

Popularization of TV Globo in Brazil

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I. Introduction

Background

Television has been available for consumption since the beginning of the 20th century. It has evolved from moving pictures in black and white to the introduction of color in the 1950's all the way into the 21st century with 3-D television sets. In no other country has the introduction of television and the popularity of a television network been as consequential as in Brazil, through social programs and television quality. According to a recent survey in *Reader's Digest*, Brazilians are more likely to give up the internet and their cell phones before giving up television as their number one form of entertainment, compared to the United States and European countries, which place more importance on the internet and cell phones.¹ Brazilians were initially inclined to watch television during the military regimes (1964-85) due to the subsidy of credit for television sets in a "then largely illiterate country."² Watching television in Brazil is not to be underestimated, the majority of shows do not consist of crude reality TV shows that focus on the lives of other people, instead the telenovela (soap operas), journalism and sports are the programs most watched in households and have changed the way people live their daily lives.

While travelling to São Paulo, Rio de Janeiro and Recife, with the grant funded by the College of Arts and Sciences, I realized the importance of television, as it was present in airports, shopping malls, even restaurants; dinner at the local bistro was

¹ Reader's Digest.com, "Around the World with One Question", 6 November to 3 December 2009, *Reader's Digest* surveyed 15 countries through online polls. 150 respondents from each country were used in the poll.

² "Soaps, Sex and Sociology," *The Economist*, 14 March 2009, 42.

accompanied with the sounds of a soccer game coming from a 46” television set. Scholars have consequently researched the influence of television in rural areas to identify the cultural changes thanks to media, citing changes in marital relationships and education.³ TV stations such as TV Globo, the fourth largest in the world, are important to the creation of social programs, political movements and societal norms in Brazil due to its large influence in the nation. (Rede Globo was the first television channel but is also used to describe the conglomerate of TV Globo’s channels. TV Globo, Globo and Rede Globo are all names given to the Globo television network in Brazil and will be interchangeable in this thesis).

Through the popularization of telenovelas (soap operas), the creation of an award winning news program and Globo’s presence in every aspect of Brazilian life, the Globo network has the power to change views on politics and customs, including the way people speak about and view the rest of the world. Globo’s social programs include “Telecurso 2000” introduced to help students obtain education through TV viewing. Mass media advancement has helped Brazil expand its education processes as well as develop areas that are less industrialized such as the interior of Bahia, while connecting remote cities with São Paulo and Rio through telecommunications.⁴ Television’s impact on Brazilian culture is positive and remains an important part of the people’s daily lives; television in Brazil is no longer a pasttime, it is a cultural attribute of the Brazilian people and their way of life and Globo has helped television achieve this status.

³ Raul Reis. *The Impact of Television Viewing In the Brazilian Amazon*. (Human Organization: Applied Anthropology, 1998), 2.

⁴ J.D Straubhaar, "Beyond Media Imperialism: Asymmetrical Interdependence and Cultural Proximity." *Critical Studies in Mass Communication* (Annandale, Virginia), no. 8, (1991), 39-59.

Argument:

As of the year 2000, 80% of Brazilian households own a television set, and 100 million people tune into primetime each night.⁵ By 2008, the number of television sets in Brazil has risen to 94.5%.⁶ The increase in the consumption of television is affecting the lives of Brazilians both at home and abroad in ways different from its effects on countries such as the United States. In the U.S, viewing too much television is associated with depression, violence and child obesity; in Brazil, television viewing is not seen negatively rather it is a crucial aspect of an individual's daily lifestyle.⁷ It is the objective of this thesis to investigate the consequences of the increase in mass media consumption in Brazil through the analysis of TV Globo. I use TV Globo as the lens in which I study TV consumption and seek to explain how TV Globo has become so popular, and more importantly how the network has stayed in the number one spot for 45 years facing challenges such as globalization, rich competitors and the introduction of the internet. By understanding the network's methods for leadership, we can apply it to other television networks, that can hope to have the same effects on their societies, such as in Venezuela and the United States by adapting the Globo model to foreign television systems. By studying TV Globo I also can understand why television is such a vital part of Brazilian culture and lifestyle. What role does TV Globo play in forming Brazilian's imagined community in Brazil and more specifically at The Ohio State University? How has TV Globo controlled the television market to keep the leadership? The development of

⁵ Pressreference "Brazil Press, Media, TV, Radio, Newspapers"; Available from <http://www.pressreference.com>; Internet; Accessed 6 Apr. 2009.

⁶ Teleco, "Rádio e TV", 2 May 2010, Available at teleco.com.br, Accessed 3 May 2010.

⁷ Susan Carney, "Teens, TV Viewing, and Depression: Study Links Adolescent TV Use and Later Development of Depression" Suite 101, 11 March, 2009, Available at <http://www.suite101.com/>. Accessed 3 May 2010.

television has made a profound impact on Brazilian society through TV Globo's popularity, social programming and participation in the globalization of Brazil, which has in turn caused positive and negative sociological effects on Brazilians. I have reason to believe in the future, TV Globo's social programs will extend past Brazilian borders and maintain audience leadership within the country.

In order to answer these questions it was important for me to understand the history of television in Brazil. The connection between the military government and the media was essential to understanding television in Brazil today, and more importantly, to comprehend why television is the number one form of entertainment. After reviewing a history of television and the emergence of Globo, I discuss their methods and paths to popularization in a country with the large population of 190 million, while comparing the continued use of television and Globo's popularity for Brazilians living in Columbus, Ohio. The research finalizes with a review of positive and negative effects of the popularization of TV Globo, the effect of globalization on the network and finally the TV Globo as an example to other television networks around the world.

Methods:

In order to meet research objectives I interviewed TV Globo administrators to obtain statistical information about the rates at which programs have been increasing in popularity. I obtained firsthand accounts of success stories such as "Telecurso 2000" and the AIDS campaign in less developed regions of Brazil. Thanks to the Arts and Sciences grant I received in the Spring 2009, I travelled to the cities of São Paulo, Rio de Janeiro and Recife from July to September 2009, analyzing the use of television and the presence

of TV Globo. The first month I was in São Paulo, I took an intensive Portuguese class to help me interview Brazilians in their native language. I visited libraries in downtown São Paulo as well as interviewed Brazilian students about TV Globo. I also interviewed Brazilian students and faculty at The Ohio State University to compare the use of television abroad with that in Brazil. During the research process, I watched and continue to watch *Viver a Vida*, the main telenovela at 8pm on Globo Internacional, in order to experience a firsthand view on social merchandizing, product placement and commercials.

Additionally, I used resources, databases, and books from The Ohio State University libraries to complete my research on historical background and to learn from previous research of other scholars. I also used the course materials from Political Science 540.01, International Studies 640 and Geography 605 to aid in the completion of my research.

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College of Arts and Sciences for the Undergraduate Research Scholarship given to me for Summer 2009, allowing me to travel to Brazil over the summer, and for the continual support of the Honors College in completing my thesis. I also thank the Undergraduate Student Government for the Enrichment Grant given to me in Spring 2010, allowing me to stay in touch with contacts in Brazil and participate in the Denman Research Forum.

II. History of the Globo Television Network

1. Creation of the Globo Network

Under the influence and financial support of Assis Chateaubriand, television got its start in TV Tupi in 1950. It was the first broadcasting station in Brazil, located in São Paulo. Later with the government of Juscelino Kubitscheck (1956-61), the expansion of media, especially television sets, became a primary goal of a new capitalist society. In the late 1950's the government's economic goal was to revamp national industries through government incentives, like most populist and developmentalist regimes. Television was the prime media for the expansion of industrialization and Kubitscheck was the first Brazilian politician to use TV as a tool for propaganda; his inauguration was the first to be televised. Unfortunately, television sets were still extremely expensive and their prices would not lower until the appearance of the military regime; still Kubitscheck knew that television was popular in the rest of the world and saw in it, a new tool for the dissemination of Brazilian culture. Under Decree no. 21,111 enacted in 1932, Congress established their legal rights to provide communications licenses, at that time for radio

and news coverage, and regulate the communication industry.⁸ In 1962, Congress established the Brazilian Code of Telecommunications to make the government responsible for the creation of a national communications network accessible to the entire country, under which the Brazilian Telecommunications Company emerged.⁹ The implementation of this law meant that public and private companies could own licenses to networks as long as they adhered to government constrictions. The National Code for Telecommunications mandated that each television network show at least 5 hours a week of educational entertainment and reserve 5% of their on-air time to news broadcasting; government regulation steered television towards educational purposes foreshadowing Globo's alliance with social programs and their commitment to social merchandizing in their shows. The National Code for Telecommunications is still existent; it has been revised and modified due to the continuous technological innovations of the communication sector. The most recent amendment was the Lei Geral de Telecomunicações (Telecommunications General Act), Law no. 9,472, of July 16, 1997, which consolidated and privatized television networks, and created Anatel (The National Agency of Telecommunications), a regulation agency. Along with the General Act, came the Lei do Cabo, the law passed under Fernando Henrique Cardoso's government (1995-2003) allowing the purchase and selling of segmented programming and cable television in Brazil.¹⁰

Military expansion and the oppressive regime under Humberto de Alencar Castelo Branco (1964-67) assisted in the creation of TV Globo by Roberto Marinho. Under

⁸ Sergio Mattos, *The Impact of the 1964 Revolution on Brazilian Television*, (San Antonio: V. Klingensmith Independent Publisher, 1982), 46.

⁹ *Ibid.*, 47.

¹⁰ Brazilian Const. Amendment, Law 9.472/1997, 07/16/1997, Available from <http://www.planalto.gov.br/ccivil/leis/L9472.htm> Internet; accessed 5 February 2010.

national broadcasting laws, Marinho would not have been able to broadcast Globo's shows because a foreign network was providing him with financial aid to start up Rede Globo. Time-Life, the American company, donated up to six million dollars in order for Globo to become the leader in program production, allowing the Brazilian company to take advantage of less developed networks and later become a monopoly in the television industry. This benefited the military because they wanted to increase the amount of foreign capital obtained through telecommunications as well as foster a strong Brazilian national image. On the other hand, the military wanted to distract society from the military brutal regime, from Castelo Branco all the way through President Joao Baptista de Oliveira Figueiredo (1970-1985). Led by leaders of rival television stations and those interested more in national capital, a group of politicians conducted a "parliamentary" investigation to prove the illegitimate merger of Time-Life with Globo. Thanks to the dictatorial regime of 1966, the military affiliates with Globo delayed the investigation for one year, and Globo was able to avoid any obvious merger with Time-Life, leaving bitter politicians. The creation of Embratel (the Brazilian Enterprise for Telecommunications) in 1965, allowed Globo to broadcast at a national level because the military needed a framework to renew and revise television franchises¹¹. Thus, TV Globo knew its interests lay in the military government despite the fact that the government still censored any publicity against the authoritarian regime.

In 1965, Roberto Marinho, affiliated with the Rio de Janeiro newspaper *O Globo*, created Rede Globo, a small local television station in the heart of Jardim Botânico, in Rio de Janeiro. By 2010, TV Globo is the fourth largest television network in the world,

¹¹ Tony Dowmunt, *Channels of Resistance: Globo Television and Local Empowerment*, (London: Channel Four Television, 1993), 4.

behind the American networks of ABC, NBC and CBS. How did Marinho create such a popular television network in the midst of a military regime and how has TV Globo been able to stay popular both in Brazil and abroad? Although television networks already existed in Brazil in 1965, TV Globo was the first to gain investment from a foreign company. It was with the aid of Time-Life that Globo bought advanced recording equipment, a state of the art television studio, offices for employees, and constant financial support for expensive Brazilian-made telenovelas. Although foreign investment in public television was illegal according to the Brazilian Constitution, Marinho was able to surpass the audience ratings of both TV Tupi and Sistema Brasileiro de Televisão, the popular television networks at the time, due to his ties with the military regime.

2. Globo's Expansion

Globo was a step ahead of Rede Record, SBT, Excelsior and TV Tupi, because they had allied with the military; they also had better technology to expose the Brazilian population to the increasing popularity of television. They were the first to introduce the use of color TV in 1972, placing them in public squares and pressuring the Latin American market to buy more color TV sets, in order for Globo to keep expanding its own market of homemade telenovelas. Television was constantly promoting consumer goods such as refrigerators, *Sadia* food products, and even television sets in order for the market to keep expanding. It is estimated that ten million new TVs will be bought this year in Brazil alone due to the World Cup; viewers now want to watch games on an HDTV.¹² Through the incessant bombardment of advertisement to society, the Brazilian government was helping citizens avoid the reality of living in a non-democratic state,

¹² Jornal Hoje, *Globo Internacional*, Aired April 31st, 2010

while fueling the economy and fostering a prosperous national image. Although Globo's relationship with the government was advantageous, the military censored national news coverage and pushed Globo to focus on the quality of their soap operas and game shows. Overall, for Globo, the main goal was to "ensure the circulation of economic information needed by the market."¹³ Instead of showing the protest going on near the universities, the military forced them to highlight the melodrama genre centered on an imaginary Brazilian reality. "A escalada da repressao politica..." (The escalation of political repression) forced people to stay home at night, giving them the telenovela as a form of relaxation.¹⁴ It was only until 1984 that Globo showed, albeit reluctantly, the political movement of "Diretas-já" which protested for a free and direct election of the future president under a democratic platform. "Diretas-já" participants marched in protest in many cities but Globo did not report of the events until the protest made its way to Rio, the location of the central headquarters of Globo. Despite ties with the military, Globo's journalists realized the importance of such a political movement. This event signaled a change between the military government and Globo, also foreshadowing the end of a non-democratic regime. State interests thus focused on creating a new civil society centered on accessibility to entertainment, culture and economic information.

Globo was "at the crossroads between the interests of the state and the interests of modern capitalism..."¹⁵ The network emerged as the perfect combination between state interests of national integration and a network capable of keeping foreign capital flowing into the country through international advertisements and Time-Life's financial aid.

¹³ Tony Downmunt, *Channels of Resistance*, 8.

¹⁴ Jose Marques de Melo, *As Telenovelas da Globo: Produção e Exportação*, (São Paulo: Summus, 1988), 27.

¹⁵ Michele and Armand Mattelart, *The Carnival of Images: Brazilian Television Fiction*, (New York: Bergin and Garvy, 1990), 35.

After the communication code of 1962 passed, expansion of media fostered economic growth in regions never affected by television before, such as the small city of Arembepe, Bahia, where people were now exposed to international events.¹⁶ Many interior cities such as Gurupá in the state of Pará, now had access to the same information as the rich in Rio and São Paulo.¹⁷

3. TV Globo's Leadership

Despite the availability of other networks in Brazil such as Rede Record, SBT, Manchete and Bandeirantes, TV Globo has been the most watched television station since its inception in 1965. They lead in the number of television programs offered through cable, public television and with Globo's affiliates. Rede Globo, TV Globo's main television station in Brazil, consists of 55 television programs and 10 educational projects that are either followed with instructional booklets or seen as an educative entertainment for both adults and children.¹⁸ TV Globo owns or is affiliated with over 380 television channels in Brazil and in the world. Luna Valle, an intern with *Globo Esporte*, a television show only about sports, comments on the range of programming,

Programming is different throughout the regions: they have one whole show for São Paulo, one only for Belo Horizonte, and one in Rio all separated into blocks. *Globo Esporte* is shown locally, and news can be local or it can be for the whole country: *Jornal Nacional*, *Jornal da Globo*,

¹⁶ Conrad P. Kottak, "Of Cultural Import: Television's Impact on Values and Local Life in Brazil", *Journal of Communication*, 41 (1991): 70.

¹⁷ Richard Pace, "First-Time Televiewing in Amazonia: Television Acculturation in Gurupá, Brazil", *Journal of Ethnology*, 32 (1993): 187.

¹⁸ Rede Globo.com, "Programação", Available at <http://redeglobo.globo.com/programacao.html>, Accessed 15 April 2010.

Jornal Hoje, Bom Dia Brasil. The local news has two editions one at noon and one at 7 pm.¹⁹

Luna's enthusiasm exemplifies the attitude towards Globo's programs; the array of choices allows TV Globo to appeal to many classes and age groups.

Besides the most important television programs on the main network Rede Globo, TV Globo owns many minor networks and affiliates that include anywhere from religious programming to rural and historical networks. Globo covers 98.44% of Brazilian territory, reaching up to 99.5% of the Brazilian population.²⁰ They can only reach this vast territory through funds sponsored by advertisers, and the more area covered, the more advertisers will gain potential consumers. Throughout the years, they have added many channels besides the first, Rede Globo. Now a television viewer can watch TV Globo Internacional from anywhere outside of Brazil, assist TV Futura and get to know about social projects in Brazil or spend a day watching sports on *Globo Esporte*. The network has created a vast array of entertaining options to suit every class of Brazilian. The three different socioeconomic audiences TV Globo wishes to reach are Classes A, upper class, B, middle class and C, lower class. According to Jose Marqués de Melo, a communications professor from the University of São Paulo, Class A will watch miniseries produced by TV Globo because they consist of international and national issues and most often portray protagonists in the same socioeconomic level. The middle class watches all shows on Globo but primarily uses the telenovelas as their number one form of entertainment. Class C mostly watches gameshows, known as teletemas, because

¹⁹ Luna Valle, Skype interview, 3 September 2009.

²⁰ Novo Institucional, "TV Globo e Você"; available from <http://redeglobo.globo.com/TVG/0,,9648,00.html> ; Internet; accessed 30 September 2009.

they provide prizes and do not display a constant image of rich Brazilians such as the case of some telenovelas.²¹

TV Globo has extended into all areas of Brazilian's lifestyles not only through television, but also through *O Globo*, the newspaper, and through Globo's radio stations. TV Globo networks are part of Brazilian's life because they allow the entire family to participate in television viewing with *O Sítio do Picapau Amarelo* in the morning, *Mais Você* for those staying at home in the afternoon, and *Viver a Vida*, the 8 o'clock soap opera that runs for only six months for an older audience.

Not only does the most watched television network in Brazil produce addicting telenovelas, they can produce award-winning documentaries such as *Cabeça do Cachorro* by Marcelo Canellas, a documentary on the region between the Amazon and the border with Colombia and Venezuela. Nevertheless, TV Globo is most famous in Brazil for the *Jornal Nacional*.²² The national news show has raised the quality level of journalism since 1967. It was the first national news program to provide information at a national level, reflecting the extensive interconnectedness created through the telecommunications technology under the military regime. The recent death of Armando Nogueira, the first journalist and founder of the *Jornal Nacional*, astonished the country and brought thousands of people to the stadium of Maracanã for his homage showing the importance of such a historical figure.²³ People value TV Globo and their creators, Luna Valle, intern at *Globo Esporte* agrees,

²¹ Melo, Jose Marqués de, "As Telenovelas da Globo: Produção e Exportação", (São Paulo: Summus, 1988), 21.

²² The documentary won for Televisão do XXVI Prêmio Direitos Humanos de Jornalismo, given by the Movimento de Justiça e Direitos Humanos e pela Ordem dos Advogados do Brasil. "Memoria Globo" Globo Comunicação e Participações SA.

²³ "Velório de Armando Nogueira sera no Maracanã, diz secretária de Esporte" *O Globo*, 29 March 2010, Available at <http://g1.globo.com/Noticias/Rio/0,,MUL1548904-5606,00.html>, Accessed 30 March 2010.

I watch TV Globo because of the quality of the programs, the images, and we can trust the information. They have more infrastructures as far as the programming, and the news has more international correspondents.

Jornal Nacional has correspondents all over the world, which allow TV Globo to relay news to Brazil as it happens. The expansion of television in Brazil fostered growth in journalism and pushed for higher quality because it was shown to more cities throughout the country, allowing inhabitants of rural cities to participate in society by watching the news and staying informed about local and international events.

Brazilians expect to watch high quality television from Globo because that is what Globo has sold as their image. Their current slogan in 2010 is “Globo. Há 45 anos, a gente se vê por aqui” [Globo. We see each other here for the last 45 years]. Globo is commemorating their 45 years on the air and as they do, they constantly show clips from past programs, an important tactic to remind Brazilians of the quality Globo has given them, by invoking memories of their favorite shows as children and adults. Globo also demonstrates how they have played an important part in history by showing clips from revolutionary telenovelas, like *Gabriela*, that remind the viewer of a specific point in Brazilian history. They have established a mutual trust within the Brazilian society in order to maintain their number one spot. In 2000, 79% of all the television sets turned on in the country were watching *Laços de Família*, the soap opera from TV Globo; the telenovela was a success and had viewers on the edge of their seats. That has been the highest audience rate achieved in the country since 1997, which happened to be from Globo as well.²⁴ The network will continue to strive for high audience rates because of

²⁴ João Gabriel e Marcelo Camacho, “A Novela que hipnotiza o país: A ótima audiência de *Laços de Família* consagra o estilo realista de Manoel Carlos, o craque dos folhetins desbragados” *Veja*, 10 January 2001.

television's popularity and the emergence of new technologies such as HDTV, showing that television viewing does not socially isolate viewers, in Brazil's case it allows them to be part of a cultural phenomenon that happens throughout the entire country.

4. Methods Used By Globo

TV Globo created a "horizontal" line up at primetime consistent of a young age friendly soap opera at six, local news, another light soap opera, national news, and then a serious adult oriented soap opera that keep the viewers glued to their seats. For example, Globo is currently showing *Escrito nas Estrelas* at 6 pm, then news for any of the 50 cities there are covering, *Tempos Modernos* at 7pm, then the awarded *Jornal Nacional*, and finally *Viver a Vida* at 8: 40 pm. TV Globo's individual line-up has allowed the company to mark it as an original product so other companies have to copy it in order to succeed in the market. They have tactically placed the "novela das 8" after the national news in order to obtain a higher audience. It is important to note that the soap opera at 8pm is full of more drama and social and international issues than the other soap operas. For example, *Viver a Vida*'s plot revolves around issues such as marital infidelity, physical disabilities, alcoholism and body image making it more apt for a mature audience.

In order to keep viewers watching new telenovelas and programs, Globo created the *padrão Globo de qualidade* (Globo's quality standard) allowing them to become the leader in the television industry.²⁵ Globo bases their standard of quality entertainment on two things: the constant renewal of social issues and themes in their shows to reflect those of the Brazilian people, and research techniques to find out what Brazilians expect

²⁵ Mattelart, *The Carnival of Images*, 60.

from episodes in the telenovelas.²⁶ In 1972, Globo created the Departamento de Análise e Pesquisa to study the “opinions, expectations and habits of television viewers.”²⁷ They use this department to analyze the popularity of telenovela characters, and banal questions such as if the main characters should stay together or cheat on each other. Television does not organize people’s time; rather the people’s schedule organizes Globo’s programming because prime time shows are played when most people are not at work.

It is very important to keep the syntax and formation of the program up to date, based on the research done by Globo, to ensure the programs’ popularity. “No Brasil a televisão se transforma, mais que em representação, na própria expressão da realidade” [In Brazil television is transformed, into more than a representation of the country, but into a proper expression of reality].²⁸ Television reflects the Brazilian people’s reality through issues presented in the programs such as upcoming elections, mentions about Rio’s landslides and questions about premarital sex; Globo focuses on current events and emphasis the importance in the context of the Brazilian nation. In *Viver a Vida* for example, Malu Trindade, one of the main characters, explains the world economic situation on a daily basis with real facts researched by the Globo network. She explains the American recession in plain terms so that a viewer with any background can understand; consequently, television simultaneously becomes a source of entertainment and education.

²⁶ Memória Globo, “Perfis”, Memória Globo, <http://memoriaglobo.globo.com/Memoriaglobo/> , Accessed 30 March 2010.

²⁷ Memória Globo, “Cronologias”, Memória Globo, <http://memoriaglobo.globo.com/Memoriaglobo/> , Accessed 30 March 2010.

²⁸ Nelson Hoineff, *A nova televisão: Desmassificação e o Impasse Das Grandes Redes*, (Rio de Janeiro: Comunicação Alternativa, 1996), 27.

In order for Globo to finance the top quality shows, international news offices and Latin America's largest production studio, Projac (Projeto Jacarepaguá), they must rely on outside investment. By constant marketing and advertisements, Globo has efficiently made constant capital returns. All of Globo's revenue and ability to make top quality telenovelas comes from the advertisement space sold to other companies, be it foreign or national. For example, in *Viver a Vida* there is a constant marketing for the Kia brand of cars, seen through the main character's use of the car in his daily activities. Often times, the writers incorporate brands into the storyline, such as the use of "100 Calorie snacks" shown by the actors while at the gym. They place the box in such a way that the product is highlighted and the camera does the rest. In between every program, there is an incessant bombardment of product consumption such as Guarana light, the Brazilian soda beverage. Even in Globo Internacional, the channel available outside of Brazil, the commercials consist of lawyers in Miami or New York that advertise their Portuguese skills, or the Brazilian moving company that advertises help with moving from Brazil to the United States. The Brazilian Institute of Public Opinion and Statistics concluded that one-third of all publicity in the country ends up as money for Globo.²⁹ This allows Globo to maintain the ability to monopolize the television industry; "empresas que detêm esse poder são capazes de prejudicar o processo competitivo..." [Companies with that kind of power have the capability to harm the competition process].³⁰ Globo can thus create better programs, hire better actors and include a wider variety of shows because they are funded with the money of the majority of advertisers that exist in Brazil. Other television

²⁹ César Ferreira Simões and Fernando Mattos, "Elementos Histórico-Regulatórios de Televisão Brasileira" in *Rede Globo 40 Anos de poder e hegemonia*, ed. Valério Cruz Brittos and César Ricardo Siqueira Bolaño (Sao Paulo: Paulus, 2005), 45.

³⁰ Maria Tereza Leopardi Mello, op.cit., in *Rede Globo 40 Anos de poder e hegemonia*, 45.

companies like Bandeirantes have less chances of competing because of their lack of sponsors and thus cannot afford to pay for better technology or studios.

Another way Globo has stayed popular within the Brazilian society is through the way they market actors. Instead of showing actors and famous soccer players indulging in rich expensive houses, they introduce actors and soccer players as humble people. For example, *Esporte Espetacular* interviews Brazilian soccer players that are now living abroad and highlights their humble beginnings. *Video Show* interviews actors from current telenovelas on their thoughts on specific scenes or the overall plot of that day's episode. Actors and Globo journalists do not emphasize their wealth, often times not citing the value of any of their material possessions, allowing everyday Brazilians to identify with Globo actors. Globo creates an image of actors that are similar to the average Brazilian, another method that fuels the network's popularity. By combining advertisement, connections between the viewers and the viewed, plus reliable quality, Globo has remained number one.

III. Popularization of TV Globo

TV Globo in Brazil

Eighty percent of television viewers watch TV Globo on a daily basis, which includes international and national viewers demonstrating Globo's extensive presence in the homes of Brazilians.³¹ The Globo phenomenon is persistent throughout the year, with

Globo owning exclusive rights to broadcast Carnaval, the Brazilian soccer league and the World Cup; they ensure that viewers constantly watch the network. Viewers expect to see the *padrão Globo de qualidade* (quality standard) in everything Globo covers; otherwise, competitors such as Rede Record and Bandeirantes can steal some of Globo's audience, which has been conditioned to watch Globo since the military regime. From the first telenovelas created in the 1960s and the hit *Beto Rockefeller* (1968), Globo has been changing the ways in which melodramas are produced. Projac, Globo's center for television production, recreates international cities making it easier to create realistic settings and save money. On the other hand, Globo will shoot at least once off location to bring an element of reality into the program, for example in *Viver a Vida* the shots of the favela (slum) are all on location and videotaped with a High Definition lens.³² Although there is a small percentage of the population that views TV Globo as a monopoly in the television industry, due to the overwhelming audience ratings and sponsors, the majority views them positively and enjoys watching Globo's programs day to day. For most Brazilians, Globo has been "a part of their life since they were born, through cartoons and now through the news."³³ Many of the students and faculty that I interviewed while abroad in São Paulo shared positive opinions about the network, saying that they expected great programming from Globo. All of the students interviewed cited watching Globo on a daily basis, including the use of Globo's internet web page to keep informed on programs and news. They know that a show is on at a certain time "The fact that you

³¹ Pressreference "Brazil Press, Media, TV, Radio, Newspapers"; Available from <http://www.pressreference.com>; Internet; Accessed 6 Apr. 2009.

³² Anthony La Pastina, "Telenovela", The Museum of Broadcast Communications, Available at <http://www.museum.tv/eotvsection.php?entrycode=telenovela>, Accessed 30 April 2010.

³³ Audry Nicklas, Personal Interview, 24 February 2010.

always know what time a certain show will be on keeps me watching. It's very important to have a fixed grade for television."³⁴

TV Globo's popularity goes beyond reliable times for shows; I observed the immense popularity of telenovelas through merchandizing. The main star of *Caminho das Índias*, the telenovela at 8 pm that ended in August 2009 and winner of an Emmy award, was on every poster displayed throughout São Paulo. Juliana Paes, the main protagonist, was in the jewelry store window wearing the latest bracelet, she was promoting lingerie in stores throughout the mall, and she could even be spotted as a poster girl for tours to India. Although television is Globo's strongpoint, they also offer top quality films to the public shown on Globo owned channels; the use of national films with local actors allows Globo to remain popular within a rapidly changing culture that values nationalism. Despite the availability of American movies, which are shown with less frequency, Globo produces and marks their programs with cultural traditions keeping their demand high.

Despite being number one in the nation and present in the majority of Brazilian households, Globo's popularity is slightly declining from previous years because of the introduction of the internet. According to *Veja* magazine from November 2008, the daily average of TVs turned on in Rio de Janeiro dropped from 44% to 36% in the last 5 years. Internet's popularity has moved viewers from the TV set to the computer, consequently, Globo has adapted to the internet by giving (paid) access to the shows on TV, and free access to their newspaper *O Globo*, as well as inviting viewers to vote for reality shows online.

³⁴ Luna Valle, Skype Interview, 3 September 2009.

³⁷ Ana Pinto, Personal Interview, 20 July 2009.

On the other hand, Globo also has increasing competition from Rede Record, the television network funded in large part by the Igreja Universal, the largest evangelical church in Brazil. As some students noted, “Globo’s program quality, its type of actors and shows are above other television networks, other networks even hire out Globo actors to copy Globo techniques by paying them more money.”³⁷ Rede Record, the second largest television network, is stealing some of Globo’s audience through similar programming and high quality entertainment funded by the Igreja Universal. Rede Record and the money of the Igreja Universal have successfully recruited 60 Globo actors over the past three years for higher salaries and better benefits. This shows that it is a combination of programming and Globo talent that has made Rede Record more popular.³⁸ Rede Record even outbid Globo for the 2012 Olympics coverage, a Globo covered event for the past 20 years. Rede Record offered to pay 120 million reais, equivalent to almost 68 million dollars, to outbid Globo.³⁹ Nevertheless, despite increasing competition, Rede Record still has a long way of reaching Globo’s 80% audience rate; the competition keeps Globo striving to maintain the highest quality of television and most up to date methods to keep viewers watching, be it through online participation or the recent trend of reality TV shows. These tactics show how Globo shifts their program production based on popular trends around the world, such as the reality show *Big Brother*.

³⁸ Ibid.

³⁹ Marcelo Marthe, “No ar, mais um vice-campeão de audiência,” *Veja*, October 10, 2007, Internet Accessed, September 25 2009.

2.Globo Internacional

Globo's popularity in Brazil is important because it is part of the culture and adds to the imagined community "inherently limited and sovereign" that Brazilians form when they leave their country.⁴⁰ Globo became a part of the Brazilian culture and follows Brazilians when they decide to emigrate; communities are formed by keeping similar cultural traditions alive and Globo reminds emigrants of what is going on in Brazil, serving as a bridge between two worlds. Other Brazilian television networks do not rival Globo's popularity in the United States because they were the first to enter the American market through the Sky and Dish satellite companies. Since Globo in the United States is not free, Globo knows that the viewers are paying to watch the most popular shows and receive the same quality as they would at home. Globo Internacional, the network shown in the United States, is important because many Brazilian students and faculty watch this network extension while living in Columbus, Ohio, in addition to still having access to the main TV Globo network through the internet. They can continue to feel at home by watching the same programs as their family members in Brazil, and Globo remains number one in and outside of Brazil.

In order to prove Globo's popularity abroad, I interviewed a group of students and a faculty member at Ohio State to discuss their views on Globo. They allowed me to compare the use of TV in Brazil with Brazilians who live abroad. My objective was to find out if the students and faculty watch TV Globo in Columbus because they follow the Brazilian trend of using TV as their number one form of entertainment, or if they watch Globo as a reminder of Brazilian culture and thus as a tool for nostalgic nationalism.

⁴⁰ Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, (London and New York: Verso, 1991), pp. 5-7.

Globo instills nationalism through the constant images of Brazil's landscape both rural and urban. The telenovelas incorporate scenes from around the world, but the main plot always takes place in a city in Brazil juxtaposing cities like Lisbon and Rio de Janeiro for example. By watching, TV Globo emigrants continue to foster their imagined picture of Brazilian society, a step further from reality, because they are living outside of Brazil. Satellite television has allowed Globo to grow outside of national boundaries and gain more money in the international market.

The network provides an imagined community to Brazilians by reminding them of their link to Brazil and constantly renewing their cultural values, such as the way people dress, the way people talk and up to date news on the country. TV Globo's network in the United States creates its programming based on the most popular shows in Brazil, while including advertisements for products only sold in the United States. Students and faculty abroad can have access to the same popular telenovelas and sports events in Brazil and simultaneously feel connected with family and friends whom watch these shows. Being up to date with events happening in Brazil allows immigrants to feel as if they are still in Brazil, with the same knowledge as those they left behind. Although Globo Internacional still shows the same telenovelas and news shows as their channel in Brazil, they show episodes with a day's delay and at different times, adapting them to local schedules. For example, TV Globo Internacional shows more telenovelas throughout the day and does not show "Telecurso" in the Americas region.⁴¹ Globo has become an international business by connecting with Brazilians abroad and in the nation,

⁴¹ TV Globo Internacional, "Américas: Programação", Available at tvglobointernacional.globo.com, Accessed 14 April 2010.

showing them both regional commercials and personalized programs and making money on both groups.

After the focus group that I conducted at The Ohio State University, students and faculty cited their inherent nature as Brazilians to watch television, in this case TV Globo. Television viewing is an engrained part of Brazilian culture from the start of their childhood. As Regina McCarthy, a faculty member mentioned, Brazil is the country that uses the television most out of every other form of entertainment and does not link television with being lazy. On the contrary, many programs such, as *Esporte Espetacular* and *Malhação*, which actually means “to work out”, highlight sports and the importance of being active; television does not impede people from exercising. TV Globo is a vital part of many Brazilian’s lives and to those that have come to study at Ohio State because it represents the culture they have left behind. The network provides the imagined community to Brazilians by reminding them of their link to Brazil and constantly renewing their cultural values, such as the fashion, colloquialisms and relevant news on the country.

The extent to which TV Globo affects Brazilians on campus is seen through the students and faculty’s daily television viewing either from home or on the internet and to the extent that the students and faculty at Ohio State would still choose to watch TV over other forms of entertainment. TV Globo’s popularity extends past Brazil because of satellite networks and the internet that allow Globo to show off admired programs, and most importantly because of their solid reputation in Brazil.

3. Positive Influences

Television's popularity has helped Brazil broaden its education processes as well as develop areas that are less industrialized such as transportation systems, disposal collection and most importantly the spread of the internet. The effect of television on the development of local social programs has allowed the programs to gain exposure and thus more donors; TV Globo has helped specific projects such as "Telecurso 2000" and "Criança Esperança".⁴² The education processes implemented through television programs are the product of an emerging global economy with roots in the 1970s as the world began a new regime of accumulation based on finance capitalism. This new regime has allowed TV Globo to introduce social programs in television because they know that viewers are watching, and that they have access to television sets thanks to their subsidy of television sets under the military regime.

In 1994, eighty-percent of households already had television sets while 66 million people over the age of 15 did not have an education past the 5th grade.⁴³ The popularity of television in Brazil allowed TV Globo to combine their research department's goal to create a better society, with revenue through another type of audience, in this case students. The *Fundação Roberto Marinho*, from TV Globo and *Fundação Padre Anchieta*, an affiliate with TV Cultura in São Paulo, created "Telecurso 2º Grau" in 1978, the predecessor of "Telecurso 2000". The main goal was to have students of any age take second grade courses through television sets. "Telecurso 2000" was created in 1994 to incorporate all grades of primary education, consisting of the 1st to the 8th grades equivalent in the United States. Presently, it is a program introduced to help

⁴² J.D Straubhaar, 39-59.

⁴³ Novo Telecurso, "Histórico", Available at telecurso200.org.br, Accessed 14 April 2010.

students obtain their primary education by discussing topics such as sexuality and biology, mathematics and statistics, as well as specific topics in work etiquette and citizenship. The students can buy the booklets and watch the transmissions at a set hour each day, giving them the opportunity to learn at their own pace. They can also opt to follow the course on the radio or the internet, as well as take classes with a group of people in a “telesala”, a classroom with a television set. They can also choose to work by themselves but in order to receive the certificate from the Secretary of Education they must pass proctored exams.⁴⁴ There are currently seven million Brazilians attending “Telecurso” sessions, of which four hundred thousand plan to obtain their certification on the second half of elementary courses.⁴⁵ Maria Días dos Reis, from Goiás, participated in “Telecurso 2000” back in 2006,

"Para mim foi a melhor coisa que aconteceu na minha vida, porque sempre sonhei em poder continuar meus estudos. Logo aprendi muitas coisas. Foi uma luz que brilhou no meu caminho. Hoje posso falar que conheço a História do Brasil." (It was the best thing that happened to me in life, because I always dreamed of continuing my studies. I learned many things quickly. [“Telecurso 2000”] was a light that shined in my path. Today I can say I know the history of Brazil.)

⁴⁴ Jo Bradley and Jackie Galbraith, “The open classroom: distance learning in and out of schools.” (Routledge: 2003), 5.

⁴⁵ Fundação Roberto Marinho, “Quem somos”, Available at www.frm.org.br/main.asp, Accessed on 9 August 2009.

Maria's enthusiasm for the class shows how TV Globo has created a social project available and interesting to Brazil's lower class. In fact, youth literacy rate went from 88% in 1980 to 96.3% in 2004, showing that TV Globo's program is affecting society.⁴⁶

Besides "Telecurso 2000", which is a national social program, Globo offers assistance to regional social organizations. Traveling to São Paulo and Recife allowed me to juxtapose the effect of the presence of Globo in two economically different cities. Globo's presence in São Paulo is seen through their state-of-the-art facility, and television and radio antennas scattered throughout the city. One of the many programs Globo promotes in the city includes "Instituição Caminhando", created in 1989, which facilitates the professional development of people with disabilities in order to place them into the job market.⁴⁷ This institution has formed youths and adults of all ages in order to work in the private and public sector and does so by reminding businesses that the constitution requires them to reserve at least 2% of their jobs for people with disabilities. Additionally, Globo plays its part by showing state-of-the-art rehabilitation centers for the disabled in telenovelas like *Viver a Vida*. Globo's participation in social programs allows for a symbiotic relationship to occur, in which the social organization funded in part by Globo gains recognition and Globo's image is backed up by helping the communities. São Paulo is the largest city in Brazil; Globo's second largest production center is located in São Paulo, which also reflects Globo's presence in their social programs. By being present in the economic center of Brazil, Globo ensures continued

⁴⁶ Globalis, "Brazil's Youth Literacy Rate", Available at http://globalis.gvu.unu.edu/indicator_detail.cfm?IndicatorID=41&Country=BR, Accessed 1 February 2010.

⁴⁷ Caminhando: Núcleo de Educação e Ação Social, "Histórico", Available at <http://www.caminhando.org.br>.

connections with both foreign and local companies that need a medium for advertisements.

In Recife, Globo's presence was more subtle, seen only through the parabolic antennas on shanty homes and on all the television sets in the airport. It was incredible to see the smallest of neighborhoods full of make shift homes with large parabolic antennas on their rooftops, demonstrating how important television is to people that can barely afford a refrigerator. The National Household Sample Survey (Pesquisa Nacional por Amostragem de Domicílios) found that in 2006, 88.92% of the country had refrigerators versus the 93% of houses with television sets.⁴⁸ TV Globo is thus present in more homes, and the network's social programs can work through the popularity of the network. Globo Nordeste, the network located in Recife, makes local programs and offers social programs such as "Casamento Coletivo", in which Globo Nordeste helps couples where in which at least one person works in civil construction, to get married.⁴⁹ TV Globo is present in and outside of the home, creating a constant renewal of images for the spectators.

"Criança Esperança", another positive impact from Globo, is a campaign backed up by UNESCO, the United Nations Education, Science and Culture Organization. Created in 1986 with the goal of discussing children's rights and issues about children, "Criança Esperança" has raised over 200 million dollars for social projects that help children throughout Brazil. Globo promotes the campaign during two months leading up to the final show at the end of August, inviting every Globo actor and many famous

⁴⁸ Notícias Terra, "Nove entre dez casas possuem televisor no Brasil", 14 September 2007, Available at <http://noticias.terra.com.br/brasil/noticias/>, Accessed 13 March 2010.

⁴⁹ Instituto Ação Empresarial pela Cidadania, "Associados", Available at acaoempresarial.org.br, Accessed 10 January 2010.

soccer players such as Pelé to invite people to donate. Globo is able to make money through advertisements during the show, but all the money that is donated to the campaign goes directly to UNESCO and the funding of social children's programs. UNESCO is responsible for the election and financing of selected social programs throughout Brazil, reassuring the viewers that the money is not going to Rede Globo and that the issues are pertinent to the entire world.

These social programs are global issues taken up by TV Globo at the national level, and exemplify ways in which other countries, like Mexico through Televisa, can influence the effect of social programs just by sponsoring them. By making a difference in the Brazilian community, viewers do not see Globo as a monopoly on the television industry rather an efficient business that promotes the good of the country.⁵⁰

4. Social Impacts of TV Globo

Through the telecommunication code approved by the Brazilian congress in 1962, television aimed at connecting various regions of Brazil, despite their various economic structures and regional differences, by setting up a telephone, telex and television network with an expanding electricity network. Television sets could be bought on credit thanks to new government policies, allowing a larger percentage of the population to tune in every night. Unfortunately, TV Globo only focused its time on entertainment and subsequently created a television culture based on telenovelas and their melodramatic character. Although Globo has led the television market since its existence, competitors such as TV Cultura have underlined the fact that TV Globo does not focus on educational

⁵⁰ Criança Esperança, "O Show" Globo.com, Available at criancaesperanca.globo.com, Accessed 06 May 2009.

or cultural programming. In fact, TV Globo devotes its programming line one in ten hours to news, one hour to education, and eight hours to entertainment including telenovelas, entertainment shows and soccer.⁵¹ These statistics would imply that Globo has maintained popularity through entertainment shows without emphasizing education, but that is not the case. TV Globo has successfully merged entertainment shows with education, creating educative-entertainment for the masses by weaving social issues into the most popular telenovelas and with shows like *Altas Horas*, a talk show about social and sexual issues that advertises new and popular bands and invites celebrities to talk about their lives.

Telenovelas such as *Beto Rockefeller* proved successful because the telenovela incorporated the elements of real representation, in other words, society could identify with the protagonist because he was similar to national characters through speech and mannerisms. Social merchandizing and educative entertainment is one of Globo's main goals. The writers of the telenovelas incorporate social issues and recommendations with simple actions such as the father of the show telling his daughter to put her seat belt on and telling her that it saves lives. Each telenovela reminds the viewer about social issues from drug abuse to sexuality. In *Malhação*, a telenovela for teenagers, issues such as premarital sex and relationships with their parents are weaved into the dialogues. Social issues are a part of the show and do not appear obvious but complementary to the show's plot. Globo has collaborated with *Fiocruz, Fundação Oswaldo Cruz*, one of Brazil's largest public health research institutions, in order to find out which illnesses should be

⁵¹ Tony Dowmunt, *Channels of Resistance*, 15.

discussed in telenovelas, emphasizing pro-social themes.⁵² TV Globo's goal is to bring up relevant issues to Brazil and place them in a trendy program so that viewers do not think they are being educated rather entertained.

Telenovelas also affect Brazilian societal structures; in 2009, an article in *The Economist* found that birth rates were decreasing in less developed areas thanks to the use of condoms in telenovelas. On *Viver a Vida*, characters always show the condom to remind the viewer to use one and they show the specific brand, allowing Globo to advertise the product and socially educate at the same time. In urban cities such as São Paulo, divorce rates shot up in direct correlation with the type of telenovelas such as those shown on Globo. If the women in *Caminho das Índias* is divorced but lives a content life with many friends and family, then more women are more likely to take the protagonist's actions as an example. Although this is a bit of a stretch, telenovelas and the way they are transmitted to all echelons of society have a direct effect on how people act in their daily lives through the characters' clothes, speech and mannerisms. Globo's entertainment focused network is in actuality a tool to educate Brazilians on important social issues.⁵³

The main factor that put Globo on a higher level of television industry, with an emphasis on social merchandizing, was its creation of an analysis and research department in 1971. It allowed them to research what the public expected to see in telenovelas and what they did not want to happen to the characters on a specific show.

Additionally, Globo created the *Roberto Marinho Cultural Foundation* in 1977. The

⁵² Antonio La Pastina et al., "Social Merchandizing in Brazilian Telenovelas" in *Entertainment-Education and Social Change*, ed. Arvind Singhal et al., (New Jersey: Lawrence Erlbaum Associates, Inc, 2004), 261-277.

⁵³ "Soaps, Sex and Sociology." *The Economist*, 14 March 2009, 42.

foundation would create programs such as *Ciranda de Livros*, a program that provides books to school libraries and to children living in poorer areas of the country; private television would link together the civil society and state institutions. Universities, media and public forums are now readily accessible to most people throughout Brazil and TV Globo is present in all of these institutions through the sponsorship of projects.

The creation of a socio-cultural research department correlates with the idea of a “mediascape” that is created by the disjunction of culture and globalization.⁵⁴ The increase of capital and a successful regime of accumulation were so important to TV Globo that they had to find ways around capital disjuncture. According to Arjun Appadurai, “The lines between the realistic and fictional landscapes they see are blurred, so that the farther away these audiences are from direct experiences of metropolitan life, the more likely they are to construct imagined worlds...”⁵⁵ The model of TV Globo, as an operator of the television industry in Brazil, shows how the market best catered to the needs of a popular audience. Brazilian television is an example of globalization and its effects on mass media. They want to reflect only what their viewers expect to see, but in this case, they are molding the desires of the viewers through popular programming and subtle social merchandizing creating positive and negative outcomes. An extreme effect of television consumption can be seen through the show *Fantástico*. According to *Fantástico’s* website commemorating their 30 year anniversary, the opening song for the variety show was causing viewers to feel depressed because it reminded them that it was Sunday and the week was about to begin. They no longer play the famous song on the show because TV Globo needs to remain a positive influence on people.

⁵⁴ Arjun Appadurai, *Modernity at large: Cultural Dimensions of Globalization*, (Minnesota:University of Minnesota Press, 1996), 28.

⁵⁵ *Ibid*, 37.

Other social effects that TV Globo has had on viewers are experienced during commercials. Advertisements have allowed Globo to keep viewers watching even though they might not have the money to consume those products. “In 1985, 30% of television audience was outside the market economy.”⁵⁶ The audience could not afford to buy the products advertised on TV yet they continued watching because “Rede Globo has the best and most up to date programs”.⁵⁷ However, Globo markets such a wide range of products from “Natura” make-up to flights with *TAM*, through commercials and programs that their advertisers stay with them because people are consuming their products. Last year the Rede Globo networks made a total of 3.5 billion dollars on publicity revenue alone.⁵⁸ Roberto Irineu Marinho, the current president of Globo commented, “...we know that countries that do not have relevant social communication companies run the risk of becoming passive consumers of foreign content.”⁵⁹ The financial stability of TV Globo allows the company to focus their production on national programs employing Brazilian actors and technicians; companies whose financial support is weak will rely on foreign television shows, which Globo avoids. Although Globo shows American films on their channels, Globo primarily shows Brazilian produced films and series. Television’s success in Brazil allowed for the dissemination of a national image based on shows that uses Brazil’s landscape and people while emphasizing local values, such as the importance of family; Globo successfully merged these issues into telenovelas and variety shows allowing viewers to identify with characters.

⁵⁶ Maria H. De Magalhaes Castro, “Television and the Elites in Post Authoritarian Brazil.” Working paper, 1990, 8.

⁵⁷ Audry Nicklas, OSU Graduate Student, Personal Interview, 24 February 2010.

⁵⁸ Grupo de Mídia de Rio de Janeiro, “Globo divulga balanço anual”, Available at <http://www.midiarj.org.br/content/globo-divulga-balan%C3%A7o-anual>, Accessed 2 April 2010.

⁵⁹ Ibid.

5. The negative effects of TV Globo

Despite TV Globo's participation in social programs and educative-entertainment for Brazilians, Globo's influence can be negative because of their proximity with representatives in the government. During the military regime (1964-1985) the media took on a new role for the society, replacing the politician's role "...as suppliers of political information and opinion, monitors of governing actions, and sponsors of candidates' electoral campaigns."⁶³ TV Globo was the perfect example of the manipulation of the communication industry through state relations, because the president was and still is the sole provider of broadcasting licenses. The military's proximity to Globo allowed them to censor telenovelas like *Roque Santeiro* and manipulate the news, showing that Globo was not immune to outside influences. TV Globo represented the idea of a modernist state that was willing to communicate the idea of the great Brazil, while at the same time hiding the oppressions and influences of the political regimes. Television became popular under military regimes because it was the outlet for the politically oppressed people. "State power had to call in the commercial machinery of mass culture, the product of a society in which public opinion is a recognized actor in the public sphere."⁶⁴ Despite the brutal dictatorship, the military allowed some areas of Brazilian telecommunications to remain democratic by granting licenses to other television networks and open up the market to other competitors. At the same time the repressive military regime allowed TV Globo to present the (edited)

⁶³ Maria H. De Magalhaes Castro, "Television and the Elites", 9.

⁶⁴ Mattelart, *The Carnival of Images*, 22.

public's opinion and show class power through the television network, remaining biased towards the success of TV Globo.

Since the fall of the military, Globo's influence through politics still exists. Before 1990, politicians fought for a share of Rede Globo, which allowed them to have longer advertisement slots for campaigns. Globo's experiences with clientilism and past alliances with the government changed the way Globo would presently discuss politics in Brazil. Globo's main goal has always been to reach all of Brazilian society, " ... a obstinação de alcançar todos representa na verdade o objetivo menos nobre da televisão genérica: nivelar tudo por baixo, pare ter sob controle uma massa uniforme de consumidores." (The stubbornness to reach everyone truly represents the least noble objective of generic television: lower the level of quality, to have under control a uniform mass of consumers).⁶⁵ In 1989, TV Globo lowered its standard of quality by aligning themselves with Fernando Collor de Mello (1990-1992) during the presidential race against Luíz Inácio Lula da Silva (2003-2011), by publically supporting Collor in the presidential election and showing biased coverage of the presidential debates. Although TV Globo was popular at the time, their manipulation of information during the presidential race made the viewers question the network's ideals, viewers in Brazil questioned Globo's methods in order to obtain true information and show that the television network did not hypnotize them.

During the presidential race of Lula against Collor, experts believed Lula, a factory worker, had little chances of winning. Thanks to the use of popular Brazilian

⁶⁵ Nelson Hoineff, "A nova televisão", 27.

⁶⁷ Thomas Skidmore, "Politics and the Media in a Democratizing Latin America" in *Television, Politics, and the Transition to Democracy in Latin America* ed. Thomas Skidmore, (Washington D.C: The Woodrow Wilson Center Press,1993), 1.

artists to sponsor Lula in the free airtime allotted to candidates, Lula was able to gain enough popularity that he won over 31 million votes and almost upset Collor. The reason the media strategy helped Lula was that television became more accessible after the 1970's; the prices for TV sets went down, and companies could allot lengthy time slots to political candidates. Over three-quarters of Brazilian households had television sets after the 1970's.⁶⁷ The monopoly of TV Globo in the 1989 elections in Brazil, within the TV community, showed how the popularity of the presidential candidate was directly influenced by television. In this case over 60 percent (and some occasions 80 percent) of the viewers were from TV Globo. As a holder of the television monopoly, TV Globo had the power to influence the polls because it promoted the platform of Fernando Collor from the very beginning. He was given extra coverage throughout the political campaign because he was an affiliate of the company in the northeastern region of Brazil. The coverage on the *Jornal Nacional* edited Lula and Collor's debate making it seem that Collor was the clear winner. In this instance, the state was shown to have the most power because they understood that the fluidity (and overall connections) between the politicians and the people would be based on a "Globo" image, supported by the finances of the government itself.

The TV station also used *telenovelas* such as *Vale Tudo*, *O Salvador da Patria* and *Que Rei Sou Eu* to promote the idea of a politically corrupt Brazil in need of someone from the outside to come into power.⁶⁸ In this case, the manipulation of the airtime given to Collor against Lula directly affected the presidential outcome. Without the widespread number of people watching TV Globo, the presidential elections would have been more open to contenders not necessarily backed up by the media, but rather by

⁶⁸ Ibid, 35.

their own qualifications because viewers trusted Globo's coverage. After the opposing political party accused Globo of biased news coverage, the controversy sparked sentiments about the past military regime and the way they used to withhold information from society. This sort of political bias questioned the extent of Globo's influence in the country and made them appear false. "There are no cultural or political counter forces to discourage self-interested manipulation of television by political elites."⁶⁹ After this polemic episode on behalf of TV Globo, the network never again edited any political debates, politicians were allotted the same time for campaigns and Globo no longer supports any particular politician. Since 1989, Globo's journalism focuses on objective news coverage; they have successfully changed to a non-bias programming exemplified in the news shows, which show both sides of the debates. The Brazilian society checked the power of TV Globo by questioning their methods and changing the way the network covers politics, Globo does not give any concessions to these parties and allows television to remain unbiased in Brazil.

6. Globalization of Brazil through TV Globo

Television was the medium in which the military assured that society would participate in the modernization process of the country. Viewers' access to television was facilitated by the subsidy of television sets and the creation of telecommunications networks across the country, prompting them to be participants of the change in communication, technology and state interactions. After television emerged, the new tool

⁶⁹ Magalhaes Castro, "Television and the Elites" 10.

⁷¹ Ibid, 59.

to have power over the viewer was a mode of seduction and style; TV Globo understood that the dialectic between style and seduction would cause viewers to keep consuming the Globo image. The industry incorporated aspects of pre-capitalism, industrial capitalism and post-industrial capitalism. They did so through the monopoly of television audiences in TV Globo, while they still allowed investors to advertise to gain foreign capital. Globo has successfully combined all three aspects of a globalized media, thanks to the authoritarian model of government backing the company, to continue to stay on top and keep competitors from the market. They influence the process of globalization in Brazil by promoting international integration in finances, while keeping the threat of a homogenized globalized culture away because of their emphasis on national products based on regional values.

Television in Brazil emerged at the same time of the juxtaposition of economic liberalism and statist control of national security. Joaquin Brunner, points out that television "...depoliticizes a large section of social life."⁷¹ The authoritarian government combined the regulation of the individuals through the control of the media industry while at the same time allowing social relations to form between individuals and the entertainment programs. Oddly enough, there was a political consensus for a project that did not limit new parties from forming and entering the market. TV Globo was only censored in some cases because of the relationship between the government franchises and the owners of the company who did not want to lose money, as well as themes that hinted at the injustice of an undemocratic regime. The paradox laid by the authoritarian

government was the emphasis on a civil society, rather than on the “discipline-blockade” methods studied by the philosopher Michel Foucault.⁷²

The advent of globalization through the military policies of the 1960’s, and later with the neo-liberal policies of the 1990’s, had a direct effect on the use of television in Brazil. The industry, through TV Globo, was deregulated in order for companies to have the purchasing power of foreign programs. Brazilian television emerged in the country’s two industrializing poles first: Rio de Janeiro and São Paulo. Television became accessible to less industrialized regions after 1970, when the government lowered costs for TV sets. As a new technological innovator, TV Globo’s popularity through the television medium affected Brazilian culture by creating a society that would value television as one of the most important commodities for consumption ironically created under an authoritarian regime. The creation of a television monopoly, leaving behind companies that did not stay up to date with new technologies, simultaneously showed the effects of globalization in a post- modern world.

The globalization of television in Brazil, through new technologies, including live coverage of events throughout the world, and international advertisements such as Nestlé products, had a positive effect on Brazilian culture and remains an important part of the people’s daily lives. TV Globo funds its programs on the advertisements made throughout programs and commercials; the globalization of products such as the iPhone allows Globo to market items to Brazil as they are made popular throughout the world and linked to a specific image, in this case a state of the art cell phone. Globalization keeps increasing the importance of technological innovations in a globalized world economy, and Globo answers by funding their telenovelas with foreign and local advertisements.

⁷² Michel Foucault, *Discipline & Punish: The Birth of the Prison* (NY: Vintage Books 1995), 77.

They also make sure to include, in the telenovelas, international issues that can be important for Brazil, such as homosexuality or abortion.

Their main tool to show that Brazil is a globalized country is through Globo's telenovelas. Examples such as *Viver a Vida* and *Caminho das Índias* show the interconnectedness between countries such as Brazil and Portugal as well as India. In almost all of the primetime telenovelas, one of the characters travels outside of Brazil and juxtaposes cultural values with other countries. The countries showcased in the telenovelas pay for Globo to advertise them because they have been chosen as a part of the script. Some examples include Jordan, India, Portugal and Morocco showing how the fluidity of transnational borders affects the way intercultural exchanges is played out in Brazil. Globo's jingle for the 2010 New Year is the "Samba da Globalização" whose lyrics are made up by Globo's programs, except telenovelas, and most importantly reminding the viewers that 2010 brings the presidential elections and the World Cup.

They end the jingle with "e o povo escolheu a Globo, isso é globalização"(and the people chose Globo, that is globalization)⁷³; Globo links themselves to the globalization process in Brazil through its programs and coverage of international events such as the World Cup giving television an important role in Brazilian society.

IV. Conclusions

TV Globo's impact on Brazilian society goes beyond reliable entertainment; the network linked cities throughout Brazil through social programs, social merchandizing in

⁷³ Globo.com, "Samba da Globalização de 2010 vai ao ar a partir desta sexta-feira, 8" 8 January 2010, Available at redeglobo.com.br, Accessed 12 March 2010.

telenovelas, and has accelerated the globalization process in Brazil through their foreign advertisers. Globalization raises issues about the power of the industries such as Globo and the communication industry, and the future of the democracy within the state; Brazil is no exception. Through the political bias campaigning time slots, that occurred in TV Globo and the rest of the television stations, Brazil questioned the right for equal coverage. They also brought to light the “clientelism” occurring within TV Globo between the politicians who held a large share of the company and the company owners. The introduction of the modernization process through the television station Globo, had the potential to influence Brazilian society in negative ways by initially having the support of the military and later aligning themselves to one party; the network’s popularity could have easily persuaded society to revolt through telenovelas, instead using the programs to insert social issues. Their power over the television industry threatens the idealistic democratic communication networks, in which many television companies are allowed to have an equal opportunity for competition through regulations on the industry. Because of the way Globo was created, sustained and promulgated throughout Brazil, other television networks like Rede Record must find financial support for growth from the church and smaller advertisers. TV Globo has learned from their past mistakes and corrected them by continuing their high quality of entertainment without aligning themselves to any specific party. Through the implementation of successful social programs, their participation in the globalization process and constant popularity, TV Globo will remain the number one television network in Brazil for many more years.

According to Cesar Bolaño, a professor at the Federal University of Sergipe, Globo’s main goal is to obtain high audience ratings because “...a audiência e seu

capital. É ele quem determina tudo.”(the audience is Globo’s capital. It determines everything).⁷⁵ Globo knows the importance of their audience and provides audience participation through the research department, online forums, blogs and local reporting on local events. They have gained the people’s trust by creating quality entertainment suitable to all ages and genders, crossing social and economic spheres by integrating programs with realistic situations. The audience decides whether a telenovela, or social organization will be popular, which ultimately means that Globo caters to the people, not to the financial cravings of a telecommunications powerhouse, as opponents of Globo argue. Globo’s influence on the Brazilian society is important because it can be compared to other countries in which television also plays a large role. Venezuela, India and Mexico are a few examples in which the television industry exerts influence on the political and social arena.

In front of TV Globo’s popularity exist the television networks of ABC, NBC and CBS in the United States. The American society, similar to the Brazilian one, is willing to pay for cable and movie channels to continue their consumption of mass media. In 1993, the invention of distribution through cable allowed people to acquire 500 more channels than before. Currently, TV Globo is invading the digital cable industry by creating new programs apt for all audiences and is forging business contracts with Sky and Dish networks.

From my observations in Brazil and the extensive study of Globo’s history, I can conclude that TV Globo will remain “number one” for an indefinite period of time continuing to grow both in Brazil and internationally. I can also conclude that TV Globo’s popularity in Brazil is based on the quality of entertainment Globo has marketed

⁷⁵ César Bolaño, *Rede Globo: 40 Anos de poder e hegemonia*, (São Paulo: Paulu, 2005), 10.

and will continue to market. TV Globo's largest impact on Brazil has been the social effects through social merchandizing and sponsorship of social programs. By using this model of educative entertainment, other countries like Venezuela and Mexico, where television is also influential, can promote change by sponsoring local grass roots organizations. TV Globo's influence in Brazil is important because it has been primarily positive, showing that other television networks around the world can promote education and social change through the TV industry. The mode of educating viewers through entertainment will be a model replicated throughout the world, because it has overcome the threat of the homogenization and globalization of culture by reflecting Brazilian traditions and safeguarding them in the production of programs. Most importantly, television in Brazil is no longer a past-time, it is a cultural attribute of the Brazilian people and their way of life and Globo has helped television achieve this status.

Future Research/Reflections

Throughout this research project I have learned the place of television in Brazilian culture, keeping in mind the way it was introduced by the military regime. By having the chance to live in Brazil and watch Globo on a daily basis, I gained closer insight into Globo's extreme popularity and appearance in daily conversations with my classmates, friends and teachers. The research previously done on television focused on the telenovela industry, I intended to use all of TV Globo's programs to show the effects and extent of a national television network. Although TV Globo is the leader in the television industry, other networks are still present in the homes of Brazilians and their presence in the Brazilian communications industry is important for Globo to continue pushing their actors and technicians for high quality shows. I also learned, through a case study at Ohio

State that Globo's popularity extends past Brazilian borders and I can predict the same popularity in Portugal, Mozambique and Angola, which speak primarily Portuguese. Brazilian national identity is important to society and Globo fuels the national image with homemade telenovelas and connections with Brazilian emigrants by funding "Brazil Day" events in American cities. Future research about TV Globo can focus on the difference between older and younger generations of TV Globo viewers, how much they like and why they like the network, in which the internet plays a large part.

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