

## Rede Globo TV listings in view of children's audience: empirical study

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Although contemporaneity has brought the development, the presence and the use of new communication and entertainment platforms, in Brazil television remains the most consumed mass media among children and adolescents. In this scenario, 75.4% of children and adolescents recognize the existence of an inappropriate content that they should not see. Thus, this article aims to reveal the current scenario of programs offered for children and adolescents of the country's largest audience TV channel, Rede Globo, a Brazilian free-to-air TV based in the city of Rio de Janeiro. This is a quantitative empirical study, carried out from the content analysis technique of the programming shown in the period of March 2016. The results indicate that there is a low number of content suitable for children and adolescents.

*Keywords:* Television. Children's programming. Children and adolescents. Content analysis. Brazil.

### Introduction

This article assumes that, in accordance with the laws established by the broadcasting sector in Brazil, the free-to-air channels should have a TV channel list with educational, cultural and informative purposes, raising the national culture, ethical and social values, production of cultural and artistic content, and regional news<sup>1</sup>, in addition, to foster independent productions<sup>2</sup>. This obligation obeys to Article 221 of the Constitution of the Federative Republic of Brazil of 1988 that regulates the audiovisual works broadcasted in the television channels.

Despite the importance of television as a socializing and public opinion-maker way, it is observed a gap in Brazil in the investigations that contextualize the relationship between this mean and children and youth audience regarding the analysis of programming and the impact of its content in the behavior and development of children and adolescents.

Academic contributions made by national researchers<sup>3,4</sup>, who seek to understand the preference of children and adolescents regarding to the content in television programming, found that the most successful genres are: films, soap operas, sitcoms and cartoons.

In the same sense, it is important to know, although briefly, some research carried out in some countries on young reception and media.

Only in the United States, approximately 3,500 researches have been produced on the influence that television can have on the behavior of children and adolescents. A pioneering work developed by the *Surgeon General's Scientific Advisory Committee on Television and Social Behavior* demonstrated, in the late 1960s, the high probability that people could set forth an aggressive behavior after watching a violent entertainment content<sup>5</sup>.

Researcher Jo Groebel's contribution<sup>6</sup>, from the University of Utrecht in the Netherlands, revealed a greater tendency for children exposed to violent content to develop a fascination with violent heroes. The *Children, Adolescents & the Media* study in Canada reinforced the theory of cognitive effects on children's exposure to inappropriate content and the stimulation of early sexual activity<sup>7</sup>.

The scientific contribution made by the investigation *La infância construída: efectos prosociales y antisociales de los contenidos televisivos*, of Spain proves that at least 10% of the aggressive conduct of children and adolescents derives from the consumption of violent contents through television<sup>8</sup>.

In contrast, the researcher Helena Thorfinn<sup>9</sup> from Sweden believes that the behavioral reflexes at the audience depend on the elements that make up the audiovisual works. For the author, behavior can be influenced by both negative and positive content reception.

Although the above studies suggest the relationship between the violence on media and aggressive behaviors, for McQuail<sup>10</sup>, audiovisual narratives should not be taken by themselves as the only cause of effects on the behavior manifested by audiences.

According to McQuail<sup>10</sup>, Michaud<sup>11</sup> recommends that research on audiences and their causal relationship between exposure and action<sup>12</sup> should be based on direct evidence (socioeconomic, cultural, geographic, and family factors) and indirect evidence (media content).

The apparent connotation that TV is a mean of relaxation and a pleasant pastime for children and adolescents can make that parents use television as an electronic nanny, giving a small reflection on the content of the programs broadcasted on the free-to-air TV<sup>13</sup>.

This text proposes to know and analyze the children and youth programming of the Rede Globo de Televisão channel aimed to children and adolescents and to observe its importance on the formation of this age group.

### **Children and youth reception in Brazil**

Research carried out by Galhardi and Ortega<sup>14</sup>, with general objectives of monitoring the programming of the commercial free-to-air channels broadcasted in the State of São Paulo by the channels Rede Globo, Rede Record and Sistema Brasileiro de Televisão (SBT), showed that 94.4% of the

audiovisual works were aimed for the adult public, leaving a low supply of content for children and youth audience.

At the national level, in 2012, the research with the same instruments and assumptions was replicated, with a sample of 19,322 programs broadcasted over the course of 12 continuous months, by the channels: Globo, Record, SBT and its affiliates in the states of São Paulo, Rio Grande do Sul and Bahia. The diagnosis was similar: 6.2% was the proportion of production directed specifically at children, restricted to two formats: cartoons (mostly of North American origin) and children of national production<sup>15</sup>.

Some national investigations also legitimize the influence of TV with the behavior and development of children and adolescents. *Fala Galera* is the title of a research conducted by the Latin American Center for Violence and Health Studies Jorge Careli (Claves/Fiocruz) in partnership with UNESCO, in which the authors seek to understand the different aspects of perception, sociability and identity construction of young people aged between 14 and 20 years old from different socioeconomic strata, in the city of Rio de Janeiro. One of the topics addressed was the way young people interpret the contents and messages of citizenship, youth and violence published on media. The diagnosis presented was as follows: 79% of educators said that TV influences young people negatively; 47% of the boys and girls involved in the survey, belonging to the social strata A and B and 32.1% belonging to the social strata C, D and E<sup>16</sup>, also declared to receive a negative influence from TV.

We draw your attention for the data presented by the Survey *Radiodifusão de Conteúdo Inadequado: a Classificação Indicativa e os Direitos Humanos*<sup>16</sup> through interviews collected during the year 2008 in households in the five regions of Brazil. In this scenario, 75.4% of children and adolescents recognize the existence of inappropriate content that they should not attend. 74.8% of parents and legal guardians interviewed affirmed a high degree of concern with the content displayed by the program, including: scenes of sex, violence, formation of concepts and unethical behaviors and drugs<sup>17</sup>.

## Materials and Methods

The technique of quantitative content analysis was applied to the schedule of the free-to-air channel Rede Globo. The period established for the analysis of the television list comprised a total of seven consecutive days, between February 29<sup>th</sup> and March 6<sup>th</sup>, 2016.

In this sense, Gambaro and Becker (2016) in their research on the TV schedule of Rede Globo, warn that, since the late 1970s, the channel has introduced its "quality standard", a formula designed that maintains, as one of the elements, the horizontal TV schedule and, traditionally stable, to the present day<sup>18</sup>.

Galhardi and Ortega<sup>15</sup> verified the insertion of Reality Show and musical programs in the months of January and February. Also, in the month of December the inclusion of musical programs in the TV list was observed.

Therefore, the analysis cut-off of one-week programming is determined by a stable flow of the audiovisual works.

The Television broadcasting was analyzed over the 24 hours of the projection, with the initial time 6:00am and final time 05:59a.m. of the following day, according to data collected from the publications on the websites of the aforementioned channel. The periods established for the study were A: 06:00a.m. to 09:59a.m.; AA: 10:00a.m. to 2:59p.m.; AAA: 3:00p.m. to 6:59p.m.; AAAA: 7:00p.m. to 11:59p.m., and AAAAA: 00:00a.m. to 05:59p.m.

For this study, a total sample of 163 programs displayed by the channel during the period of data collection was quantified.

Content analysis is structured in a series of phases<sup>19</sup>. As in any area of empirical study, the process of conceptual definition and operationalization of categories is among the most important steps of the research process<sup>20</sup>. Therefore, it was significant to adopt the precise terminological definition of the discursive communication units to be analyzed.

In this sense, a qualitative exploration of the concepts applied to the content analysis research was made from different theoretical perspectives: Nordenstreng and Varis<sup>21</sup>, Melo<sup>22</sup>, Reimão<sup>23</sup>, Malcher<sup>24</sup>, Mazziotti<sup>25</sup>, Souza<sup>26</sup>, Tondato<sup>27</sup>, Garza<sup>28</sup>, ANDI<sup>29</sup>, Bakhtin<sup>30</sup>, Freire<sup>31</sup>.

In the following phase, the codebook (livro de códigos) was elaborated, which is a fundamental consulting tool, making the conceptualizations of the units of analysis explicit and situating the guidelines for the codification process.

An analysis form was then prepared. Like a questionnaire, a data sheet was used as an instrument to measure the variables, where it is identified and recorded the analysis units (numerical and textual codes)<sup>20,32</sup>. In this step, the sources or samples statistically representative of the object of study were selected. The support was the channel's web page, examined as source of primary information.

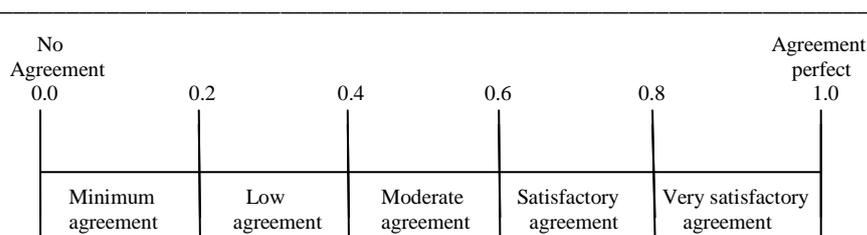
Following, a previous training of the selected sample was applied. The coding pilot exercise is an indispensable process for the coder to become familiar with the practice of content analysis, implying clarifications contained in the codebook and, at the same time, solving questions about the different criteria of analysis<sup>20</sup>. It should be pointed out that coding is to enable the processing of a quantity of raw material by precise rules (cuttings, aggregation and enumeration), making it a short and representative description of its content, making it susceptible to analysis<sup>33,34</sup>.

In the application of the content analysis and in quantitative studies it is usual to use computer programs, which facilitates the analyst, student or researcher. It also facilitates graphical results and reliable tables, making possible later the preparation of the final report of the results. The Statistical Program called *Statistical Package for Social Sciences* (SPSS) was used to accomplish this task.

*Cohen's Kappa* coefficient was applied to ensure data quality for content analysis.

In this stage of the research, we had different collaborators that analyzed and codified separately the same material (the units of analysis). In this operation, the reduced percentage of the total sample (20%) was used. The level of agreement<sup>35</sup> of each variable that composes the codebook presented by the coders was "very good"<sup>20</sup>, validating the data presented in this investigation.

**Figure 1.** Indicators of the level of agreement between coders



Source: Adapted from Peruvian Society of Biostatistics

## Results

Next, the results obtained through the table are presented, performing the interpretation of the quantitative data.

Finally, it should be clarified that, when conducting the literature review on studies of Rede Globo broadcaster programming, no academic production was found on the audiovisual works produced and offered to the Brazilian audience, nor on their children and youth reception. For this reason, some of the elements found in the programming will be interpreted with support in the quantitative data only, in view of the lack of theoretical basis to evoke a deeper debate.

**Table 1.** Offer of the TV list by gender and transmission period (February 29 to March 6, 2016).

Genre	Broadcasting Period					Total
	A	AA	AAA	AAAA	AAAA	
1 TV News	55.6%	32.4	0	29.3	14.7	26.8
2 News Report	22.2%	16.2	0	2.4	2.9	8.5
3 News Magazine	0	13.5	4.0	2.4	0	0.6
4 Audience	0	13.5	4.0	2.4	0	4.3
5 Soap Opera	0	0	64.0	3.7	2.9	18.3
6 Series	0	0	0	4.9	17.6	4.9
7 Serial	0	0	0	0	11.8	2.4
8 Film	0	0	24	0	38.2	11.6
9 Sports/Broadcasting	0	0	4.0	2.4	0	1.2
10 Sports / Recorded	0	16.2	0	0	0	3.7
11 Musical	0	2.7	0	0	0	0.6
12 Talk show	0	0	0	2.4	2.9	1.2
13 Reality Show	0	0	0	17.1	5.9	5.5

14 Comedy	0	2.7	0	0	0	0.6
15 Mass	3.7	0	0	0	0	0.6
16 Political Advertising	0	0	0	4.9	0	1.2
17 Variety	18.5	16.2	4.0	0	0	7.3
18 No additional genre	0	0	0	0	2.9	0.6
Total	100	100	100	100	100	100

Rede Globo is the leader in the audience and reaches 99.62% in TV households throughout the country<sup>36</sup>. In the period of the investigation, the channel offered, according to information of categories available on its website, the following genres: six national soap operas, *Êta Mundo Bom*; *Caminho das Índias*, *Totalmente Demais*, *A Regra do Jogo*, *De Pernas pro Ar* and *Malhação*, three TV series, *Chapa Quente*, *Mister Brau* and *Pé na Cova* (produção nacional) e *Agentes da S.H.I.E.L.D e Prova do Crime* (produção dos EUA); two TV series, *Agenda Proibida* and *Os Bad Boy* (US production); 17 programs categorized by the channel as journalistic, *Bom Dia Brasil*, *Auto Esporte*, *Bem Estar*, *Como Será?*, *DFTV*, *Fantástico*, *Globo Repórter*, *Globo Rural*, *Hora Um da Notícia*, *Jornal da Globo*, *Jornal Hoje*, *Jornal Nacional*, *MGTV*, *PEGN*, *Profissão Repórter*, *RJTV*, *SPTV*; 13 programs defined on the website of the channel as being of varieties, *Altas Horas*, *Amor & Sexo*, *Caldeirão do Huck*, *Criança Esperança*, *Domingão do Faustão*, *É de Casa*, *Encontro com Fátima Bernardes*, *Esquentar!*, *Estrelas*, *Mais Você*, *Programa do Jô*, *Tamanho Família*, *Vídeo Show*; two sitcom, *Tá no ar: a TV na TV* and *Zorra*; five sports programs: *Corujão do Esporte*, *Esporte Espetacular*, *Fórmula 1*, *Globo Esporte*, *Planeta Extremo*; and three reality shows: *Big Brother Brasil*, *Super Star* and *The Voice Brasil* and sixteen American production films, six of which are broadcasted in the evening, time, those are: *Just Go With It (Esposa de mentirinha)*, *Morning Glory (Uma manhã Gloriosa)*, *Dear John (Querido John)*, *Playing House (De Repente Grávida)*, *Sister Act (Mudança de Hábito)* and *I Am Number Four (Eu sou o número quatro)* and ten at night, those are: *D.O.A (Morto ao chegar)*, *Flightplan (Plano de voo)*, *Encino Man (O Homem da Califórnia)*, *Beauty and The Briefcase (Beleza do mundo dos negócios)*, *Ghost In The Shell (O vigilante)*, *Trumbo (Lista Negra)*, *The Marrying Man (Uma loira em minha vida)*, *She's The One (Nosso Tipo de Mulher)*, *The Three Musketeers (Os três mosqueteiros)* and *Eye For An Eye (Olho por Olho)* and one of national production, *O Primo Basílio*<sup>37</sup>.

Comparing the statistics presented in the monitoring of the TV Listings during the year 2012 and the quantitative data presented in this research, it is observed, a priori, the extinction of children's programs and cartoons.

**Table 2.** Offer of the TV listings by gender and transmission period (January 16 to December 31, 2012).

Genre	Broadcasting Period					Total
	A	AA	AAA	AAAA	AAAA	
1 TV News	19.7	27.8	17.8	26.5	7.8	19.2
2 News Report	46.7	1.1	0.7	2.1	1.9	10.6
3 Interviews	0	5.0	0	0	8.4	3.2
4 Web Magazine	0	0	0	4.8	0	0.9
5 Audience	0	7.2	10.1	4.3	0.9	4.0
6 Cartoon	11.0	9.2	0	0	3.0	4.9
7 Soap Opera	0	0	43.3	34.4	0.7	13.1
8 Series	0	0.4	0	0.6	0.9	0.4
9 Sticom	0	0	0	2.5	3.0	1.2
10 Films	0	3.1	11.8	7.7	21.0	9.3
11 Sports/Broadcasting	0.6	2.8	6.8	0.6	2.9	2.5
12 Sports/ Recorded	5.0	17.5	0	0	4.9	5.8
13 Musical	0	0.9	0.7	0	5.4	1.7
14 Talk show	0	9.4	0	0	0.4	2.0
15 Reality show	0	0	2.4	5.6	3.6	2.2
16 Children's programming	0	0.9	0	0	0	0.2
17 Comedy	0	2.0	0	5.6	0	1.4
18 Educational program	0	0	0	0	27.4	7.1
19 Mass	7.6	0	0	0	8.1	3.6
20 Political Advertising	0	3.9	0	5.2	0	1.7
21 Variety	9.3	8.8	7.0	0.2	0	4.8
22 Tv show schedule	0	0.2	0	0	0	0
Total	100	100	100	100	100	100

Until June 2012, the cartoons were broadcasted from Monday to Saturday on the channel's morning TV Listings<sup>15</sup>. On June 25, 2012, Rede Globo removes from the TV list the cartoons shown in the TV Globinho format, from Monday to Friday, and premieres the TV show *Encontro com Fátima*<sup>38</sup>.

In 2015, the station puts an end to children's programming and occupies the TV list on Saturdays with three hours of duration inaugurating the variety show *É de Casa*.

Since Rede Globo ended the cartoons from Monday to Friday, the channel's management used to defend the end of children's programming, arguing that "the migration of the children's audience to paid channels made just for their age group is a global trend"<sup>39</sup>.

The journalist and TV host Patricia Poeta, from the program, endorses the channel's argument, stating that "it is a global trend for free-to-air TV to better serve the adult public and the children's audience go all the way to pay TV, which has a series of channels for the most varied age groups"<sup>39</sup>.

In this context, the *Brazilian Media Survey: Habits of Media Consumption by the Brazilian Population*: reveals that only 26% of Brazilian households have access to a paid television service, 23% through satellite dish and 72% have access to free-to-air TV<sup>40</sup>.

With the extinction of children's programming, children and adolescents also find on the TV Listings a massive offer of TV news in the morning (A and AA).

With an informative nature, the news program plays a continuous socializing role that goes from childhood to old age and it is through it that the individual internalizes the culture of their group and internalizes social norms<sup>41</sup>. Nevertheless, such programs include news of crimes and scenes of violence on their agenda<sup>42</sup>.

A study carried out by the *Agência de Notícias dos Direitos da Infância (ANDI)*, aiming to understand how violence is represented in the narratives broadcasted in television news, proves that the 10 news programs aired in the main capitals of Brazil disseminated, through their narratives, violations of the human rights, incitement "the feeling of impunity, the discredit in institutions responsible for the administration of justice and belief in the path of violence, intolerance, arbitrariness and crime"<sup>43</sup>.

The second genre that stands out on the TV Listings, in the periods AA and AAA, is the TV show. It should be emphasized that this format is published and disseminated on the website of the channel as a variety show. However, if the classification function of television genres is to Listings the viewer about the content that will be displayed, a slippery content is noted in the classification<sup>44</sup> of the media text adopted by the channel. As said by Aronchi<sup>45</sup>, TV channels today classify the TV shows as variety shows for two reasons: first, to make elitist the format with the goal of attracting advertisers and, secondly, to attract viewers instead of restricting themselves to the essence of the genre.

Another pertinent observation about this item of the TV Listings is its inclination to convey inappropriate attractions to the children and youth public. Some research has been showing this. The research *Violência na mídia ou violência na sociedade? A leitura da violência na mídia*<sup>46</sup> aimed to understand, from the point of view of the viewer, what is a sensationalist and violent program on commercial free-to-air TV channels in Brazil. The results show that the receiver considers the lack of respect and the fights among participants in the TV shows as a violence, as well as the way the female body is explored, the exacerbated exposure of the lives of physically disabled, the reproduction of scenes that show blood and conflicts with the use of firearms between police and bandits.

Another highlighted phenomenon is the majority participation of the soap operas in the period AAA. Comparing the statistical results of the monitoring of the channels TV list in 2012 with the quantitative data disclosed in this research, it is observed that Rede Globo increased 5.2% of production and transmission of the genre in the mentioned period.

In this approach, Sampaio<sup>4</sup>, when analyzing the preference of the children and youth audience in relation to the contents present in television programming, finds that 87% of the total of this group have preference for movies, 75% for cartoons; and 62% for soap operas. The *Instituto Central Internacional para a Juventude e a Televisão Educativa* in Germany signals the establishment of affective relationships between children and adolescents with soap opera characters with whom they relate to<sup>47</sup>.

The second genre that divides the TV screen with the soap operas, in the period AAA, is the movies. It should be noted that the six cinematographic works conveyed in this period come from the United States and five of them are not recommended for children under ten. According to the evaluation of the content of the films made by the Ministry of Justice<sup>48</sup>, the films have the following descriptors of analysis, they are: 1- *Just go with it (contain inappropriate language)*, 2- *Morning Glory (presents sexual content and licit drugs)*, *Dear John (contain scenes of violence)*, *Playing House (presents use of licit drugs)*, *I am number four (scenes of violence)*, *Sister act (General Audiences)*.

Occupying the first place in the ranking of audiovisual works preferred by children and adolescents, "films are part of the overall process of socialization of young people and their pro-social effects cannot be ignored. Films can help schools and families with education on the phenomenology of juvenile delinquency"<sup>49</sup>. In contrast, the films that present scenes of violence, according to several authors, contribute to the aggressive behavior of children and adolescents.

In an experimental research, with the participation of 360 adolescents of both sexes, the researcher Gomide<sup>50</sup> analyzes the impact of the films containing scenes of violence, using the following films as measuring instrument: *Time Cop*, *O guardião do tempo*, *Kids and Mortal Combate*, all of them North American production. The diagnosis of the study showed that children and adolescents after exposure to the violent contents of the films presented aggressive behaviors.

Regarding variety programs, there is a significant increase in gender in the morning periods A and AA. Traditionally, the variety show is the channel's flagship, designed to provide entertainment for the whole family. Their analysis requires a closer look in two senses: in relation to what composes the term varieties, because just like the TV shows, this one encompasses several attractions destined to the adult public<sup>51</sup>. And also, because this format is led by a presenter, but keeps scenario, stage assistants' dancers with costumes, gestures and sensual behaviors. This is the case of the *Domingão do Faustão* Sunday program broadcasted from 5 pm to 9 pm.

The research entitled *A influência televisiva como desencadeadora da erotização infantil na contemporaneidade entre crianças de 3 a 5 anos* shows that children's access to eroticized content encourages children to imitate adult sensuality through language, the way they dress and the conduct inappropriate for their age group<sup>52</sup>.

## Conclusions

Finding in 2016 a scenario which is similar to the monitoring carried out in 2009 and 2012 shows the predominance of adult orientation programs in the channel's TV Listings as expressed by the statistical data presented here. It should be pointed out that the Decree 236, of February 28, 1967,

determines the compulsory production and transmission of educational programs in the channels' TV Listing. That was not found in the programming in the studied period of 2016 of TV Globo. Therefore, the absence of specific content for children and adolescents, such as cartoons or children's programs, which are extinct in this channel's TV listings, should be emphasized.

The data of this research make it possible to highlight the mass circulation of journalistic programs in the A and AA morning periods, in which, according to abovementioned authors, human rights violations are observed, as well as incitement to violence.

The centrality of the national soap operas and films of exclusive production of the United States in the period AAA stands out. In this particular case, some contributions cited above make aware of the likelihood that they contribute to the development of a violent profile in children and adolescents, when they repeatedly present scenes of violence.

It is also observed in the morning periods that the variety and TV shows have been gaining more and more space in the broadcaster's TV list. This category of program is aimed primarily at adult audiences. Considering the relevance of the subject, a gap in the study of media content is highlighted in Brazil, from the point of view of public health<sup>53</sup>.

Although Brazilian researchers rely on theories of studies conducted in several countries, it is urgent for academic centers to develop researches on media violence, with theoretical and methodological adequations to the national context, particularly emphasizing socio-cultural aspects and economic interests in the form of production, circulation and consumption of media products by the cultural industry<sup>53</sup>.

In the presented scenario, there is a need for subsequent studies that monitor and examine through a textual reading and, in a continuous flow, the contents of the works of the audiovisual sector, addressed to the children and youth public so that a healthy programming is offered for children and adolescents. Broaden the discussion and encourage the government and regulators of the national television industry to take the necessary measures to adapt the norms for the protection of children and adolescents and the right to media education.

### **Collaborators**

Claudia Galhardi was responsible for the elaboration and delineation of the manuscript, and to analyse and interpret the results. Maria Cecília de Souza Minayo guided the research and contributed to a critical review. Both authors participated actively to discuss the results, review and approve the final version of the work.

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