

Interactivity and pervasiveness in the production of Brazilian fiction television in the digital market

Ana Sílvia Lopes Davi Médola - UNESP

Léo Vitor Alves Redondo – UNESP

Abstract: The present study intends to analyze issues relating to new practices of consumption concerning the dramaturgy of television in Brazil, focusing on interactivity. We started from an exploratory survey about forms of interactivity in the fictional programs produced by the national TV channels, attempting to highlight how the use of pervasiveness is incorporated in interactive communication in the current stage of the processes of media convergence.

Key Words: Digital TV; fiction television; media convergence; pervasiveness.

The logic of production and consumption of information and entertainment in the networks of the digital sphere covers, in other aspects, the creation of new spaces of communication and socialization. Such broadening generates configurations of communicational flows by which the means structured in supports of analogical basis deal with the processes of changing their ways of production, distribution and consumption. This way, it is necessary to analyze the aspects concerning the new practices of consumption of TV dramaturgy in Brazil with the focus on interactivity. From an exploratory survey of ways of interactivity in the fiction programs produced by the national TV channels, it is evident how the resource of pervasiveness becomes important in the interactive communication in the current stage of the processes of media convergence.

The pervasive computing, which is a very currently used concept, refers to the spreading of chips and the computing in different environments and devices. It is closely connected to the concepts of ubiquitous computing and interoperability, which refer to the ideas of contents that may be accessed anywhere by mobile and wireless devices that communicate among themselves. Thus, pervasiveness refers to the spreading and expansion, and bears the idea of “everywhere display”.

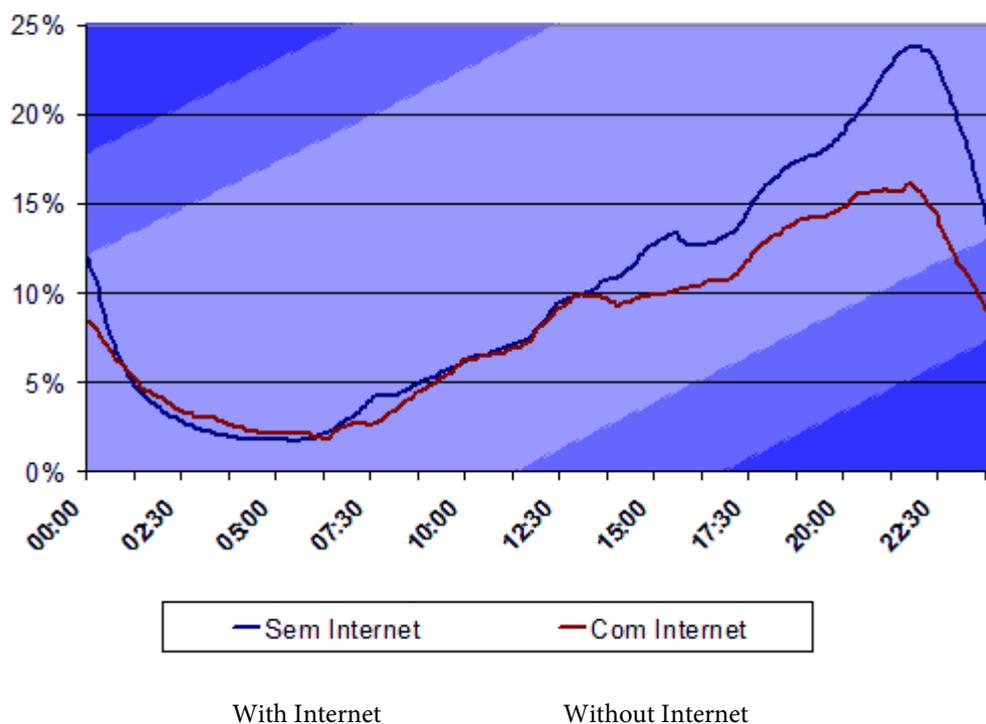
This way, pervasiveness in the content relation implies the production of contents that migrate from supports or that create subproducts or even complexify in other media, once these ones are not found completely converged. The comprehension of the content of a mean extends so much that its expansion affects other media. That fact already happened before in the content plan with the repercussion of newspapers and magazines about soap operas on TV, and nowadays this phenomenon acquires new outlines because contents related to the soap operas are developed by their own production center, which overflow the TV finding space and audience in other media now characterized by the possibilities of mobility, portability and interactivity.

As it may be considered a palliative that precedes the complete convergence of the means, the interactive relations based on pervasiveness constitute in depth a tool able to create a new culture of

consumption in which the participation of the audience in the creative processes of the stories is the essential part.

For some years, the national TV has had some difficulties with the decrease in audience due to the insertion of other means as the introduction of cable TV and Internet in the daily basis of more economically fortunate segments. The proportion of this change of behavior can be observed in the graph below from the Datanexus survey (apud CABRAL, 2004), which illustrates the TV audience among those who either have or not Internet access. The difference of audience between these two types of viewers is noticed during all the time analyzed, but it is emphasized after 01:30pm, and at the prime time, from 08pm to 10:30pm, it is noticed that 22% are watching TV against 12% of the residents with Internet access (CASTRO, 2004).

TV AUDIENCE IN HOUSES WITH AND WITHOUT INTERNET



Graph 1: 1% of people watching TV from 12:00am to 11:59pm according to Internet access at home minute by minute – average from November to December 2003.

Available at <http://www.agenciatick.com.br/br/estudos/artigo_1316.asp>.

According to this institute, the population in the capital city of São Paulo that does not have Internet consumes 12% of its time watching TV. On the other hand, people who have Internet spend 9.4% of their time watching TV. As the TV channels are aware that the difficulties increase especially because of this migration of the TV viewers to environments connected to the Internet, they have been investing in actions of loyalty of audiences that are more tuned to the movement on the way to the convergence of

supports. The digital television is shown as one of the solutions able to solidify the convergence among TV, computer and telephone. However, this process still demands time for a complete implementation in all over Brazil, and it is very early to indicate the type of configuration of this association because historically in Brazil the economical interests are used to being superior to the social ones, always being mediated by political measurements. Thus, the outline of the social-cultural character of this movement is still really indefinite.

It is observed nowadays that, both the discursive strategies in the content basis and the actions of management and commercialization are based on the movement of transition related not to the paradigm of massive communication anymore, in the one-all relation, but the net communication, in the all-all relation in which the focus is the interactive communication.

In the context of language studies, the issue of interaction, from the point of view of enunciation, is necessary for the occurrence of all communicative relation (GREIMAS & COURTÉS, 1991). With the process of the support convergence, the concept of interactivity mediated by electronic devices is one of those which raises a lot of debate among the experts on this theme (LEVY, 1999; PRIMO, 2007; LEMOS, 2008). Primo believes that “to reduce the interaction to merely technological aspects, in any interactive situation, is to ignore the complexity of the process of mediated interaction.” (2007, p. 126). However, the author also does not believe that it is necessary to approach the issue of interactivity in the proper terms of interpersonal means of communication. For him, this comparison is only necessary as metaphoric resource, although the reference to the bidirectional of the dialogue may appear in the descriptions of the interactive processes.

Also, Braga (2000) argues that the main problem in the general use of the term “interactivity” is that its reference seems to activate immediately the model of conversational interactions (face to face). Concerned about the challenge of conceptually covering the notions of “interaction” and “interactivity”, the author suggests thinking of such formulations in the perspective of the contexts of possible “interactional processes”, involving users and the system of media production (BRAGA, 2000, p. 01). Such a suggestion considers the issue of interactivity associated with the media processes and their social effects. Therefore, it is important to make clear that the interactivity, in which the means try to structure the logics of production flows and the message consumed in the digital electronic media, conjectures the mediation of the technological devices in relation or not to convergence, but beyond the own coercions of technical mediation, the interactive relations must be considered especially in the context of social practice. According to the perspective of political economy,

the convergence of capital and technologies needs operators, creators, manufacturers, managers who not only master the technologies, but the most important, understand its convergent character. Besides being an economic and technological component in the production process, convergence has

become an attribute and provided services and professional practices in the field of information and communications (JAMBEIRO apud JAMBEIRO & BOLAÑO & BRITTOS (orgs), 82, p. 2004).

Convergence is an intrinsic process to the concept of network communication joining different devices in a support able to comprehend the digital multimedia environments. The multiplication of devices with various incorporated functions has been increasing, and this fact leads us to new uses and combinations that have never been considered originally.

With the micro-electronics, the new technologies will not replace, simply and linearly, the former ones. They will provide convergences and fusions, especially what concerns to computing and telecommunications. Digital media will act in both ways: either continuing and multiplying the capacity of the traditional media (as satellites, cables, optical fibers) or creating new technologies, most of the times hybrid (computers, videotexts – as Minitel, Cell Phones, Pagers, Digital TV, PDAs, etc.). It can be said that the term “interactive multimedia” really expresses the spirit of technology of the time, being characterized by a hybridation of several devices, with “chips” and electronic memories (LEMOS, 1997).

Before this fact in which people carry their devices wherever they go, where it is possible to see videos, watch TV or listen to an online radio and browse the Internet pages, information is everywhere. With an increasing expansion of this reality, it can be noticed an “invisible” media, which is everywhere, that may be unnoticed as media and can create a new environment of communication. As in this media environment the access to the contents may exist in cars, malls and on the streets, we must think of how ubiquity in the broadcasting processes generates new ways of content socializations among the receptors involving the fiction programs.

The perspective of complete convergence already moves fiction television producers and receptors triggering a new media practice in the Brazilian scene. The viewers are called to take part in the programs establishing new conversational levels between sender and receptor. It is certain that the audience adhesion is decisive for the maintenance of any production. Just as a very debated example, the surveys of quantitative and qualitative opinions started to interfere in the decision of the course of soap operas, from a certain time of the Brazilian TV dramaturgy history.

The first fiction program on Brazilian TV which effectively used another technical device to establish a mediated interaction was *Você Decide*¹, on *Globo TV*, program with independent stories whose

¹ Program on Globo TV shown between April 09th, 1992 and August 17th, 2000, composed of 323 interactive episodes mediated by the toll free 0800. The program had an intermediate host who suggested the viewers' participation. In the first two seasons, big screens were put on the streets of big cities where interviews with people were made to know about the program. In

narratives were created so the viewer could vote, using the phone, in one of the ends suggested, between two or three options, for the end of the story. Although without the focus on the narrative, another example of interactive suggestion also from *Globo TV* is *Intercine*², in which the viewer can vote using the toll free 0800 in one of the two movies suggested to be shown. These experiences precede the ways of participation enabled by the means convergence which will change the viewer as a user:

The viewer's digital participation has been changing: from sequential activities (watching TV, then, interacting) to simultaneous activities, though separated (interacting while watching), to a combined experience (watching and interacting in the same environment). Although we cannot still foresee the economic results of the television-internet fusion, these increasing levels of significant audience have been preparing us for an environment where, in a near future, we will be able to point and click through different branches of a single TV program as easily as nowadays we use the remote control to go from a channel to another." (MURRAY, 2003, p.237).

In Brazil, since 2006, the TV channels that are producers and broadcasters of fiction programs have started to invest in the transition from the first to the second stage described by Murray, that is, to move the viewer to interact while watching the program. However, these two ways of participation are still together. After watching the soap opera episode of the day, the viewer can access the author's blog the following day and give his opinions characterizing the action of watching and then interacting. What defines the second stage is the simultaneous interaction, but in separated means, anticipating the aspects of the complete convergence of the means enabled by the Digital TV whose characteristics that are more evident to the receptor are the interactivity, mobility and portability. Such elements are intrinsic to pervasiveness, concept used in the science of computing called pervasive computing, related to the interactive hybrid systems.

The context of pervasive computing can be seen as systems where the so-called Information and Communication Technologies (ICT) combine or not traditional objects to make new mediation devices. In this composition and recombination process, the creation of a conceptual entity is determined, which is, by definition, hybrid on its nature. The hybridism determine the creation of new cultural products that have formalized to the viewers, new ways of presence distributed through the potentiality in inhabiting the special digital and physical domains simultaneously. The coexistence of asynchrone and synchrone interactions, local or remote, transforms the comprehension and the organization of the physical space. –

1998, the program had three interactive ends, and in 2001, 15 episodes were shown again on *Vale a Pena Ver de Novo* simulating the phone interactions.

² "Intercine is the first interactive movie session on TV in which the viewer chooses the movie he wants to see in the following day. Comedy, action, emotion, and adventure are part of the daily menu list of Intercine, from Tuesday to Friday. The program was launched on Globo on April 01st, 1996, and it is shown after Programa do Jô." Quote of Globo website available at <http://comercial.redeglobo.com.br/programacao_filme/filmes_intro.php>.

an increasing independence of the space and time variables. (PARAGUAI, 2006, p.443).

We consider that the transposition from the concept of pervasive computing to the ways of consumption in the communication spheres, finds support in the diversification of products created from the traditional television narratives, in order to aim the reception of other media devices. Among the most evident goals of the TV networks is the necessity of being economically inserted, walking side by side with the trends of the new technological scene. In a reality that allows the ubiquity and the immediatism in the content accesses, the TV production centers find in pervasiveness, ways to increase the survival period of some already worn out programs, invest in the creation of new formats, always thinking about generating income. To be inserted in a production logistic and supported in the pervasive character of the digital means constitute a decisive strategy to rematch itself in the present media context.

As mentioned before, the pervasiveness in communication means the production of contents that migrate from being supports, that create subproducts in different means. It has been long since the narratives in TV programs started feeding debates in talk shows, news programs and electronic magazines about the theme addressed in their plots. TV programs specialized in the making off and news related to it are called parasites by Steven Johnson (2001), and also the metaforms, which are the productions that broadens the possibilities offered by analog TV, had come up significantly in the 90's. According to this author,

the program of self-referent "commentary" succeeded. Twenty years ago, the gender "meta" did not even exist in TV. Which was, for example, the equivalent to the program *Beavis e Butt-Head* in the 70's? Or the self-contemplation of *Reliable Sources* on CNN? Or the *Mystery Science Theater* on Comedy Central? Or the *Talk Soup* on E-Channel? Or, perhaps, anything on E Channel? (...) The narrative for television – as a means of communication – has modestly advanced in the last twenty years.(....). But the television that speaks of the television, which comments on the television, has passed through a period of spectacular growth. (JOHNSON, 2001, p.26).

Those foreign experiences find their equivalent in Brazil in programs such as TV Fama (Rede TV), VideoShow (Globo TV) and others that show news from the world of TV productions, such as the Sônia Abrão Program. Those programs exist due to the contents of the soap operas. Since July 2000, Globo TV for example, has created a business way to benefit from its soap operas. At the cable channel ShopTime from Globo Network, they sell products that appear in the scenes of the soap operas, from furniture from the sets, to bracelets, necklaces and dresses from the characters outfits. And the main objective according to Marcelo Duarte, the project creator and, at that time the director of the Globo

Commercial Development Center is to provide interactivity: "The income is insignificant. Our goal is to create the habit of interacting" (VEIGA, 2000).

It is observed that in fact the commercialization structure that supports the TV fiction market starts to require the participation of the viewers, once the production centers of the contents create products that overflow the TV, broadening the perspectives of interaction with the viewer and leading to the profit in other ways of mediation. At last, the strategy of promoting among the viewers the habit of interacting, results in the wide range of commercialized products, favoring the increase of income. The soap operas, series and sitcoms are spread everywhere and are able to be accessed at anytime, but always with a cost. The soap opera, for example, permeates today's bulletin boards, forums, chat and blogs of authors and characters, games, picture and video galleries, mobile ringtones and other material produced for different means. All of these are directed to a multimedia support, the Digital TV.

As it can be seen in the table below, the Interactivity and Pervasive Content table of most of the main TV Channels of Brazil, in the last two years, period when the TV Channels effectively addressed part of their productions to the context of the convergence mean in course. The basic criterion for the setting of the corpus was to consider only the national productions of the national TV channel broadcasting. It was divided in two different tables, according to the annual segmentation -2006 and 2007.

INTERACTIVITY AND PERVASIVE CONTENT IN TV SOAP OPERA AND SERIES BRAZIL - 2006			
TV CHANNEL	SOAP OPERA OR SERIES	TIME	TYPE OF INTERACTIVITY AND PERVASIVE CONTENT
	BELÍSSIMA	9 pm	GLOBO BASIC MENU *
			MESSAGE PUBLICATION
			GAME
	BANG BANG	7 pm	GLOBO BASIC MENU *
	ALMA	6 pm	GLOBO BASIC MENU *
	GÊMEIA		GLOBO BASIC MENU *

		MESSAGE PUBLICATION
		SPECIAL CONTENT (JK'S BIOGRAPHY)
		PROMOTION
		PICTURE SOAP OPERA
		QUIZ
MALHAÇÃO	5:30 pm	GLOBO BASIC MENU *
		MESSAGE PUBLICATION
		ZECK'S BLOG
SINHÁ MOÇA	6 pm	GLOBO BASIC MENU *
		PICTURE SOAP OPERA
		SPECIAL CONTENT (CASTRO ALVES)
		COFFEE RECIPES
MINHA NADA MOLE VIDA	11 pm	GLOBO BASIC MENU *
		TEST
COBRAS E LAGARTOS	7 pm	GLOBO BASIC MENU *
		MESSAGE PUBLICATION
		PICTURE SOAP OPERA
		SURVEY
PÁGINAS DA VIDA	9 pm	GLOBO BASIC MENU *
		RINGTONES
		YOU IN THE SOAP OPERA
		MESSAGE PUBLICATION
		PICTURE SOAP OPERA
		COMMENTED SCENE
		CONFERENCE (DEBATE)
		SPECIAL CONTENT (DOWN SYNDROME)
		SPECIAL CONTENT (ART)
		SURVEY
		VISUALLY IMPAIRED ACCESS

	O PROFETA	6 pm	GLOBO BASIC MENU *
			COMUNITY
			FÓRUMS
			GAMES
			COMMENTED SCENES BLOG
			SURVEY
	PÉ NA JACA	7 pm	GLOBO BASIC MENU*
			MESSAGE PUBLICATION
			SURVEY
			RECIPE
	ANTONIA	23:15 pm	GLOBO BASIC MENU*
			NA BALADA
			INTERACTIVE VIDEO 16 POSSIBILITIES
	SOB NOVA DIREÇÃO	10:15 pm	GLOBO BASIC MENU*
			CHARACTERS' BLOG
A DIARISTA	10:15 pm	GLOBO BASIC MENU*	
		GAMES	
A GRANDE FAMÍLIA	10:15 pm	GLOBO BASIC MENU*	
		GAMES	
RECORD	AVASSALAD ORAS	10:15 pm	STORY, CREDITS, CHARACTERS
	CIDADÃO BRASILEIRO	8:30 pm	STORY, CREDITS, CHARACTERS
	BICHO DO MATO	7 pm	STORY, CREDITS, CHARACTERS
	ALTA ESTAÇÃO	6 pm	STORY, CREDITS, CHARACTERS
	VIDAS OPOSTAS	10 pm	STORY, CREDITS, CHARACTERS

	PROVA DE AMOR	7:15 pm	INTERACTIVE PLOT AND INTERACTIVE END THROUGH FIXED TELEPHONE STORY, CREDITS, CHARACTERS
SBT	CRISTAL	7 pm	STORY, CREDITS, CHARACTERS
BAND	PAIXÕES PROIBIDAS	10 pm / 5:30 pm	STORY, CREDITS, CHARACTERS
	FLORIBELA	8:10 pm	CELL PHONE QUIZ
			STORY, CREDITS, CHARACTERS
			TELETEXT
MANDACARU	9:30 pm	STORY, CREDITS, CHARACTERS	
TV CULTURA	ANTUNES FILHO EM PRETO E BRANCO		NO WEBSITE
	TEATRO RÁ-TIM-BUM	4 pm	NO WEBSITE
	UM MENINO MUITO MALUQUINHO	2 pm	NO WEBSITE

(REDONDO, 2008)

* GLOBO BASIC MENU: The Globo TV fiction websites have links with a common shape, presented in every product. The majority of those menus consists of: CAPÍTULOS (EPISODES), PERSONAGENS (CHARACTERS), REVISTA (MAGAZINE), VÍDEOS (VIDEOS), CRÉDITOS (CREDITS), HISTÓRIA (STORY), GALERIA DE FOTOS (PICTURE GALLERY), BASTIDORES (BACKSTAGE), RINGTONES (RINGTONES), NOVIDADES (NEWS) AND SINOPSES (DIGESTS).

LABEL:

INTERACTIVITY MEDIATED BY FIXED PHONE

INTERACTIVITY MEDIATED BY INTERNET

INTERACTIVITY MEDIATED BY MOBILE – SMS

The table above presents data from the year 2006, of the pervasive content addressed to the interactivity concerning the TV fiction, presented in the main national TV Channels in the country. About the TV Channels, there are four commercial ones and a state one, respectively marking their times in the programming schedule. The categories of the pervasive and interactive contents are distinguished by three shades of gray. (1) light, (2) dark and (3) medium – respectively representing: (1) the interactivity that interferes in the schedule – as in the case of the soap opera “Prova de Amor” and the previously commented “Intercine” in which the viewers’ phone calls would determine which film would be the next to be exhibited. In the case of the soap, it used those data to determine which way the narrative would take. (2) the interactivity mediated by internet – constituted of Internet portals, sites, forums and blogs with extended contents from the series and soap operas, and allowing additional and complementary contents, organized in games, surveys, giveaways and debates. Such interactivity is frequently used for the planning of future productions and contents, but it doesn’t necessarily appear; (3) the interactivity mediated by the mobile – the cell phone is used in this case as a support that allows the interactivity, through the sending and receiving of SMSs (*short messages service* – a service that allows short text messages to be sent from one cell phone to another cell phone or from the Web to another cell phone. Including spaces, text messages cannot exceed 160 characters in CDMA and TDMA, and 250 characters in GSM). The phone is, therefore, the mean of convergence, establishing direct connection (fixed or mobile) and indirect (internet connection)

By the year 2006, Globo Network – the largest Brazilian TV station and producer of soaps and series – stood out in the fields of online interactivity, providing on its Internet Portal, the contents of its drama and soap operas. Each TV production has its own home page, which is organized by a basic menu that has the following links: episodes – with information from the previous episodes in chronological order; characters – describing the profile of each character and the relationship between them; magazine – interviews with actors and other people from the production and technical staff, as well as material related to the content of the soap opera and its production; videos – scenes from the TV productions available at Internet, to be watched and commented; credits – list of the technical and production staff; story – related to the fiction plot and its contextualization; gallery – pictures from the cast and scenes; backstage – describes the fun facts of the shooting processes, studio tricks, make-up and outfits; ringtones – downloadable mobile ringtones with the soap opera theme song; news – information about the

production, schedule of the actors, etc; for example, who is going to be a guest on a certain TV program, etc; digests – preview of the following episodes.

These contents can be considered extensions of the TV narrative. The emphasis is given to the websites of the soap operas, which are the main product of the TV Channel. Such products are distinguished by their themes. Each subject allows the development of a certain game, forum or blog, all of them related to the soap. In the section “Bastidores” (Backstage) of the soap “*Pé na Jaca*” (2006-2007), the viewers can find the recipe of *Cuca de Banana* (a kind of Banana Cake), which was made for the character Arthur in one of the scenes. Also, the viewers can find comments on how this cake is famous among the actors and the direction of the production. In the website of the soap “*Alma Gêmea*” (2005-2006), the viewers can find recipes made of coffee, one of the main elements of the narrative. They can also find the recipe of the “*Bamba de Couve*”, that the character Heitor prepares in a “TV program” inside the soap “*Paraíso Tropical*” (2006-2007).

The development of games can be found in the sites of some soap operas, such as “*Paraíso Tropical*”. In it, the viewer has to find which picture is from Paula, which is from Taís, the twin sisters, both interpreted by actress Alessandra Negrini. Through the section “Revistas”, the viewers get in touch with the details of their outfits. The soap “*O Profeta*” has three games in its home page: memory game; hangman and tetris; “*A Diarista*”: memory game and tetris. “*A Grande Família*” – solitaire and memory game. These last two series have in their main menu, a link to a section called *Diversão* (Fun). The games are interactive but they do not interfere in the narratives. In fact, the soap operas and series lend their characters to star well-known games. The objective of this interactive association is to make the viewers more loyal to the product.

It is possible to observe that the interactivity has a different alternative on SBT and Rede Bandeirantes, because they use the sending and receiving of SMS (cell phone texts) as the main mediation support for quiz games. A different usage was given to the SMS (*short message service*), with the teletext and the communities on “Band”. The first usage allows the viewer of “*Floribela*” to send a text message and have it shown during the soap opera. And this interactivity happens in a chat room, created from the mobile connection, forming communities between the viewers of the soap.

The official websites of the fictions, which are controlled by the TV channel and its own production centers, guarantee the integrity of the product by making available some photos, episode parts, ringtones, wallpapers and screensavers to be downloaded, soap opera digests and episodes listing with the best presentation and quality. This rivals with the amateur work made by fans and opportunists, and the audience is guaranteed to receive the contents they wish to, in the official website. The sites are

the hosts and the moderators of forums about certain scenes and themes addressed in the narratives, fashion, cooking and grooming tips - suggested by the actors or the characters- and interviews. Also, the cast and production staff can receive e-mails from the fans.

It is verified that Globo TV is tuned to the new consumption media trends, when it gives certain autonomy to its audience, mainly among the young audience as observed in its soap opera called “Malhação”. Globo TV is attentive to the fact that its audience also wants a computer access to the information of the soap opera when it is not being shown; therefore, the partnership with the “Youtube” web site for the availability of parts of the episodes, in high-definition through the link <http://br.youtube.com/malhacao>, to block the spreading of home videos among the net users.

The articulation of the process between interactivity and pervasiveness identified in 2007, continues in 2007, as shown in the table below:

THE PERVASIVE CONTENT AND INTERACTIVITY ON FICTION TELEVISION BRAZIL – 2007				
TV CHANNELS	FICTION	TIME	TYPES OF PERVASIVE CONTENT AND INTERACTIVITY	
GLOBO	PÉ NA JACA		GLOBO BASIC MENU*	
	PARAÍSO TROPICAL		GLOBO BASIC MENU*	
	DUAS CARAS		GLOBO BASIC MENU*	
	O PROFETA			GLOBO BASIC MENU*
				COMMUNITY
				FORUMS
				GAMES
				BLOG: COMMENTED SCENES
	ETERNA MAGIA			SURVEY
				GLOBO BASIC MENU*
	PEDRA DO REINO			GAMES
				GLOBO BASIC MENU*
			HOME CINEMA IN HDMI	

	SETE PECADOS		GLOBO BASIC MENU*
			SURVEY
	TOMA LÁ DA CÁ		GLOBO BASIC MENU*
	MALHAÇÃO		GLOBO BASIC MENU*
		MESSAGE PUBLICATION	
		ZECK'S BLOG	
		SURVEY	
		FORUMS	
	O SISTEMA		GLOBO BASIC MENU*
			FORUMS
	DESEJO PROIBIDO		GLOBO BASIC MENU*
		MESSAGE PUBLICATION	
		SURVEY	
		FORUM	
	SOB NOVA DIREÇÃO		GLOBO BASIC MENU*
			CHARACTERS' BLOG
	A DIARISTA		GLOBO BASIC MENU*
			GAMES
	A GRANDE FAMÍLIA		GLOBO BASIC MENU*
		GAMES	
	ALTA ESTAÇÃO		CHARACTERS, STORY, WALLPAPER
		PICTURES, BEHIND THE SCENES	
RECORD	PROVA DE AMOR		INTERACTIVE PLOT AND INTERACTIVE END THROUGH THE PHONE
			STORY, CREDITS, CHARACTERS
	LUZ DO SOL		CHARACTERS, STORY, WALLPAPER, PICTURES, BEHIND THE SCENES

	CAMINHOS DO CORAÇÃO		CHARACTERS, STORY, EPISODES, CONTACT, EXTRA, WALLPAPER, PHOTO GALLERY, BEHIND THE SCENES
	AMOR E INTRIGAS		CHARACTERS, BEHIND THE SCENES, EPISODES, EXTRA
SBT	MARIA ESPERANÇA		CHARACTERS, CONTACT, BEHIND THE SCENES, SYNOPSIS, EPISODES, CAST
	AMIGAS E RIVAIS		EPISODES, CAST, SYNOPSIS
BAND	DANCE DANCE DANCE		QUIZ, COMMUNITY AND CELLPHONE RELATIONSHIP GAMES WITH GIVEAWAYS
TV CULTURA	GRANDE TEATRO EM PRETO E BRANCO		NO WEB-SITE
	ELAS POR ELAS		NO WEB-SITE
	DIREÇÕES		NO WEB-SITE
	UM MENINO MUITO MALUQUINHO		NO WEB-SITE
REDE TV!	DONAS DE CASA DESESPERADAS		TECHNICAL FEATURES, EPISODES, MAKING-OF, WALLPAPER, DIGESTS

(Redondo, 2008)

* GLOBO BASIC MENU: The Globo TV fiction web-sites obtain links with a presentation configuration situated in all its products. These menus contemplate, in its majority, the episodes, characters, magazines, videos, credits, stories, photo galleries, behind the scenes, ringtones, news and digests.

Labels:

INTERACTIVITY MEDIATED BY THE PHONE

INTERACTIVITY MEDIATED BY THE INTERNET

INTERACTIVITY MEDIATED BY THE CELLPHONE

In 2007, another TV Channel, REDE TV!, initiated a fiction television production with the series *Donas de Casa Desesperadas*, the Brazilian version for “Desperate Housewives” and co-produced by Disney, the original owner’s rights. During this time, it was summed 14 shows, a soap opera, five series, four dramas³ and two Brazilian mini-dramas. REDE RECORD innovated, for the first time in a drama, when they allowed the audience to choose, through telephone, the narrative course within two options offered twice during its exhibition. This interactivity type had already been experienced in the episodes of Globo TV *Você Decide*, but as soap opera, the decision was taken during the episode’s plot and reflected

³ A short Brazilian production or soap opera divided in episodes.

on the following episodes. The soap opera pointed in this case is *Prova de Amor*, written by one of the extinct author of *Você Decide*.

The first experience occurred on May 18th 2006, in which the audience decided during episode 161 whether the character, acted by Renata Dominguez, would be murdered by her own brother, villain *Lopo*, acted by Leonardo Vieira, or escape from her death – scored in 92% of the votes, the decision taken for this episode was the second one. In the same episode, the audience had another opportunity to judge, exhibited on July 8th 2006, in which the taken decision was that *Teresa* should get married to, her boyfriend *Hélio* or her ex-husband *Cadu*.

Other ideas, this year, were added to the interactivity resources, in instance, a blog as a public and virtual characters' diary used in one of Globo TV's web-sites. The characters *Piti* and *Belinha*, from series *Sob Nova Direção*, owned a blog together, *O Blog das Meninas*, where people could explore the characters' peculiarities out of the audio-screen.

Dear friends,

I laughed a lot! I've never felt like this before! *Bigode* got a little frustrated. I told him I've never been through a situation like this. Told him not to worry about it! My laugh was a good one! It means that he makes me laugh and this is wonderful in a relationship! Every couple needs to laugh and have fun together. He turned out to agree with me.

But our differences started to appear soon and soon. For you guys to have an idea, *Bigode* sleeps with a hair sleeping protection on his mustache and beard. Don't ask me how he does that. I just know that he goes to bathroom before going to sleep and after a very long time he comes out with it protected! (BLOG, 2007)

This blog works as a diary where the episodes' stories are expanded and new situations are created as the one above, in which *Piti* describes a conflict regarding her relationship with *Bigode*. The blog's reading, as well as the other contents of these sites, is better understood by the telefictions audiences, considering that they would know, for example, that *Bigode* is a boyfriend *Piti* met on the series.

The blog is also used by the dramas' authors such as *Aguinaldo Silva* and *Gloria Perez*. Regarding large repercussion, both for the published polemic comments and for his soap opera *Duas Caras* being exhibited during the surveyed period, *Aguinaldo's* blog, <http://bloglog.globo.com/agunaldosilva>, brings the author's intentions for determined scenes and characters and answers for the press' critiques. The blog as well is a way of contacting the author and discussing with him the drama's course. *Aguinaldo Silva* uses this mean for creating real debates to instigate the "tele-web-audience" to give their opinions and to help

with his writings. It means a model of interactivity realized after the chapters' exhibition, as it says the following:

I am going to need some help from all who read this. Here it goes: *Juvenal Antena*, Antônio Fagundes' character, was born to be polemic. So, the question is: a citizen who occupies a seat at the State Representative Chamber in which he does nothing and becomes sort of a king, is he a villain or a hero? I'd like you guys to discuss about it on the commentaries, and I shall tell you that: my intentions are applying all you guys decide on. (SILVA, 2008)

Aguinaldo Silva still states:

Help me (sic) guys and give answers as well: by creating a community in which he will be the mayor, commissioner, prosecutor and a judge, *Juvenal Antena* is or not a criminal? Answer, please: I am waiting for it. (SILVA, 2008)

Similar questions can be made on these fictions web-sites, but in form of polls which allows a limited participation and a quantitative result. That provides the web-surfers access only to give opinions within the offered options, mostly dual and maniqueist ones. However, the blog enables a more immediate contact type between the tele-audience/web-surfers and the program production, creating a perception to the user that this is a matter of collaborative and direct relationship what reinforces the institutional image of the channel together with its audience. But it is of great importance to stand out that this relationship does not occur without the eventual interference of a moderator who has the power to preserve a level interaction which protects the image of the author, channel and product. Another point to emphasize is that even the non-public manifestations in this blog can contribute to mark the channel actions in relation to the referred program.

Final Considerations

The two descriptive tables of interactive productions and pervasive contents in the years 2006 and 2007 show that only *TV Cultura* does not use web-sites and interactive forms through the phone, regarding its fiction productions. *Record TV*, on the other hand, removes the web-pages after each program. Such procedures demonstrate that these channels have not understood the process nature of transferring analogical contents for digital platforms yet, once the structural changes incise in the information availability and organization on the cyberspace, access permission and productions of shared contents. Such process does not occur in absence of political and economic control forms in the globalized relationship arena. On the contrary, if on the surface there is an apparent democratization structure of the information and communication access, the profitable segments control and domain of a new market to be explored are intensified on the process basis: the one of audience participation of fiction narratives.

When it comes to web-sites, Globo TV is the most important and apparent in the field. All fiction narratives shown on TV has a proper web-site and counts with a specific content not only to distinguish one from the other, but mainly attend the segmentation demands of different audiences. Besides the basic menus directed to specific interests for primary interactivity, an expansive movement regarding the channel that is creating byproducts derived from television narrative. It has been identified a necessity of reinforcing the construction strategies of institutional image within the goals of this action, on social marketing, as, in instance, the one realized on the Down Syndrome theme on Globo TV soap opera *Páginas da Vida*, 2006.

Other channels such as SBT (Brazilian System of Television) and Bandeirantes TV invest more on cell-phone interactivity mainly for games with sent-and-received questions and answers through a cell phone as SMS referring to occurred events during the narratives. The success on these games, usually referred as QUIZ, depend on the information acquired on following constantly the shows' episodes reinforcing loyalty of the audience on the product use. The participation is stimulated by offering gifts to those who reach the best score in a national ranking. This is already an identified tendency in other countries where the interactivity is connected to a based ludicity on compensation over the gift distribution. It is evident that the creation of these entertainment products is linked to the income amplification of different agents of this convergence process, in other words, a telephone companies and TV channels.

The convergence of supports is not total yet; the contents pervasivity in different technological devices finds itself in a transitional stage of "sequence activities (watching and then interacting) to simultaneous activities, though separated (interacting while watching)" (MURRAY, 2003, p.237). The

communication companies are preparing themselves for a total convergence which is going to be a reality very soon and constitute a simultaneous and combined experience of watching and reacting in equal environment. Following these steps, the channels' interest on establishing an interactive practice with the audience, in the meantime, reflects the readequation concern of traditional forms of cultural wealth production in a new system of lined market for paradigms established by the communications and information technologies. The contents related to the fiction television represent one of the genders of programs inserted in this new practice of the media industry and the channels' actions described in the present article aims at creating a multimedia and interactive consumption culture.

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ANA SÍLVIA LOPES DAVI MÉDOLA is a professor of the Post-Graduation Program on Communication and on Digital TV Program: Information and Knowledge - UNESP and a GEA Leader – Grupo de Estudos Audiovisuais (Audio-screen Studies Group/UNESP).

LÉO VITOR ALVES REDONDO is a Master's Degree Student of the Post-Graduation Program on Communication – UNESP and a GEA Member – Grupo de Estudos Audiovisuais (Audio-screen Studies Group/UNESP).