela when it used social and affective memories in its parade at the Sambódromo. Even before, it produced a website and an electronic magazine⁴⁵ revealing all the retrieval process of telenovelas in detail about the criteria for this selection of memory. The samba school researched most remembered telenovelas (due to the affection they receive) from the public asking about 200 people on the streets, on Facebook and on the website “Which telenovela left a mark in your life?”. With these answers, remembrance was reelaborated, resemanticized, reappropriated in the creation of a theme: after all, “by memory, the past not only comes to the surface of present waters, mixing itself with immediate perceptions, but also pushes, ‘dislocates’ those” (Bosi, 1987, p. 9). Portraying characters and situations of the universe of telenovelas, the theme spoke of spectators, producers and artists, as well as of titles, chapters, scenes and characters of 54 telenovelas. All were from Globo, being 28 produced in the 1970s (*Selva de Pedra*, *O Bem-Amado*, *Roque Santeiro*, *Dancin’ Days*) and the 1980s (*Ti-ti-ti*, *Sinhá Moça*, *O Salvador da Pátria*). This fact in itself only reiterates the importance of this period for national teledramaturgy.

⁴⁵ Link: <<http://www.saoclemente.com.br/>> Retrieved on April 6th 2013. *Revista eletrônica G.R.E.S. São Clemente*: <http://www.eupensomais.com.br/revista/saoclemente/?pg=auth&evento=revista&id_ConviteDestino=saolemente#/SAO%20CLEMENTE/14>. Accessed on: 04/06/2013.

A history of telenovela was remembered and aired and it presented itself as a sung, danced, choreographed and paraded narrative by a samba school. It would be important to speak of a “popular television history”, configured through the intersection of exercises of dramatization, argumentative condensation, simplification, ductile treatment of the past and sharing, as a space of mediation, of an “imagined community”, of a certain common memory. This memory is naturally fed by existential referential, which allows for practices of identification guided by mechanisms of remembrance and recognition.

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