The Hypertelevision in the Brazilian Mediatic Scenario: An Analysis of Strategies Adopted by the Streaming Platform Globoplay

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Abstract

This article endeavours to examine how Brazilian television has responded to technological trends in the context of media convergence within the realm of Brazilian television, with a specific focus on the streaming platform of Globo Group, the largest media conglomerate in Latin America, known as Globoplay. The central argument of this paper revolves around the various forms of engagement employed by the organisation as it seeks to adapt to the changing landscape of media. Using the case study method (Yin, 2015), this research correlates the theoretical framework with three central points aimed at discussing engagement in the era of media convergence as a foundation for television's relationships with its advertisers, the creation of audiovisual products and projects, and, most importantly, its relationship with the contemporary audience. The analysis underscores the use of techniques such as artificial intelligence and machine learning, which aid the platform in reshaping its strategies and decision-making processes. In light of the findings and subsequent discussion, it can be inferred that the primary goal of these initiatives is to foster engagement among both its audience and advertisers.

Keywords

Brazilian television, hypertelevision, Globoplay, streaming, TV Globo

A Hipertelevisão no Cenário Mediático Brasileiro: Uma Análise das Estratégias Adotadas Pela Plataforma de *Streaming* Globoplay

Resumo

Este artigo visa examinar como a televisão brasileira tem respondido às tendências tecnológicas no contexto da convergência mediática, com foco específico na plataforma de *streaming* do Grupo Globo, o maior conglomerado de média da América Latina, conhecida como Globoplay. O argumento central deste artigo gira em torno das várias formas de engajamento empregues pela organização enquanto procura adaptar-se ao cenário de constante mudança dos média. Utilizando o método de estudo de caso (Yin, 2015), esta pesquisa correlaciona o quadro teórico com três pontos centrais destinados a discutir as noções de engajamento na era da convergência dos média como base para as relações da televisão com os seus anunciantes, a criação de produtos e projetos audiovisuais e, sobretudo, a sua relação com a audiência. A análise destaca o uso de técnicas como inteligência artificial e aprendizagem automática, que ajudam a plataforma a remodelar as suas estratégias e processos de tomada de decisão. À luz dos resultados e discussão subsequentes, pode-se inferir que o objetivo principal dessas iniciativas consiste em

adaptar-se ao contexto hipertelevisivo e ampliar o modo como o Grupo Globo se relaciona tanto com o seu público como com os seus anunciantes.

Palavras-chave
televisão brasileira, hipertelevisão, Globoplay, *streaming*, TV Globo

1. Introduction

The rapid expansion of digital platforms has introduced significant challenges in contemplating contemporary television within the context of audiovisual transformations in the era of streaming, as Livingstone (2019) notes. With the advent of new media, numerous authors have raised questions about the potential extinction of television. The steep decline in broadcast television audiences, coupled with the migration of viewers to streaming services, appears to intensify this debate. In truth, there exist additional matters that warrant critical consideration within the field of media studies rather than unquestionably subscribing to the belief that television is becoming obsolete (Shapiro, 2020). Indeed, for how long have these discourses been circulating in our discussions?

In this sense, we recognise the necessity of keeping abreast of changes, trends, and transformations in the digital landscape to grasp how these shifts can aid us in reimagining television in the context of datafication, platformization, and algorithmisation (Livingstone, 2019). We are not asserting that these discourses should not be discussed in the field. However, we also contend that studies should advocate for transdisciplinary approaches, comprehending the ramifications of contemporary television and its interaction with new devices and convergent technologies. Based on these analyses, informed by empirical data or case studies, we can draw inferences or pose some provocations regarding the decline or resurgence of television.

As Moe et al. (2015) contend, new media studies must rearticulate the question of the audience in response to the emergence of new media in order to examine fresh dimensions of engagement between viewers and advertisers within the realm of hypertelevison. The guiding principle of this reconfigured television landscape appears to lead us toward considerations centred on engagement. Not only within the context of networking conversations but also across various other domains influenced by the culture of convergence, we embark on this paper with a concerted effort to comprehend the concept of "engagement" within this theoretical framework. We aim to explore how engagement can catalyse significant transformations in the interactions involving television and its key stakeholders, namely the audience and advertisers. We endeavour to gain insights into the utilisation of artificial intelligence (AI), machine learning, and other facets of the culture of convergence within the current television landscape, particularly within the context of Brazilian television.

Therefore, this article endeavours to examine how Brazilian television has responded to technological trends in the context of media convergence, with a particular

emphasis on the initiatives undertaken by Globo Group, the largest media conglomerate in Latin America. Competing with giants such as Netflix and HBO Max, Globoplay, Globo Group's streaming platform, boasts over 30,000,000 subscribers, surpassing both Netflix and Amazon Video in terms of subscriber numbers (Melo, 2023).

By building upon these developments, the article examines how the concept of "engagement" becomes evident in the strategies adopted by Globoplay with its consumers and advertisers. Primarily, by examining these movements, we provoke a clear understanding of the transition processes from television to digital, whilst these insights provide valuable contributions to television studies in various global contexts. The following analysis is divided into three parts, each accompanied by a research question. They are: (a) in what ways does Globo Group understand engagement as a necessary convergence in its modes of relating to its advertisers?; (b) how does engagement enable Globo Group to promote and create audiovisual projects and products in the offer of its attractions?; and (c) how can these reconfigurations in the media ecosystem help to rethink the audience in the context of hypertelevision in Brazil?

To provide clarity to this discussion, we present empirical data and case studies that illustrate how the organisation's streaming platform has leveraged new technologies for strategic adaptation to the digital landscape. By harmonising the theories presented herein with the empirical evidence, our research posits that these strategic moves underscore Globo Group's alignment with the evolving media ecosystem. Consequently, we contend that actions adopted by the platform, which consider engagement in their decisions, transcend the realm of the relationship they aim to establish with their audiences, also reflecting the organisation's commitment to effecting substantial enhancements in optimising the commercialisation of its advertising spaces. The application of data science techniques plays a pivotal role in facilitating this adaptation to the new media landscape.

2. Theoretical Framework

2.1. The Future of Television and New Perspectives

In recent years, a plethora of authors have presented arguments to contemplate the future of television from diverse viewpoints. Among the most extreme theorists, there is a prediction of television's imminent extinction. In contrast to this line of thought, others argue that such a perspective appears overly reductionist and diminishes, based on this understanding, the significance of television's achievements and ongoing efforts to adapt itself to contemporary times. To introduce the concept of television in a state of decline, countless tabloids and a multitude of websites worldwide leverage fluctuations in audience ratings points as an argument to bolster the assertion that broadcast television is in a state of decline. In Brazil, television industries consistently grapple with these discourses. This compels us to engage in a discussion that necessitates a focus on

our argument grounded in the progress and challenges confronting Brazilian television within the context of global reconfigurations that circumscribe the media landscape.

Santos Neto and Bressan Júnior (2023) contend that there have been notable shifts in recent years in the modes of production, circulation, and consumption of televisual products within convergent environments. Among numerous alterations, we observe, for example, the experimentation with new aesthetic languages in the *modus operandi* of television, the utilisation and recycling of digitised audiovisual archives, the implementation of fresh audience engagement strategies within their editorial approaches, and the shift from broadcasting consumption to narrowcasting through streaming platforms. Based on these changes lies the scepticism of authors such as Scolari (2023) and Livingstone (2019) precisely pertains to the misinterpretation of the current state of television, as discerned through a meticulous examination confined to classical theories.

Within the realm of television research, with a specific focus on Brazilian television, a discernible trend emerges towards decentralised consumption, facilitated by video-on-demand platforms, the second screen phenomenon, networking conversation (social TV), and the seamless integration of audiences into the development of audiovisual narratives (Bignell & Woods, 2022; Fechine, 2017). According to Bignell and Woods (2022), we are currently witnessing an expansion of consumption possibilities within new media and, concurrently, in the ways traditional media establish connections with their audiences. This evolution, highlighted by Scolari (2023), entails the integration of television with new systems and devices, enabling interactivity and connectivity across various levels. These insights correspond with the previous perspective articulated by Jenkins (2006), and they continue to hold contemporary significance: media convergence extends beyond mere technological aspects.

With the advent of video-on-demand sharing platforms, made possible by streaming services, viewers have started to transition to digital platforms and consume television content on-demand, at their convenience, and from any location. This phenomenon reinforces the concept of "TV-Everywhere" (Tussey, 2014). Lipovetsky and Serroy (2007/2009) are theorists who have provided support for the theory that delves into the decentralisation and autonomy of individuals in their decision-making processes concerning what to consume, where to consume, and when to consume. Hypermodernity expresses a new societal *status quo* in which individuals seek more personalised experiences and fewer collective ones (Lipovetsky & Serroy, 2007/2009). Media experiences constitute an integral component of these ongoing reconfigurations.

Nonetheless, a point of contention shared among these authors, including Scolari (2013, 2023), pertains to the attempt to construct a critical theory that undermines these advancements and, most notably, the concentrated efforts of traditional media in adjusting to new languages and aesthetics. It is undeniable that what we have witnessed are reconfigurations that directly disrupt modes of production, circulation, and consumption. However, in accordance with Santos Neto and Bressan Júnior (2023), television remains engaged with its audience, even as it evolves away from live broadcasts, and respects viewers' autonomy regarding what and when to watch. These changes, comprehended

from a technological standpoint, exert a transformative influence on international and social dynamics and processes, aligning with the perspective articulated by Scolari (2023) regarding interactivity and connectivity.

For instance, in 2021, one research indicated that Brazil is the second-largest consumer of streaming services in the world (Ramos, 2021). At least 65% of Brazilians have a streaming service subscription. According to Meimaridis et al. (2020), recognising the substantial potential of the streaming market in Brazil, other national television industries, such as Record TV (Play Plus) and SBT (SBT Vídeos), have also started launching their own platforms. Nevertheless, Globo Group continues to maintain its hegemony in the Brazilian streaming landscape with Globoplay. To these authors, the presence of streaming platforms in the Brazilian audiovisual landscape has fundamentally altered the manner in which Brazilians engage with foreign and domestic productions and, most significantly, television as a whole.

However, in light of these changes induced by the culture of convergence, it is not unusual to encounter authors who are bolstering the notion of television's demise. It appears that the advent of novel devices, emerging technologies, and tools contributes to the potential cessation of television by presenting these transformations to the television industry as formidable challenges that pose a threat to established business models. Academic approaches and even television experts face specific challenges in cultivating a more profound understanding of this subject.

In accordance with Gunn and Syvertsen (2016), the proposition that television is becoming obsolete appears unduly exaggerated to warrant acceptance as a plausible hypothesis. Initially, it is noteworthy that the television model continues to drive industries across various scenarios, thus demonstrating significant profitability. The authors assert that, given the economic magnitude of television, it is evident that there are interested and enthusiastic parties keen to endorse modifications that facilitate television's adaptation amidst ongoing reconfigurations. It is through these adaptive measures that contemporary television may ultimately attain a certain level of stability and success in fulfilling its role as a communicative medium, reinventing itself and contemplating television praxis.

From our standpoint, the authors' argument concerning the "end of television" paradigm emerges as a universal critique that implies a disagreement with this assertion. Gunn and Syvertsen (2016) assert that "TV is influenced not only by technological and economic factors, but also by political, historical, and cultural factors" (p. 149). In this context, there is no clear linearity in these transformations. Each country and region exhibits unique characteristics that contribute to this discussion. As Jenkins (2006) contends, media convergence hinges on a cultural shift, not solely on technological means. Based on this perspective, the contemporary consumer habits concerning media consumption on these platforms serve as crucial indicators directing television's adaptation, aligning with cultural and social shifts while demonstrating resilience amidst comprehensive structural transformations.

Bringing this discussion into the context of Brazilian media, it is evident that

television still maintains a certain dominance compared to other forms of communication. Television in Brazil has become an integral component of our daily experiences. Even when we are not watching television in front of the screen, we tend to consume content produced by television on social media or during our everyday conversations with others. This dominance is evident in the specific ways television engages with its audience, aiming to communicate with all segments of society. This socialising nature of television is advocated by the French sociologist Wolton (1989). According to the author, the primary characteristic of television is its socialising nature, in which an invisible and subtle social connection is formed. However, Wolton acknowledges that some historical, social, and economic peculiarities influence the presence of this social connection in various regions across the globe where television operates.

Besides serving as a medium of communication, Brazilian television plays a significant role in the constitution and maintenance of identities. As stated by Wolton (1989), until the mid-2000s, mainstream television was perceived as a reflection of society. With the advent of fragmented television, such as pay-television channels offering diverse content, this reflection shattered, breaking down social reality into smaller fragments. However, television has not ceased to mirror society. In addition to being an industry, Brazilian television is also viewed as a significant creator of audiovisual content, producing material in various media languages, aesthetics, and formats, all with the goal of reflecting society (Meimaridis et al., 2020) — in which it not only serves the mainstream audience but also produces and distributes its content conceived from these reconfigurations in the contemporary media landscape, focused on diverse and segmented audiences.

In this regard, authors like Scolari (2009, 2013, 2023) reassess television theories through the contemporary lens, considering the transformations that not only reshape the new forms of television consumption but also the dynamics of communication. They primarily explore the interaction of new technological and convergent devices that integrate and amalgamate, consequently reconfiguring television practice. Based on these interpretations, contemporary studies must delve deeper into how new tools, metrics, and data analysis techniques enable television to reinvent itself within its economic framework and create the conditions for its continued existence. We are residing in an era of hypertelevision, hyperconsumption, and hyperconnectivity (Scolari, 2009).

The term "hypertelevision", as advocated by Scolari (2009), must not be interpreted as a phase in which there is merely a transfer of television industry content to repositories and digital spaces, with an emphasis on hyperlanguage. There is a spectrum of intricate reconfigurations within the communication context. Actually, the primary concern should revolve around how television industries harness these reconfigurations to adapt their operations and integrate into new communication dynamics for the purpose of engaging both consumers and advertisers and thus becoming part of them. The response may be straightforward on the surface but necessitates a more thorough analysis.

Following this argument, in the next topic, we aim to raise questions about the notion of "engagement" in the next section, with the intention of also considering a perspective intertwined with the utilisation of information technologies, AI, and machine

learning as means of reevaluating engagement within this communication context. To facilitate our understanding, we will briefly explore the concepts of "engagement" to guide our discussion.

2.2. The New Stage of Television and New Ways of Engaging

According to Grohmann (2018), the concept of engagement in communication research can stem from various origins, as well as from specific challenges and varied interpretations depending on the context. We recognise the need to define the concept of "engagement" to steer our discussion. According to the Oxford English Dictionary (n.d.), the English word "engagement" can encompass various meanings. Nonetheless, we would prefer to consider it in a sense associated with the idea of active involvement or interaction. The term "engagement" has often been employed in research concerning social media. In the realm of fan studies, this concept signifies a phenomenon connected to participatory culture and fan communities, as posited by Jenkins et al. (2013/2015).

In contemporary times, engagement appears to be a crucial metric in the business sphere, enabling companies and organisations to establish connections with their consumers and promote interactive exchanges between these social actors (Carlson et al., 2018). However, sustaining a robust engagement between companies and consumers is not always perceived as a straightforward endeavour. Several social, cultural, and economic factors intertwine and constitute part of these relationships.

Poell and van Dijck (2015) argue that real-time connectivity serves as an essential tool for monitoring and comprehending how individuals engage with institutions and organisations. This comprehension serves as a foundation for industries to formulate their technological, editorial and marketing strategies, subsequently enabling them to redefine the interests and objectives of the organisation and optimise user involvement, whether they are audiences or advertisers. For example, when we observe an individual actively engaging with a specific brand or organisation on social media, such action expresses the user's intention to establish a connection with that brand.

In the realm of social media, we typically associate engagement with the actions an individual takes, such as commenting, liking, or sharing content related to that brand or organisation. Nonetheless, engagement can take on various forms, each carrying distinct implications, particularly within the context of hypertelevision.

On social media platforms, our interactions leave behind traces and imprints that can be rich in meanings and significance, as posited by Jenkins et al. (2013/2015). As the authors contend, the louder the buzz, the greater the likelihood that the platform's algorithm will deliver the content to other users. The activity of other users can initiate what is commonly referred to as a "herd effect". In this regard, when users engage in specific actions on a platform, these interactions inadvertently generate valuable insights, offering a wealth of data that can unveil habits and behaviours. This data can then be integrated with the strategies the company plans to implement, for instance.

In the realm of marketing studies, a company's market share can also be perceived

as a form of engagement. This metric quantitatively represents how effectively a company has engaged with a particular audience. Multiple interpretations form the basis for scrutinising the concept of "engagement". Consequently, in recent years, many companies have been actively exploring innovative solutions and technologies to assess this engagement, with the aim of comprehending the qualitative and quantitative aspects that enable industries to gather precise information for use in their decision-making processes.

Based on this theoretical framework, it appears feasible to approach discussions about the concept of "engagement", as articulated by authors in the field of convergence culture studies. After all, what television industries aspire to achieve is engagement, not only with their end consumers but also with other stakeholders such as sponsors. The idea of engagement is not entirely new when we contemplate television, even in the context of traditional television, as we frequently do. Engagement was also previously understood as a means of connecting with the audience. However, discussing engagement in a less technologically mediated environment entails considering the methods and technologies that were predominant at that time. As we progress toward a future increasingly dominated by technology, it becomes imperative to reevaluate these aspects.

The progression of AI has ushered in transformations that, within the framework of hypertelevision, introduce technological and convergent advancements, thus offering fresh perspectives to the television industry (Scolari, 2023).

In the context of platformization, algorithmisation is reshaping the means of production and distribution, as well as bringing about changes in how users are approached on social networks and video platforms like Netflix and YouTube. According to Shapiro (2020), contemporary television confronts challenges that go beyond merely questioning the survival of traditional media in the era of new media. The author suggests that we should move beyond this debate and concentrate on what Rouvroy (2012) highlights concerning the concept of "data behavioralism".

In this context, modern AI is developed by industries to understand the media and content preferences of viewers and subsequently recommend relevant content based on how these users engage with the platform. By analysing this trend, algorithms also appear to influence the methods by which audiovisual industries formulate and shape their editorial and marketing strategies in the creation of their television offerings. One of the significant factors contributing to Netflix's success is the utilisation of algorithms (Khoo, 2023). Through the Netflix recommender algorithm, the platform collects data using AI to comprehend the user's interactions with their audiovisual content, thereby offering a tailored viewing experience to the user.

In addition to employing big data to comprehend users' consumption habits, as highlighted by Uricchio (2017), the platform has also utilised the acquired data to offer insights to its screenwriters. This data can aid in the creation of new television productions based on narratives that have achieved notable success on the platform, as well as in understanding user behaviour concerning the available content for consumption. According to Davis (2022), there is considerable debate surrounding Netflix's global influence, which appears to be fraught with numerous challenges. Nonetheless, the use of AI

by the North American giant seems to serve as a significant strategy for generating new understandings regarding the use of emerging technologies, optimising performance, and turning engagement into a profitable and lucrative venture.

As demonstrated, industries have a vested interest in fostering a more pronounced engagement on these networks, given that the potential reach can influence and reshape the editorial and marketing choices of these organisations. In the context of our analytical exploration and in accordance with the parameters presented, the understanding of engagement appears to unveil, from a quantitative standpoint, varying degrees of user satisfaction concerning how the audience interacts with a television product or a stance adopted by the organisation.

In addition to AI and the utilisation of machine learning, since these communities actively voice their opinions on social networks, it is understood that these expressions are also subject to analysis and can be valuable for comprehending mobilisation and modes of interaction. However, how can the television industry delve into the issue of engagement on television beyond social media? Moe et al. (2015) argue that social media platforms "are becoming increasingly central to the television audience experience, and it is crucial to thoroughly examine how audience participation manifests in various cultural and techno-commercial contexts" (p. 106). Nonetheless, there is a need to go even further. It is imperative to explore the myriad ways facilitated by the use of disruptive technologies and, in this context, the reasons why contemporary television seeks to engage not only its audiences but also its advertisers and the means by which they intertwine.

The forthcoming chapter aims to explore the concept of "engagement" within the activities conducted in the context of hypertelevision, building upon this theoretical framework. In this study, we narrow down our focus to the analysis of the streaming platform of Globo Group, the largest media conglomerate in Brazil, known as Globoplay.

3. Methodology

The present study was designed using the case study method (Yin, 2015). In order to construct the dataset for analysis, this research utilised various sources of data related to our subject of study: the Globo Group. This included news articles, interviews, and information the organisation itself disclosed during events sponsored by the Globo Group, highlighting the strategies implemented by the organisation.

For data collection, a search engine like Google was employed in incognito mode to ensure that there were no algorithmic influences that could alter the ranking of the obtained data. Following the data collection process, the subsequent step involved systematically summarising this information using an analytical summary sheet for the gathered data.

Within the realm of engagement, this study addresses three major aspects that specifically explore the impact of engagement on the organisation's decision-making process. These aspects revolve around its relationship with advertisers, the development

of television products and projects, and how the organisation conducts audience measurement in the platformisation context.

In order to structure the analysis framework, three research inquiries were formulated: (a) in what ways does Globo Group understand engagement as a necessary convergence in its modes of relating to its advertisers?; (b) how does engagement enable Globo Group to promote and create audiovisual projects and products in the offer of its attractions?; and (c) how can these reconfigurations in the media ecosystem help to rethink the audience in the context of hypertelevision in Brazil?

A qualitative approach was adopted for the analysis. This study primarily focuses on understanding actions and strategies adopted rather than statistically inferring their quantitative aspects. By building upon the foundations of the theoretical framework, our objective was to establish connections between the concept of "engagement" and the key findings documented throughout the analytical process. The amalgamation of the theoretical framework with data obtained from external sources allowed for a more tangible understanding of the initiatives undertaken by the Globo Group in the context of Brazilian television. This, in turn, provided a reflective dimension for the broader field of television studies in the digitalisation era.

4. Results

To systematise the results obtained through the undertaken case study, the findings of this research are summarised in three topics in accordance with the raised questions.

4.1. Engagement as the Foundation for Understanding the Interactions With Advertisers

The tensions between the internet and television have evolved into an intriguing phenomenon that compels us to reconsider communication strategies. Amidst the rapid expansion of social networks like Facebook and YouTube, video advertisements have gradually shifted away from traditional mass media channels, such as television. Part of this transition can be attributed to the measurement capabilities afforded by platformization, which enable the real-time assessment of user engagement with ads (Poell & van Dijck, 2015). According to Meimaridis (2023), the emergence of video streaming in the Brazilian context triggered certain concerns within the television industries, leading TV Globo to reevaluate its programming strategy and adapt to evolving market dynamics. As part of Globoplay's initiatives to respond to the transition of advertisers from conventional media to digital platforms, we observe that, in conjunction with the audience's migration to the streaming platform, there are market indicators that emphasise the platform's commitment to redefining television beyond a simple shift from live to recorded content.

With the objective of harnessing the capabilities and techniques facilitated by digital platforms, Globoplay has announced the introduction of a new solution designed to enhance advertiser integration in 2023. Initially conceptualised in 2018, this solution is

known as "Globo dynamic ad insertion" (Ferreira, 2022). In light of this new advertising opportunity, advertisements can be segmented across the organisation's *simulcasting*[1] channels based on the subscriber's platform profile. During the commercial break of live streaming programming, users are impacted by personalised ads, using AI and machine learning to understand the habits and consumption patterns of the user subscriber. Indeed, this new tool expands advertisers' horizons. Now, advertisers can monitor the performance of ads on "traditional media" in real time and fine-tune their investments in campaigns targeted at streaming television.

According to data reported by the organisation during the "Up Front Globo 2023"[2] event, this signifies a globally unique solution that merges AI with the same video-enhancing metrics employed in traditional platforms, now adapted for digital television, similar to how it functions on platforms like YouTube Ads and Facebook Ads (Globoplay, 2023). In contrast to programming on traditional broadcast television, the streaming platform enables ad segmentation by product categories (such as telenovelas, news, sports, and entertainment), customisable modules based on demographic categories (including gender and age), as well as supplementary targeting options (such as income, content segmented by regions, and areas of interest, among others).

Another innovation on the platform to assist advertisers in connecting with their audience, as also reported on "Up Front 2023" (Globoplay, 2023), is the GAMA Ad Marketplace, a programmatic media buying platform. This service combines Group Globo's data using machine learning and AI, as outlined in the advertiser's briefing (Rosa, 2022). The tool automates programmatic media space purchases across various windows of the organisation, including the streaming platform, Globoplay, and other registered third-party repositories linked to the platform. With these configurations, advertisers have the flexibility to tailor their advertising efforts to align with the requirements of each campaign and define key performance indicators. This service bears a notable resemblance to Google's Marketplace Ad services.

As previously mentioned, these transformations also reshape the dynamics between advertisers and marketing agencies. By facilitating the decentralisation of media procurement, advertisers themselves now have the ability to customise their actions and strategies in alignment with their values and objectives, which are defined within the procurement platform provided by the organisation. The company perceives this method as "self-service" and offers training programmes, e-learning, and training to empower advertisers. Furthermore, data matching from subscribers' consumption with the companies' goals contributes to the enhanced performance of advertisers' campaigns by optimising delivery and reducing audience dispersion.

This aspect underscores how Globoplay has employed algorithmisation as an ally in the platform's growth prospects within the Brazilian television landscape. Its goal is not solely to serve the audience but also to evolve in supporting its advertisers. After all,

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[1] Live streaming of channels subsidized by Globo Group, in addition to TV Globo.

[2] The "Up Front" is an event sponsored by Globo Group that aims to present to the advertising market the news, new products, and services of the organisation.

without advertising revenue, the sustainability of these industries becomes unattainable. In the case of Globo Group, advertisers have the capacity to initiate media purchases through the Globo Ads platform. All audience and engagement information, as well as strategies, are readily accessible on the platform, drawing from data generated by AI. This AI-driven approach provides concrete and precise real-time data that is available at any time and from any location.

Additionally, the organisation has been investing in a streamlined advertising platform that offers efficiency in media procurement, known as Globo SIM. In this service, AI is harnessed to develop media plans based on concise information provided by advertisers with limited experience (Sacchitiello, 2022). Advertisers also have the option to segment their campaigns based on geographical coverage (local, regional, or national). Moreover, the service features a video creation tool utilising AI. This service appears to be a simplified version of GAMA, designed for advertisers who may not have pre-existing video content or lack expertise in media procurement. With this, all campaign planning processes, video creation, media plan definition, and payment can be managed within the platform.

From a marketing perspective, these examples represent significant advancements in how Globo Group focuses its efforts on commercialising its advertising spaces, granting autonomy to both large agencies and small to medium-sized businesses. We note that these changes are aligned with the reconfigurations of the convergent landscape discussed earlier. The consumption habits of each viewer have become a valuable focal point for these organisations, as this data is monitored in real-time, utilising metrics and algorithms to prevent audience dispersion and thereby deliver a more tailored experience and results in line with advertisers' requirements.

With the growth and refinement of AI utilisation, factors such as gender and age, for instance, are no longer the sole parameters for analysing an individual's consumption habits. These new tools introduce additional parameters for campaign targeting. Thus, we verified that these encompass attributes like sexual orientation, interests, and behaviours. Nowadays, it is possible to conduct intricate analyses of each user and group them into micro or macro segments to optimise advertising efforts.

Platformization has emerged as one of the significant distinguishing factors for Globo Group in Brazil, positioning the organisation at the forefront of technological initiatives aimed at bridging the gap between the "traditional" television business model and information and communication technologies in the era of media convergence. Actions such as these underscore how Globoplay has been closely aligned with technological transformations that are reshaping the media landscape. This alignment promotes shifts in its underlying principles and premises, allowing the platform to function as an extension of television within the context of media convergence. Based on this comprehension, it is expected that these initiatives not only validate the transition from analogue to digital but also elevate the broadcaster's quality standards. Moreover, they provide unique experiences to their subscribers and advertisers, as articulated by Lipovetsky and Serroy (2007/2009).

4.2. Engagement as the Foundation for Developing Television Products and Projects

In this section, we will elucidate how data acquired through digital platforms also empowers the television platform to reconceptualise and design its television products by extracting feedback from its viewers on social media. This capacity for interaction via "social TV" (Fechine, 2017) enables broadcasters to receive immediate input from their audiences, including suggestions, critiques, and other observations that can inform the broadcaster's decision-making process (Tussey, 2014). This is particularly valuable when considering the conception of television products and projects, encompassing both traditional broadcast television and specific products tailored for streaming platforms.

Therefore, since 2020, Globo Group has been implementing a more integrated brand strategy, advocating for an all-encompassing consolidation of its brands (Sacchitiello, 2019). The goal of this unification is to foster a closer connection with Globo Group's users by integrating content, television products, and platforms in a way that facilitates a notable synergy between its social actors and activities across the organisation's omnichannel channels. Consequently, the platform has been investing in the development of specific formats in the conception of audiovisual products with an emphasis on communication, thereby promoting the integration of the circulation of its products across both TV Globo and its subsidiaries (in cable-TV channels) as well as multi-platform initiatives (Ramos & Borges, 2021).

In an effort to encourage the transition of the broadcast television audience to streaming, Globo Group has employed compelling strategies in this ascent of the platform within Brazilian territory. Amongst these efforts, we highlight the launch of its television productions, which include the exclusive presentation of unreleased episodes of audiovisual content on the Globoplay platform before their broadcast on TV Globo. Furthermore, as part of initiatives exclusively tailored for the platform, the company has started investing in products under the "Originais Globoplay" (originals Globoplay) seal, which are audiovisual productions exclusively created for the platform. An example of this is the telenovela *Todas as Flores* (All the Flowers), which premiered in October 2022 (Duvanel, 2022).

In Brazilian broadcast television, telenovelas are aired continuously on a programming schedule for a specific duration. Muanis and Svartman (2018) highlight that these productions are considered the most popular audiovisual products on Brazilian free-to-air television. With a daily broadcasting schedule, the episodes of telenovelas are typically aired from Monday to Saturday. However, in order to align with the format of serialised audiovisual productions, the first telenovela created for the streaming platform adopted a broadcast schedule (appointment viewing) similar to American television series. This entails releasing one episode per week and having a break between seasons. In this instance, the break occurred between the spring season and the fall season.

It is important to bear in mind that the telenovela *Todas as Flores* was conceived and scripted exclusively with consideration for the aesthetic of audiovisual language and the framing of social media dynamics. Within this context, the broadcasting schedule

implemented by Globo Group, wherein the unreleased telenovela was made available on a weekly basis, generated substantial reverberation and commendations from both specialised critics and the audience. Such an approach disrupted the established conventions of the television genre traditionally associated with the consumption of telenovelas — in the case of *Todas as Flores*, this approach blurs the line between theoretical-conceptual definitions of the format understandings of a telenovela or a conventional television series. Indeed, the success of the production on social media constitutes an intriguing case for the platform. It is noteworthy that user mobilisation on social networks had a more pronounced influence on engagement compared to the prime-time soap opera broadcast on TV Globo at that time, *Travessia* (Crossing; Goes, 2022).

In Brazil, the telenovelas airing between 9 pm and 10 pm can be regarded as the primary flagship of Globo Group, as it garners the highest television viewership and engagement on social networks during the day. The engagement surrounding the "Originais Globoplay" production reveals an intriguing observation, demonstrating how the audience is attuned to the initiatives undertaken by the platform. Furthermore, it underscores the audience's preference for a narrowcasting consumption model over the synchronous flow of simulcasting on free-to-air television. This phenomenon reinforces the concepts of "hypertelevision" proposed by Scolari (2009) and Lipovetsky and Serroy (2007/2009).

By redefining this behaviour in the ways Brazilian viewers watch and consume telenovelas, *Todas as Flores* played a pivotal role in generating numerous memes on social media. This phenomenon amplified the buzz surrounding the production and created heightened expectations among the audience regarding the storyline and developments between seasons. With this strategy, the platform successfully expanded its subscriber base by mobilising viewers to advocate for the show. Moreover, the telenovela's substantial impact on social media and the platform exerted significant pressure on Globo Group to broadcast the production on TV Globo's schedule instead of confining it to the streaming platform.

In addition to television products specifically crafted for streaming, another noteworthy aspect is the special projects undertaken by the platform, which exhibit a connection with the audience. Among these initiatives, one that stands out is the revival of past telenovelas from Globo Group's archive. As evident, telenovelas are regarded as quintessentially Brazilian cultural products and exhibit widespread popularity, both on social media and in public sentiment. In this realm, TV Globo can be readily perceived by the Brazilian audience as a trailblazer in the realm of soap opera production, having created and broadcasted these audiovisual productions on a daily basis since the 1950s.

A study conducted by Santos Neto et al. (2023) highlighted that the audience's desire to revisit old telenovelas from Globo Group's television archives, given the significant buzz generated by these users on social media, was promptly addressed through the project to reintroduce these contents. This initiative commenced in April 2020 during the Sars-Cov-2 pandemic. According to reports made available by the organisation itself, the return of the telenovelas to the platform's catalogue effectively mobilised the audience to the detriment of certain productions available for consumption.

Furthermore, Santos Neto and Bressan Júnior (2023) propose that thanks to the platformisation of television, the endeavour to enable the return of these titles became feasible due to the existence of an exceptionally mobilised and engaged participatory culture around the affective economy that drives the consumption of these products. In this context, the platform "facilitates a more personalised consumption experience guided by the principles of narrowcasting" (Santos Neto & Bressan Júnior, 2023, p. 16).

At this juncture, engagement assumes a noteworthy significance for Globoplay and exemplifies television's adjustment to the culture of convergence. In this context, the platform's objective consists of fostering particular content and initiatives that stimulate audience mobilisation through engagement on social media. This strategy creates an environment where the buzz generated by these users on social media tends to impact the platform's algorithms and reach a progressively organic audience.

In an effort to align its strategies with the consumption patterns of these users, audiovisual products are also reimagined based on the data collected by the platform itself. Several productions originally aired on broadcast television acquire exclusive formats and spin-off products on the platform, promoting a transmedia integration among the Globo Group's exhibition circuits. This rationale underscores the consolidation of the organisation's all-encompassing brand unification. A prime example of this phenomenon is evident in entertainment shows produced by TV Globo, such as *Big Brother Brasil*, the highest-rated reality show on Brazilian broadcast television since the 2000s.

Within the landscape of Brazilian television productions, this program engages with its audience on multiple levels. On social media, users mobilise to support or put out their favourite participants from the reality show. On the Gshow portal, the organisation's entertainment platform, fans participate in polls to determine the outcomes and future developments of the show. On Globoplay, eliminated participants engage in exclusive webcasts and live sessions to answer questions from the audience, and viewers can even access real-time camera feeds through pay-per-view channels. Additionally, there is a cross-promotion strategy wherein eliminated participants appear on shows aired by broadcasters subsidised by Globo Group, such as the pay-TV channel Multishow.

4.3. Engagement as the Foundation for Understanding the Contemporary Audience

The Brazilian television landscape appears to be undergoing profound transformations within its media ecosystem, with indications of a shift driven by disruptive technological and informational advancements that have become evident along this journey. Nevertheless, in the case of Globoplay, it becomes evident that the platform still retains certain distinctive characteristics that emphasise Globo Group's engagement with its stakeholders. Through the utilisation of AI, Globo Group explores various avenues to uphold the quality of its productions while stimulating the audience through innovative and technological methods and tools (InfoQ Brasil, 2018).

In this context, as the Globoplay platform continues to extend its presence throughout Brazil, engagement takes a central role as a guiding principle influencing the organisation's decision-making processes, as previously detailed in the preceding sections. To foster closer connections with its audience, in 2022, Globo Group announced a partnership with Twitter that primarily focuses on brands and advertisers (Matos, 2022). This landmark agreement marks the first collaboration of its kind in Latin America, where a television broadcaster joins forces with a social network through a structured mechanism aimed at translating engagement on social media into profitability.

According to statements from Globo Group executives, the organisation recognises that these actions aimed at engagement are an essential catalyst for the sustainability of its operations. Beyond the real-time conversations occurring on networking platforms, where users express their sentiments about what they are currently watching, there exist additional strategies to ensure that content becomes viral, enters the circulation flow of networks, and impacts new users. As exemplified by the possibilities of transmedia consumption, these strategies generate discussions and, consequently, expand the reach of the organisation's productions beyond its loyal consumers (Ramos & Borges, 2021).

Furthermore, it is worth noting that engagement is mobilising various segments within the audiovisual industry to develop more precise methods and techniques for analysing contemporary television. As discussed previously, times have evolved, and the means of comprehending contemporary television must adapt to safeguard not only the economic viability of organisations but also television's fundamental characteristic that constitutes it as a communication vehicle par excellence: its role as a means of socialising.

To measure streaming audiences, Kantar Ibope, a global leader in media intelligence, has overhauled its processes and tools for assessing viewership on digital platforms. Since 2022, the company has been employing a new device in the country called "Focal Meter" (Melo, 2022). With this device, the company tracks data on video consumption across all devices within a household. The data collected by Kantar Ibope can be accessed in real-time by television broadcasters in Brazil, enabling these companies to utilise it for self-promotion and the sale of advertising space.

Audiences also take on new significance when we discuss this decentralised consumption made possible by the narrowcasting model. When viewers consume a television product directly on the Globoplay platform, Globo Group receives specific insights and can measure the performance of its productions, as well as the genres and types of products most sought after by its subscribers. In this sense, the platform can better target its audience for its productions and brainstorm new ways to continue mobilising and attracting new viewers. While there are no specific details available regarding this landscape, it is hoped that future research will delve into this algorithmic relationship with Globoplay, as Uricchio (2017) has explored in the context of Netflix and the use of algorithms to recommend and gather data in the conception of new audiovisual products.

Among the innovations in the Brazilian platform context are recommendation algorithms similar to those used by Netflix. During a conference at "QCom São Paulo" in

2018, Tiago Albineli Motta, who was the technical leader of Globo.com's growth hacking[3] team at the time, mentioned that the platform was integrating machine learning and data science techniques to reduce churn rate[4] (InfoQ Brasil, 2018). By employing these tools, the company aims to prevent users from cancelling their subscriptions to Globoplay in various ways, using clustering[5] techniques. Through these tools, the platform gathers precise data on how users interact with the content available on the platform, their viewing habits, and their preferences, which then allows content suggestions based on these parameters.

It is noteworthy to note that every user action on the platform provides valuable data. This scenario underscores how television audiences can be reimagined in the culture of interactivity and connectivity in various ways. The broadcaster's consumption of various productions has become increasingly fragmented. With this information, it becomes possible to better plan the organisation's actions with the goal of enhancing the television audience. Under these circumstances, it is notable that that the organisation has strategically employed technology not only to adapt to the hypertelevision context and the ways in which the contemporary viewer has come to consume audiovisual production but also to serve its specific interests and objectives.

5. Discussion and Conclusion

This article endeavoured to examine how Brazilian television has been responding to technological trends in the context of media convergence within the realm of Brazilian television. In the field of television studies, there exists a notable gap in investigations that seek to establish correlations between engagement and audience beyond the scope of social media. Many of these discussions are conducted in isolation, exploring particular facets of convergence culture, such as the second screen, social TV, and participatory culture. While numerous studies touch upon the topic of engagement facilitated by media, they often fail to delve into a comprehensive understanding of engagement in a correlated manner and its broader implications on television.

Given the questions that guide this discussion, it becomes evident how considering actions aimed at engagement has emerged as a fundamental factor in formulating communication strategies within digital environments. Through the utilisation of data science, the figures derived from datafication and AI do not merely signify a quantitative measure of interactivity within a publication. They also signify potential phenomena, practices, and social and cultural processes influenced by participatory culture facilitated

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[3] The growth hacking sector of an organisation involves identifying and implementing creative and scalable strategies to drive business growth, especially in the digital environment. The actions involve the use of data, analytics, and rapid experimentation to find effective ways to acquire, retain, and engage customers, increase revenue, and expand the user base.

[4] Churn is a metric used to measure the number of subscribers who cancelled a service within a specific period of time.

[5] Clustering techniques involve organizing data objects with similar characteristics into separate groups, using data mining to uncover patterns and underlying structures within datasets.

by the active engagement of viewers in these networks. The presence of these elements essentially engages with our initial inquiries focused on understanding how TV Globo perceives the power of engagement in its actions as a fundamental convergence in its approaches to also engage with advertisers.

In order to comprehend how the current technologies enable TV Globo to promote and create audiovisual projects and products within its line-up of attractions, with a focus on actions that stimulate engagement at various levels, our research highlights several interesting points. In contrast to the paleotelevision era, as emphasised by Eco (1984/1984), wherein industries had to conduct extensive audience research to gauge popular opinion regarding their product offerings, the contemporary communicational grammar appears to offer real-time measurement of responses. In the present day, hypertelevison has reached a stage where it is feasible to analyse and comprehend all forms of interactivity within these spaces. These reconfigurations grant television industries a degree of autonomy in reshaping their interactions with viewers, transcending the traditional metrics of audience share or rating points. Thanks to the process of datafication, digital platforms furnish us with more precise data and novel tools for comprehending the social bonds of television in this new communicational paradigm. Consequently, this facilitates deeper insights capable of substantially reconfiguring the relationships between television industries, advertisers, programming strategies, and the creation of audiovisual products.

In this context, our last inquiry pertained to how these reconfigurations in the media ecosystem can contribute to a revaluation of the audience within the realm of hypertelevison in Brazil. Based on our analytical journey, what we have come to contemplate in this investigation is that quantitative data concerning television audiences gathered through "traditional" techniques and tools appear inadequate for comprehending this contemporary television *ethos*. Isolated data fails to facilitate a comprehensive rethinking of television in the era of media convergence. This line of thought must be revisited and reframed to encompass new discussions and challenges, as proposed by Scolari (2023), in our pursuit of understanding contemporary television.

In terms of the subject of analysis, it is apparent that Globoplay has adeptly adapted to these changes and transformations, and the platform appears to be an important instrument aimed at preserving (or attempting) the hegemony of Globo Group in the Brazilian audiovisual landscape.

In this context, we find ourselves discussing a television praxis that not only prioritises aesthetic experiences but also underscores the incorporation of information technologies to optimise processes, enhance experiences, and strengthen relationships with its audience and advertisers.

Comunicação e Sociedade, vol. 45, 2024

The Hypertelevision in the Brazilian Mediatic Scenario: An Analysis of Strategies Adopted by the Streaming Platform Globoplay · Valdemir Santos Neto

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Submitted: 04/05/2023 | Accepted: 13/02/2024