

Research on Communication flows in Brazil: Panorama of the public broadcasting TV schedule in the state of São Paulo in 2012: an empirical study

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Abstract

As an object of scientific study, all Communication research should not be carried out based only on theoretical terms (IGARTUA, 2006), but also in the prerogative of the content produced as ethic and aesthetic analysis disseminated by cultural industries (FECHINE, 2008). A mirror of the national identity, the TV industry has an important role as a socializing institution, reflecting the values, attitudes and behaviors of contemporary society (WOLTON, 1998). We present in this paper, a quantitative empirical research from the technique of suprimir content analysis of the public broadcasting programming in the state of São Paulo in 2012. The results show that the structure that makes up the public broadcasting TV answers for itself the marketing ideology of each issuer.

Keywords: Television. Content, analysis. São Paulo. Methodology. Brazil.

Introduction

This research reflects a concern about the studies of the television industry in Brazil. Considering the limited scientific production, the qualitative analysis of Media productions are even more limited, supported by reproducible methods and techniques of content analysis. We can clearly realize the existence of gaps, (LOZANO, 2004; FREIRE FILHO, 2009 SACRAMENTO, 2013) and postulate the need for studies on the content of television broadcast in Brazil. Under the perspective that undertakes this investigation, what we actually propose here is the need to examine how the broadcasting programming are arranged and which television content are offered by broadcasters to Brazilian audiences, to reveal and understand key elements in the current scenario of national television.

State of matter

The consolidation of the Brazilian TV market happened in the sixties with the process of national expansion and competition for the audience among the TV stations presented in a systematic and cyclical manner, associated with an exaggerated amount of sensationalist shows, including news programs.

In this context, it is worth mentioning that in the period between 1960 and 2000, the scientific productions on Brazilian television industry opened themselves, under the perspective of mass culture, mass Communication and culture industry, supported in various theoretical points of view such as informational, functionalist, structuralist and critical theory (SACRAMENTO, 2013).

However, frequently, an emerging literature was showed in content analysis and the absence of a more consistent critical observation in productions of programming of the television stations (ORTIZ, 1991; Lozano, 2004).

Nevertheless, it should be noted that the study of Brazilian television should not be stopped in conceptual emphasis, in the

theories, but it also must take into account the prerogative of the contents produced and broadcast with regard to contributions in the development of national values, educational function, regional programming, broadcasting and pluralism of educational and cultural contents in the Brazilian contemporary society (CASETTI E DI CHIO, 1999; FECHINE, 2008).

Subsequently, the contemporary spin demonstrates that scientific analysis of audiovisual content represents an emerging field of research that seeks to address the new phenomena and transformations that occur in the Media. To Igartua (2006), audiovisual texts and their differentiated content are found in different theoretical orientations and extensive ways that provide various research topics.

There are few researches on television content, an insufficient scientific production, as well as little methodological consistency and theoretical basis defined in them all (REBOUÇAS, 2005). One of the few studies on Brazilian television programming was developed by the Brazilian Association for Education and Research in Communication in 1978. In its study, 81 channels were analyzed from March 6th to 12th of that year involving 320 scholars in many regions of the country. The result of this wide study showed that the national television programming was composed almost exclusively with the entertainment category, had a very few national production and significant US Media productions (MELO, 1985). Another more recent contribution was presented by the researcher, Sandra Reimão, which in 1996 examined the outlook for the programming from 1965 to 2000 of the free-to-air TV located in the State of São Paulo. The diagnosis presented by this study is a programming that completely prevails entertainment programs and a strong national production, especially in prime time period. (REIMÃO, 2006).

Mazziotti Borda, Heidenhain and Weiss (2001), with the same purpose, examined the free-to-air TV of some channels such as Rede Globo, Rede Record, Rede TV and Sistema Brasileiro de Televisão (SBT). The study took place in the period of a typical week in the State of São Paulo during the prime time. The authors

identified that 80% of the content broadcast in these hours are national. Regarding the definition of categories, the outcomes showed 72% of entertainment productions and 28% of information (MAZZIOTTI et al., 2001).

Garza (2005) applied a study also in the State of São Paulo, in the Globo and SBT channels. The Author certified that 59% of national production are made of domestic origin, 4% comes from Latin America, 6% are part of the category called "others" and 31% of the contents analyzed comes from the US.

In 2009, the University of Salamanca conducted a study entitled Flow of the Free-to-air TV programming in Brazil: a new methodological proposal and practical case in the State of São Paulo. The objective of this research was to examine the free-to-air channels of linked programming in the State of São Paulo among Rede Globo, Sistema Brasileiro de Televisão and Rede Record. With a quantitative empirical methodological approach, supported by the technical of content analysis, the monitoring of 4026 programs was conducted during the period from August 31, 2009 until May 7, 2010. It was noted that the programming by itself responds the business ideology of its issuer and the maximum profitability is the predominant agent, a commercial hegemony of television centered in the hands of a minority of private interests.

The method

As any research method, the content analysis is divided into a number of phases. The construction of the methodological corpus must be carried out in an explicit way that allows other researchers in different times and circumstances to apply the same technique and obtain results comparable to the previous studies, concluding them and/or checking them in spaces of coherent analysis. It should also establish an appropriate methodological profile and a research design eliminating the biases that can occur in the scientific productions (KIENTZ, 1974; KRIPPENDORFF, 2013; IGARTUA, 2006; CASETTI, DI CHIO, 1999). It is also important to understand that every method or research technique requires an execution by stages thus avoiding the paradox of counting just for the sake of it (IGARTUA, 2006). This research conducted a quantitative analysis of the Globo, Sistema Brasileiro de Televisão and Rede Record channels located in the State of São

Paulo. The period established for the examination of the television programming was a total of twelve consecutive months starting in January 16, 2012 and ending in December 31 of that year. The selection of the representative sample was defined as follows according to the methodological innovation of Ortega-Galhardi Sample Selection, (SMOG): Data are collected beginning in the first Monday of the month in progress of each week to analyze, and followed by the other days of the week in the diagonal direction including full weekends. The retransmission is analyzed throughout 24 hours of its projection, starting at 6:00am and ending at 5:59am of the next day, after the publication in the Estado de São Paulo newspaper. The respective periods are set as follows:

Table 1 – The period established for the examination of the television programming

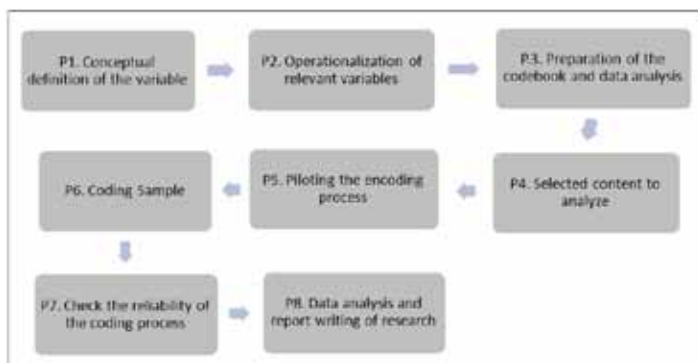
Period	Programme Transmission Time
A	06:00 until 09:59
AA	10:00 until 14:59
AAA	15:00 until 18:59
AAAA	19:00 until 23:59
AAAAA	00:00 until 05:59

Source: Self-elaboration from (Lozano and Garza, 2005)

For this study, we have worked with a total sample of 5974 programs of the TV channels. The following table shows the steps taken and applied in this research.

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Table 2 – Methodological design



Source: Adapted from IGARTUA, 2006

Panorama of the free-to-air commercial programming in the State of São Paulo in 2012: Research report

Table 3 – Rede Globo Channel – SP

Genre		Programme Transmission Time					Whole
		A	AA	AAA	AAAA	AAAAA	
1	TV News	19.7	27.8	17.8	26.5	7.8	19.2
2	Feature	46.7	1.1	0.7	2.1	1.9	10.6
3	Interview	0.0	5.0	0.0	0.0	8.4	3.2
4	Electronic Magazine	0.0	0.0	0.0	4.8	0.0	0.9
5	Audience	0.0	7.2	10.1	4.3	0.9	4.0
6	Cartoon	11.0	9.2	0.0	0.0	3.0	4.9
7	Soap opera	0.0	0.0	43.4	34.4	0.7	13.1
8	Series	0.0	0.4	0.0	0.6	0.9	0.4
9	TV film	0.0	0.0	0.0	2.5	3.0	1.2
10	Movie	0.0	3.1	11.8	7.7	21.0	9.3
11	Sports	0.6	2.8	6.8	0.6	2.9	2.5
12	Journalistic text	5.0	17.5	0.0	0.0	4.9	5.8
13	Musical	0.0	0.9	0.7	0.0	5.4	1.7
14	Talk Show	0.0	9.4	0.0	0.0	0.4	2.0
15	Reality Show	0.0	0.0	2.4	5.6	3.6	2.2
16	Children's programming	0.0	0.9	0.0	0.0	0.0	0.2
17	Humorous programming	0.0	2.0	0.0	5.6	0.0	1.4
18	Educational programming	0.0	0.0	0.0	0.0	27.4	7.1
19	Mass	7.6	0.0	0.0	0.0	8.1	3.6
20	Political advertising	0.0	3.9	0.0	5.2	0.0	1.7
21	Varieties programming	9.3	8.8	7.0	0.2	0.0	4.8
22	Cultural Event	0.0	0.2	0.0	0.0	0.0	0.0
	Whole	100	100	100	100	100	100

Source: Self-adaptation from the research data

Chi-squared test: an association can be observed among the genres of the Rede Globo TV shows and the periods in which they are broadcast.

It can be verified that the news programs genres are distributed with a greater emphasis in the AA period 27.8% and 26.5% in the AAAA period. The news report genre are programmed in the A period, with 46.7% that becomes the “positioning” dominant time of these programs in this channel. 8.4% of the interview genre is presented in the AAAAA period. With the result of 4.8%, the electronic journal genre occupied exclusively the AAAA period. Talk show programs offered mainly in the AAA period (10.1% is showed intact and AA (7.2% showed in the referred period). Cartoons are broadcast preferentially in the A period (11.0% are transmitted in that period) and in the AA period (9.2% are broadcast in the mentioned period). The result of 43.4% was documented corresponding to soap-opera genre in the AAA period and the AAAA period (34.4% programmed in that period). In the TV show genre was recorded an almost null presence in this channel. The minimum percentages were divided into three periods as following: The A period had a result of 0.4%; the AAAA period presented a percentage of 0.6% and 0.9% in the AAAAA period, respectively.

The TV film genre shows a small distribution with 2.5% of programs in the AAAA period and 3.0% in the AAAAA period. 21.0% of the movies were broadcast in the AAAAA period that became the dominant period of this genre in this channel. With 6.0%, the sports genre occupied in major grade the AAA period. 17.5% of the newspaper text genre were broadcast in the AA period. The musical genre was presented in the AAAAA period with a result of 5.4% of all programming during the referred period. The talk show increased with a number of 9.4% in the AA period. 5.6% of the reality show genre occupied the AAAA period. With 0.9%, the child genre was broadcast in the AA period. The educational genre stands out with an expressive 27.4% broadcast exclusively in the early morning period (AAAAA). The mass genre presented 7.6% in the A period, and 8.1% in the AAAAA

period. On the other hand, the results for political advertising were programed in two periods: the AA period with 3.9% and 5.2% for the AAAA period. The result for the variety shows were distributed in major grade into two periods as follows: 9.3% in the A period and 8.8% in the AA period. Finally, the event genre resulted 0.2% in the AA period.

Table 4 – Sistema Brasileiro de Televisão – SP

Genre		Programme Transmission Time					Whole
		A	AA	AAA	AAAA	AAAAA	
1	TV News	20.8	0.0	2.7	19.7	26.1	15.7
2	Feature	27.9	0.0	0.6	5.8	2.0	5.9
3	Interview	0.0	0.0	0.0	0.0	3.5	1.0
4	Documentary	8.1	0.0	4.4	0.0	0.8	2.1
5	Audience	0.0	6.9	14.7	5.0	0.0	4.8
6	Cartoon	1.8	15.4	0.0	0.0	0.0	2.8
7	Soap opera	0.0	13.6	32.7	5.8	0.0	9.1
8	Series	15.5	54.8	14.7	9.1	31.1	25.0
9	TV film	0.0	5.4	0.0	0.2	32.9	10.8
10	Movie	0.0	0.0	0.0	9.5	3.2	3.1
11	Musical	0.0	0.0	0.0	2.6	0.0	0.6
12	Talk Show	0.0	0.0	15.0	0.0	0.0	2.5
13	Children's programming	25.8	0.0	0.0	5.2	0.0	4.8
14	Humorous programming	0.0	0.0	0.0	6.7	0.0	1.5
15	Political advertising	0.0	3.9	0.0	3.7	0.0	1.5
16	Varieties programming	0.0	0.0	15.0	16.2	0.5	6.4
17	Game show	0.0	0.0	0.0	10.4	0.0	2.4
	Whole	100	100	100	100	100	100

Source: Self-adaptation from the research data.

By the Chi-squared test: an association can be verified among the genres of the programs of the SBT channel and the periods in which they are broadcast ($\chi^2[64, N = 2018] = 2991.214, p < 0.001$).

The second channel analyzed presents the following data: concerning to news programs genre, the SBT channel distributed in greater proportion the referred genre into three periods as follows: mostly with 26.1% in the AAAAA period, 20.8% in the A period and 19,7% in the AAAA period. 27.9% of the news report genre are programed in the A period, which becomes the dominant content of “positioning” of these programs in this channel. The interview genre is presented with 3.5% in the AAAAA period. The documentary genre lies with 8.1% in the A period. The talk shows stand out in the A period (14.7% is broadcast in that time). The cartoons were broadcast mainly in the double A period (15.4% are broadcast in

that period). The soap operas make a great appearance in the AAA period (32.7% predominates in that period). The TV shows dominate in the AA period with 54.8% and 31.1% in AAAAA period. 32.9% of the TV film genre are focused in the AAAAA period. 9.5% of the movies are transmitted in the AAAA period. The musical genre is transmitted only in the AAAA period with a total of 2.6% of the programming analyzed. The talk show genre occupies exclusively the AAA period with a percentage of 15% as evidenced in the data. 25.8% of the child genre was programed in the A period. The comedy genre is presented with 6.7% in the AAAA period. The political programs are programmed in only two periods: the AA period (3.9% are transmitted in the referred period) and AAAA period (3.7% are programed during this period). The variety shows are grouped into two periods as follows: 15.0% in the AAA period, and 16.2% in the AAAA period. The game show genre is broadcast in the AAAA period with 10.4% of the total sample.

Table 5 – Rede Record –SP

	Genre	Programme Transmission Time					Whole
		A	AA	AAA	AAAA	AAAAA	
1	TV News	81.0	28.8	11.1	24.7	0.8	28.3
2	Feature	4.3	3.6	0.6	0.8	12.9	4.4
3	Interview	0.0	0.0	0.0	0.0	1.2	0.2
4	Documentary	0.0	0.0	0.0	0.0	1.2	0.2
5	Electronic Magazine	0.0	0.0	0.0	6.1	0.0	1.8
6	Audience	0.0	0.0	26.5	9.0	0.0	6.0
7	Cartoon	2.6	19.9	0.6	0.0	0.0	4.9
8	Soap opera	0.0	0.0	0.0	23.1	0.0	6.8
9	Series	6.2	0.4	16.7	3.4	7.8	5.8
10	TV Film	0.0	0.0	1.2	7.7	21.9	6.8
11	Movie	0.0	8.5	5.6	1.3	1.6	3.3
12	Sports	1.0	1.4	1.9	0.3	0.0	0.8
13	Journalistic text	0.0	9.6	1.2	0.0	0.0	2.3
14	Musical	0.0	0.0	0.0	2.4	0.8	0.9
15	Talk Show	0.0	8.9	0.0	6.4	1.6	4.1
16	Reality Show	0.0	0.0	0.0	6.9	3.9	2.8
17	Humorous programming	0.0	0.0	0.0	6.9	3.9	0.8
18	Religious Cult	4.8	0.0	0.0	0.0	42.2	9.2
19	Political advertising	0.0	4.3	0.6	4.0	0.0	2.2
20	Varieties programming	0.0	14.6	34.0	4.0	0.0	8.6
21	Game Show	0.0	0.0	0.0	0.0	0.4	0.1
	Whole	100	100	100	100	100	100

Source: Self-adaptation from the research data

By the Chi-squared test: an association can be verified among the genres of the programs of the Record channel and the periods in which they are ($\chi^2[80, N = 1286] = 2020.229, p < 0.001$).

In this channel, the news programs genre heads with a total of 81.0% of this content focused in the A period, which becomes the dominant content of this program in this channel. 12.9% of the news report genre was issued in a greater proportion in the AAAAA period. The production of talk shows was broadcast in the AAAAA period (1.2% in the referred period). The documentary genre was presented with 1.2% in the AAAAA period. 6.1% of the electronic magazine genre was issued exclusively in the AAAA period. 26.5% of the talk shows was transmitted in the AAA period. The cartoons reached 19.9% in the AA period. It was observed that the soap operas had 23.1% in the AAAA period. The TV show makes a great appearance with a percentage of 16.7% in the AAA period. 21.9% of the telefilm genre was broadcast in the AAAAA period. The films are presented with 8.5% in the AA period. The sports genre was transmitted with 1.9% in the AA period. 9.6% was the mark of the newspaper text genre in the AA period. The music genre was broadcast with 2.4% in the AAAA period. 8.9% of the talk show genre diffuses into the AA period. The reality show genre is seen with a sum of 6.9% in the AAAA period. 3.9% of the comedy programs are displayed in the AAAAA period. The religious programs were transmitted in the AAAAA period with 42.2%. 34.0% of the variety programs was broadcast in the AAA period, which makes it the dominant genre in this period. The game show program was presented with 0.4% in the AAAAA period during the period of sample analysis effectively.

Conclusions

In order to contrast the hypotheses raised, we can affirm broadly that the recent panorama of the channels analyzed still maintains data similar to those established in 2009 and, unfortunately, those have not been corrected to more virtuous scenarios of the programming. The results show that the channels

analyzed do not present a balanced flow in the composition and distribution of content in the television programming. It remains evident that, the structure that makes up the programming of the channels analyzed express the “ideology of the business line” of each issuer, their stockholders and stakeholders, as well as a biased “programmatic diversity”.

Nevertheless, the most striking feature in television programming is the presence of entertainment programs. The data confirm the predominance of the entertainment content in the programming of the channels analyzed. In the same line of our research, it can be seen that in the system of mass Communication of the channels analyzed, the information category is presented in the background.

We have to remember that the commitment of TV stations with the State is that they need to operate as managers of the electromagnetic spectrum (of limited use) as a public good, taking into account that the Article 221 of the Federal Constitution, which regulates the programming of the channels, requires that TV stations attend principles and educational preferences in the structure of the program schedule (BRASIL, Federal Constitution, Art.221, 1988). The results show a television sector engaged in producing educational content. Three channels were analyzed and only Rede Globo broadcast educational programs and we could not find any production of this genre in the SBT and Record channels.

Nevertheless, a limited achievement-offer of regional productions was observed in both examined broadcasting stations. Simultaneously, it was verified that the broadcasting stations in its entirety buy, in major or less grade, entertainment programs of foreign production and some specific genres are imported preferentially from the United States, the USA. It was also verified the presence of certain investment in the national production of genres like cartoons and telefilms, contents that, from the beginning of its activities used to be imported from foreign countries.

However, in reason of the complex character present in the diverse grades of production and distribution of the nationalities

of production, the results make necessary to distinguish separately some of the productive processes of the examined broadcasting stations. Rede Globo produced massively national production contents, especially the news programs and soap operas genres that occupy the biggest participation in the schedule of this broadcasting station. It maintains its commercial cohesion, for political and marketing reasons, assuring a programming of more quality, in extensive sense of the term, which attracts the interest of those advertisers originated from the most excellent managerial sectors of the country (FECHINE, 2008), a partially virtuous circle, publicity and quality.

The second examined broadcasting station, Sistema Brasileiro de Televisão (SBT) belongs to the businessman, Silvio Santos, owner of a conglomerate of companies (GSS). The results indicate that the programming of contents proceeding from the United States and Mexico refills evidently its television programming in times of less audience. On the other hand, we verified game shows and variety shows, transmitted especially in the prime time. This recognized businessman-shareholder defines himself as a good seller of his products. The television is like a bridge for him to spread and consolidate his managerial business (BOLAÑO, 2004).

The third examined broadcasting station, Rede Record, belongs to the bishop Edir Macedo, owner of an empire of evangelical churches, who maintains his broadcasting station with two ideological pursuits divided into a commercial programming composed by an expressive percentage of informative and religious programs, a limited offer of regional programs and a significant percentage of programs imported from the USA.

In this sense, the presented panorama leads us to cause the need to contribute with a major number of scientific works that help to build a methodological and scientific corpus to understand better the context of the productions of audio-visual contents in the television cultural industry of Brazil. The existing investigations make us think about the need to be provided with more comparative studies among the local, regional, and national productions, which makes it possible to contrast with temporary

and reliable data, so that it is possible to reproduce, to refute or to validate different theories. The science construction in Communication, and information about those contents in order to verify the service, contract, and content forces the investigators in Communication to keep on researching those schedules and their contents. Only in this way, we will be able to offer the stockholders and stakeholders of the Brazilian audio-visual a diagnosis that offers to them the best diverse quality television, in this extensive sense of the word that our citizenship keeps on waiting: how long time?

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