

## The televisual “flow” and the target audience of journalistic programs: an analysis of the electronic magazine Domingo Espectacular<sup>1</sup>

### O “fluxo” televisual e a audiência alvo em programas jornalísticos: uma análise da revista eletrônica Domingo Espectacular

### El “flujo” televisual y el público meta de los programas de noticias: un análisis de la revista electrónica Domingo Espectacular

Carlos Eduardo Marquioni<sup>2</sup>

**Abstract** *This article presents evidences collected in the ongoing research conducted by the author that allows to identify in the complete “flow” (Raymond Williams) of the electronic magazine of Record TV network traces of the prosperity gospel, enabling to infer a “strategy” (Michel de Certeau) non-explicitly stated by the broadcaster and related to the expected target audience of the program: the congregation (or potential followers) of the Universal Church of the Kingdom of God. The notion of “preferred reading” (Stuart Hall) is used to analyze the “flow” of Record’s electronic magazine compared to its similar program aired by Globo TV network.*

**Keywords:** *electronic magazine; audience; preferred reading; televisual planned flow.*

<sup>1</sup> A preliminary version of this article was presented orally at *GT Radio e Televisão* during the II Conifercom (World Congress of Ibero-American Communication) held from April 13 to 16, 2014 at the University of Minho in Braga/Portugal.

<sup>2</sup> PhD of Postgraduate Programme in Communication and Languages, Communication Department, Universidade Tuiuti do Paraná - UTP, Curitiba, PR, Brasil.  
E-mail: cemarquioni@uol.com.br

**Resumo** *O presente artigo apresenta evidências coletadas na investigação em curso conduzida pelo autor que permitem identificar, no “fluxo” (Raymond Williams) completo da revista eletrônica da rede Record, traços da teologia da prosperidade, possibilitando inferir a “estratégia” (Michel de Certeau) não declarada explicitamente pela emissora em relação a uma audiência alvo esperada para o programa: os fiéis (ou potenciais fiéis) da Igreja Universal do Reino de Deus. A análise ocorre aplicando a noção de “leitura preferencial” (Stuart Hall) ao “fluxo” da revista eletrônica da Record, comparativamente ao seu programa equivalente veiculado pela rede Globo.*

**Palavras-chave:** *revista eletrônica; audiência; leitura preferencial; fluxo planejado televisual.*

**Resumen** *Este artículo presenta evidencias recogidas en la investigación en curso llevada a cabo por el autor que permiten identificar, en el “flujo” (Raymond Williams) completo de la revista electrónica de la cadena Record, rastros del evangelio de la prosperidad, permitiendo inferir la “estrategia” (Michel de Certeau) no declarada expresamente por la emisora con respecto a un público objetivo previsto para el programa: los fieles creyentes (o fieles potenciales) de la Iglesia Universal del Reino de Dios. El análisis aplica el concepto de “lectura preferente” (Stuart Hall) para el “flujo” de la revista electrónica de Record en comparación con su programa similar emitido por la cadena Globo.*

**Palabras clave:** *revista electrónica; audiencia; lectura preferente; flujo planeado televisual.*

---

Submission date: 19/05/2014

Acceptance date: 17/09/2014

The TV program *Domingo Espetacular* is aired on Sundays by Record TV Network. In early 2013, the portal R7 (linked to the broadcaster) reported that the electronic magazine would be the “Brazilian version of the [program of the US television network CBS] *60 minutes*” (DOMINGO, 2013). In the same year, a content replacement on the website *Domingo Espetacular* began to present the program as having as its “main difference [that of] [...] offering an intelligent option during the time of the traditional live shows” (SAIBA, 2013).

Although the *official* texts provided by Record do not mention the electronic magazine of the Globo TV network (*Fantástico*), it is possible to correlate the two programs. And the relation does not only involve the fact that both programs are electronic magazines aired on Sunday nights—including part of the transmission has a time overlap. It turns out in fact that Globo usually establishes a type of tacit standard that ends up being followed by the other television broadcasting companies in Brazil. The term *a type of standard* is used in the sense that the other stations end up using it as a *benchmark* (to varying degrees) in both visual aspects and in the presentation format of their programs. The result is the establishment of a list of similarities that exceeds those of corresponding “cultural form” (WILLIAMS, 2005, p. 39-76) or even of genres (MACHADO, 2009, p. 67-81) to which the programs may be associated. To equate this kind of standardization, the author of this article has been systematizing a research project on the concept of a program that is *equivalent* to the one that belongs to the same “cultural form” and has elements (visual identity, presentation format, broadcasting days/times) that brings evidence of the use of a program from another TV station as a *reference*: the latest program (aired most recently) is considered *equivalent* to the oldest<sup>3</sup>.

<sup>3</sup> This systematization is part of a project in which the level of uniformity of the *direct invitations to interactivity* is still rated on news programs of Globo and Record. A *direct invitation to interactivity* is considered when presenters of television programs orally inform the viewer (during the airing of the content) that a communication channel can be used to establish direct contact with the broadcasting station.

An article of the magazine *Isto É Gente* published in February 2006 addressed visual similarities between the Record and Globo programs: the case initially involved the news programs *novo Jornal da Record* and *Jornal Nacional*. TV commentator Valdir Zwetsch, who was chief editor at the time of *Jornal da Record*, argued that the similarities would not be more than that “of an impression because of the content also being visible” (ALVES JR, 2006). Despite Zwetsch’s statement, it is possible to consider that the similarities were not limited to the visible content. The colors, vignettes, number of presenters, format, and broadcasting time of Record’s daily television news program are similar to Globo’s. The same *Isto É Gente* article also pointed out that Record had gained *inspiration* from the competitor TV station upon a previous occasion in relation to another program. It had to do with *Domingo Espetacular*, the electronic magazine that had its premiere on April 18, 2004 (about two years before the beginning of *novo Jornal da Record*, and more than forty years after *Fantástico*<sup>4</sup>):

a kind of *Fantástico* from Record, *Domingo Espetacular* won over the evening audience with special reports and news items of curiosities **similar** to Globo’s Sunday program. Its audience rating rose. It received an average of 8 points, whereas previously with a schedule of movies the rating barely reached 4 points [emphasis added] (ALVES JR, 2006).

The visual *equivalence* between the electronic magazines *Fantástico* and *Domingo Espetacular* can be seen in Figures 1 and 2, respectively<sup>5</sup>.

<sup>4</sup> *Fantástico*, o *Show da Vida* was the first broadcast on August 5, 1973” (FANTÁSTICO, 2014).

<sup>5</sup> These figures were obtained on the Internet on April 2, 2014 and are related to the programs aired on their stations on March 30, 2014: *Fantástico* (g1.globo.com/fantastico), *Domingo Espetacular* (noticias.r7.com/domingo-espetacular), *60 Minutes* (www.cbsnews.com/60-minutes).



Photo 1. *Fantástico* set and anchor team

Source: [noticias.r7.com/domingo-espetacula](http://noticias.r7.com/domingo-espetacula)



Photo 2. *Domingo Espetacular* set and anchor team

Source: [noticias.r7.com/domingo-espetacular](http://noticias.r7.com/domingo-espetacular)

Despite Record’s *official* statement mentioned above, according to which the *inspiration* for the program would be the Sunday program *60 minutes*, when comparing a *frame* of the CBS network program (Photo 3), it is clear that the visual elements refer more to Globo’s electronic magazine than that of the US broadcaster<sup>6</sup>.



Photo 3. *60 minutes* set and anchorman

Source: [www.cbsnews.com/60-minutes](http://www.cbsnews.com/60-minutes)

The fact is that the similarities mentioned and the general tenor of content of *Isto É Gente* can cause the impression that the audience for which the broadcasters would be competing for is the same, particularly considering the affirmation that the “audience ratings rose” (ALVES JR, 2006) with the adoption of these similarities. However, when Record presents its electronic magazine as an option to live shows, at least part of the broadcaster’s target audience is explicitly revealed: the lower socioeconomic classes, which typically make up the audience of the live

<sup>6</sup> In late April 2014, the Globo network made some visual changes and alterations to the presentation format of several news programs (*Fantástico* debuted the new format on April 27, 2014). Significant variations between the *new Fantástico* and *Domingo Espetacular* could not be visually noticed.

shows (MIRA, 2010). Although the Record TV network does not relate the attempt to increase the audience of its electronic magazine with that of *Fantástico*, when breaking down the context of similarities between the two Sunday programs, there seems to appear evident characteristics of a portion of Globo's audience that Record may be interested in initially. Especially since it would not be unreasonable to assume that Record would be interested only in audience of live shows (particularly considering the adoption of visual formats and the presentation *inspired* in *Fantástico*). It is important to keep in mind that they are programs aired at prime time, so therefore they “actually are directed to everyone and anyone, to different ages, to both sexes, to the various classes of society” (MORIN, 2000, p. 35).

In this sense, considering the entire televisual “flow” (WILLIAMS, 2005, p. 89-90) planned<sup>7</sup> during the program's showing provided an interesting alternative for revealing a number of analytical possibilities. The entire “flow” or, as is referenced in this article, the complete planned “flow”, encompasses both the content of the news program as well as the advertisements displayed during commercial intervals compared with the *general airing context* (the contents of the other stations, in the case of this article, are compared with the complete “flows” of the electronic magazines from Record and Globo).

The investigative option is justified because of the affirmation that “closer analyses that consider ads and programs may suggest ways in which they provide mutual changes [influences], even if we know that some viewers are not watching the ads” (GRAY; LOTZ, 2012, p. 129). In addition, it is considered important to address the commercial intervals because “television does not sell programs, it sells advertising depending on the audience. Not only according to the volume [...], but also according to its **profile**” [emphasis added] (MIRA, 2010, p. 167). Thus, “audiences cannot be viewed as a category to be understood, but as a

<sup>7</sup> Essentially, the planned televisual “flow” corresponds to continuous transmission of discrete items via TV. The continuous transmission promotes a context that makes the overall experience stronger than that of a specific program (the typical thought is to “watch TV” rather than “watch a program”).

commodity to be sold to advertisers” (CASEY *et al*, 2002, p. 13): the products advertised can assist in identifying the public that the broadcasters expect to reach.

It is important to mention that it is a known fact that to carry out analyses using the concept of audience is complex, especially because the “notion of a ‘national audience’ was buried with the concepts of audience niches, targeted audiences, and even channels as ‘brands’ becoming more common” (CASEY *et al*, 2002, p. 27). Indeed, “we are members of different audiences at different times since we are members of a variety of social groups” (CASEY *et al*, 2002, p. 13). However, despite this difficulty, the Record TV network reached a unique case in Brazil, defined from the beginning of the 1990s, when the station was acquired by Bishop Edir Macedo, the leader of the Universal Church of the Kingdom of God<sup>8</sup>. The uniqueness is associated with the fact that the station “brought evangelicals to the screen” (BUCCI, 2005, p. 33): “protestants [particularly the neo-charismatic ones], traditionally despised [...], arrived on the scene” (BUCCI, 2005, p. 141). And this *arriving on the scene* first took place via religious programs broadcast in the early years after the acquisition of the TV network: the disciples of the Universal Church obviously began to be the main part of the station’s audience due to the airing of religious content. Television, “a creator of images of a nation” (GRAY; LOTZ, 2012, p 81), in the case of Record established a cultural identity by means of faith: the viewers of neo-charismatic programming of the Universal Church were faced with a “desire to find a new sociability link from overcoming problems of a personal nature or with the need to identify and belong to a community” (Dantas, 2008, p. 18). The suggestion is not being made that this belonging associated with the *faithful* audience implies experiential homogeneity (CASEY *et al*, 2002, p. 13), but it is a fact that the public

<sup>8</sup> The Universal Church of the Kingdom of God is classified as neo-charismatic and in fact it is a representative of the “third phase of the implementation of the charismatic churches in Brazil [...] [ . This period is] characterized by a strong populist discourse centered on Prosperity Theology” (DANTAS, 2008, p. 7).



of the broadcaster has a significant portion composed of members of the Universal Church and therefore followers of the Prosperity Theology<sup>9</sup>.

However, even though the first years of the new station had a significant part of it as essentially religious content aired and explicitly directed to the disciples of Macedo's church, in the 2000s the station's program schedule underwent a makeover and adopted a commercial profile (DANTAS 2011, p. 5) in order to increase audience. This reformulation was even discussed earlier in this paper when it mentioned the issue of the magazine *Isto É Gente*. An increase in complexity of the scenario in relation to the target audience and the notion of complete "flow" is then made possible: although for the Record TV network a significant portion of its audience is known (the one made up of the members of the Universal Church), the commercial interest of the broadcaster presupposes some concern not only to consider this public when preparing the station's programming—both via identifying journalistic content along with commercials—but also to assess the need to achieve the portion of the audience that is not a follower of Edir Macedo's religion. Associated with this scenario is also the need to be attentive so that the audience does not *migrate* to other channels (via *zapping*) while airing and at the same time *attract* and *retain* the audience from the other broadcasters (via *zapping*). Apparently, in relation to Globo's public, the *attraction* and *retention* is planned to take place via the visual similarity elements; the alternative to minimize the *migration* to other stations is discussed below.

It was considered then, upon analyzing the complete "flow" of the programs, that it would be possible to infer some preferential readings<sup>10</sup> (HALL, 2006) referring to a potential definition of the audience intended by the station (target audience). To carry out the analyses of this article a classification for the items was proposed that make up the

<sup>9</sup> "Prosperity Theology [...] [defends] that Christians, while members or funders of God's divine work, are destined to be prosperous, healthy, happy, and victorious in all their ways" (MARIANO, 1996, p. 24).

<sup>10</sup> "Preferred reading is simply a way of saying that if you have control of the world's significance apparatus and control of the media, then you write the texts. Up to some extent, the preferred reading has a decisive role [...] [but not] fully successful" (HALL, 2006, p. 345-346).

complete “flow”: there is a general classification of news item (National/International) followed by a sub-classification of content aired as *Security* (news items with the subject of violence, complaints, fatalities, terrorism, police, and judicial news), *Entertainment* (deals essentially about content linked to fun events, celebrities, fads, the animal world trivia, sports, cooking), *Services* (for services provided in general, including weather forecasts), and *Daily Interests* (to group subjects related to politics, economics, day-to-day situations, and even when involving shocking events and deaths along with religious aspects). The commercial intervals were classified into *Well-being of the individual* (encompassing cosmetics and uncontrolled medications, food, hygiene & cleaning, shoes & clothing, travel, beer), *Consumption* (for advertising related to stores, vehicles, facilitated purchases, telephony, mobile applications, and banks), *Education* (related to educational institutions and language schools), and *Internal advertising* (grouping the station’s advertisements both of the program schedule and the companies of the Group or institutional content).

It is important to note the fact that a comparison is not done of news items aired on the same date on both stations: each program has data collected from a week. Aspects that indicate potential preferred readings from the data are gathered and categorized and that make it possible to identify, at least at a macro level, the “strategy” (CERTEAU 2011, p. 93) of the broadcaster in relation to the desired audience<sup>11</sup>.

<sup>11</sup> To understand how the complex notion of “strategy” proposed by Michel de Certeau is used in the context of this article, it is worth to initially refer to the statement made in a previous paragraph in this paper according to which the Record TV Network *brought evangelicals to the screen*: it is possible to consider that this *showing* of the audience provided, especially in the context of the followers of the Universal Church of the Kingdom of God, and recognition and *belonging* elements establishing a kind of “postulate of a power” (CERTEAU 2011, p. 95) on the neo-charismatic audience over the competing broadcasters. In addition, the notion is still used due to the form of *isolation* proposed by the broadcaster in relation both to other religious designations as for the other stations, since for Certeau the strategy would also involve “the calculation of the relations of forces that becomes possible from the moment in which a subject of will and power can be isolated from an “environment”. It postulates a place that can be circumscribed with a proper and therefore capable to serve as a base to a management of their relations with a distinct externality” (CERTEAU 2011, p. 45). The segmentation that the neo-charismatic church, which is the owner of Record TV network, proposes to its members can be analyzed as “the calculation (or manipulation) of the relations of forces that becomes possible from the moment a subject of will and power (a business, an army, a

The consideration is that the analysis of the complete “flow” makes it possible to observe elements that link to the characteristics of the program’s target audience, but the constant concern to carry out complex analyses that do not end up stereotyping Record’s public deserves to be highlighted. So initially a *general context of the showing* of Domingo Espetacular will be visualized through an overview of the schedule of the surrounding programs (Figure 4).

Horário	Record	Globo	SBT	Band
19:00	... Hora do Faro (até 19:20)	...	... Eliana (até 19:00)	...
20:00		Domingão do Faustão (até 20:45)	Roda a roda Jequiti (19:00 às 20:00)	3º tempo (até 20:00)
21:00				Polícia 24H (20:00 às 21:00)
22:00	Domingo Espetacular (19:20 às 23:30)	Fantástico (20:45 às 23:10)	Programa Silvio Santos (20:00 às 00:00)	Pânico na Band (21:00 às 00:00)
23:00				
00:00				

Figure 4. Sunday schedules of the broadcasting stations from 7:00 PM to midnight

Source: tabulated by author

Figure 4 reveals that there is a partial overlap of Domingo Espetacular in relation to various live shows: (i) one Globo network program (*Domingão of Faustão*), (ii) two from the SBT network (*Roda a roda Jequiti* and *Programa Silvio Santos*), and (iii) one from the Bandeirantes

city, a scientific institution) can be isolated [in this case, this group followers]. The strategy postulates a place likely to be circumscribed as its own and be the basis from which you can manage relationships with an externality of targets and threats (customers or competitors, enemies, the countryside around the city, research objectives and objects, etc.)” (2011, p. 93). In the case of this article—as shown in the development—particularly the audience desired by Record TV network was originally set up to be the *followers* of the Universal Church of the Kingdom of God, but would potentially expand to the public from other stations as this public would identify elements that provided a sense of *belonging* in the televisual “flow” aired—both program content and advertisers during the commercials, regardless of the program be related to religious content.

network program (*Pânico na Band*). It is important also to note that Record TV network itself airs (until the beginning of their electronic magazine) a live program. But while it is clear that there is actually overlapping with part of Domingo Espetacular with live shows, the dotted line in Figure 4 shows that the entire air time of Fantástico is inserted in the time range of the electronic magazine of the Record TV network.

Refining the general context presented in Figure 4, Table 1 presents general information of Domingo Espetacular compared with Fantástico. The comparisons below involve for the most part only the electronic magazines (rarely are the live shows referenced) not only because of the article’s size limitation and because these programs belong to the same “cultural form”, but especially to show to what extent Domingo Espetacular sets itself up as an option also to Fantástico).

A fact worth mentioning and that initially appears to be a key element in Record’s “strategy” involves the detail that although Edir Macedo’s network program has a duration of 1 hour and 19 minutes more than Globo’s electronic magazine (60% more), there is only one additional block in the case of Domingo Espetacular. Also, when the percentages dedicated to airing the content and commercials are analyzed, the indexes are close, including in relation to standard deviations.

Programa	Data coleta dados	Horário veiculação	Quantidade blocos	Duração total	Unidade	Veiculação conteúdo	Unidade	Percentual conteúdo	Duração intervalos	Unidade	Percentual intervalos
Domingo Espetacular	19 jan. 2014	19:22 - 23:15	6	233	minutos	198	minutos	85%	35	minutos	15%
	02 fev. 2014	19:21 - 23:28	6	247	minutos	215	minutos	87%	32	minutos	13%
Média Domingo Espetacular	n/a	n/a	6	240	minutos	206,5	minutos	86%	33,5	minutos	14%
Desvio Padrão Domingo Espetacular	n/a	n/a	n/a	7	minutos	8,5	minutos	n/a	1,5	minutos	n/a
Fantástico	12 jan. 2014	20:45 - 23:04	5	139	minutos	119	minutos	86%	20	minutos	14%
	26 jan. 2014	21:01 - 23:20	5	139	minutos	121	minutos	87%	18	minutos	13%
Média Fantástico	n/a	n/a	5	139	minutos	120	minutos	86%	19	minutos	14%
Desvio Padrão Fantástico	n/a	n/a	n/a	0	minutos	1	minutos	n/a	1	minutos	n/a

**Table 1.** General quantitative data

Source: Tabulated by the author based on the televised content aired by the broadcasters

While a general analysis of Table 1 makes it possible to identify similarities, a more detailed view of the distribution of the blocks during the airing of the programs (Tables 2-A and 2-B) makes it possible to observe

significant changes, showing two main aspects in relation to the complete “flow” planned that help to formulate an alternative of preferred reading in the case of Record. A first aspect accounts for the adoption of mechanisms to minimize the risk of *losing* audience to the competition motivated by *zapping* during the commercial breaks. The assertion can be checked by noting that while in Fantástico the blocks have a relatively uniform duration (Table 2-B), in Domingo Espetacular (Table 2-A) almost the entire program (about 85% of its content) is *concentrated* into a single *large block* that is broadcast mostly exactly at the same time Globo’s program is broadcast: if the interval is the time *par excellence* to practice *zapping*, an alternative to minimize the navigation between channels involves extending the airing of content, slowing down taking intervals while the competing program is being aired. This seems to be the way found by Record to minimize the risk of the audience *migrating* to other stations.

Programa	Bloco	Horário veiculação	Duração conteúdos	Unidade	Intervalo	Horário veiculação	Duração propagandas	Unidade	Quantidade anúncios
Domingo Espetacular (19 jan. 2014)	1	19:22 - 19:28	6	minutos	1	19:28 - 19:35	7	minutos	14
	2	19:35 - 19:38	3	minutos	2	19:38 - 19:45	7	minutos	15
	3	19:45 - 19:50	5	minutos	3	19:50 - 19:57	7	minutos	15
	4	19:57 - 22:45	168	minutos	4	22:45 - 22:52	7	minutos	12
	5	22:52 - 22:59	7	minutos	5	22:59 - 23:06	7	minutos	14
	6	23:06 - 23:15	9	minutos					
<b>Totais Domingo Espetacular</b>	<b>6 blocos</b>	<b>19:22 - 23:15</b>	<b>198</b>	<b>minutos</b>	<b>5 intervalos</b>	<b>19:28 - 23:06</b>	<b>35</b>	<b>minutos</b>	<b>70</b>
Domingo Espetacular (02 fev. 2014)	1	19:21 - 19:28	7	minutos	1	19:28 - 19:34	6	minutos	12
	2	19:34 - 19:40	6	minutos	2	19:40 - 19:47	7	minutos	14
	3	19:47 - 19:52	5	minutos	3	19:52 - 19:58	6	minutos	15
	4	19:58 - 20:02	4	minutos	4	20:02 - 20:08	6	minutos	14
	5	20:08 - 23:01	173	minutos	5	23:01 - 23:08	7	minutos	15
	6	23:08 - 23:28	20	minutos					
<b>Totais Domingo Espetacular</b>	<b>6 blocos</b>	<b>19:21 - 23:28</b>	<b>215</b>	<b>minutos</b>	<b>5 intervalos</b>	<b>19:28 - 23:08</b>	<b>32</b>	<b>minutos</b>	<b>70</b>

Table 2-A. Distribution of Domingo Espetacular blocks

Source: Tabulated by the author based on the televisual content aired by Record TV network

Programa	Bloco	Horário veiculação	Duração conteúdos	Unidade	Intervalo	Horário veiculação	Duração propagandas	Unidade	Quantidade anúncios
Fantástico (12 jan. 2014)	1	20:45 - 21:14	29	minutos	1	21:14 - 21:19	5	minutos	8
	2	21:19 - 21:45	26	minutos	2	21:45 - 21:50	5	minutos	11
	3	21:50 - 22:17	27	minutos	3	22:17 - 22:22	5	minutos	11
	4	22:22 - 22:46	24	minutos	4	22:46 - 22:51	5	minutos	8
	5	22:51 - 23:04	13	minutos					
<b>Totais Fantástico</b>	<b>5 blocos</b>	<b>20:45 - 23:04</b>	<b>119</b>	<b>minutos</b>	<b>4 intervalos</b>	<b>21:14 - 22:51</b>	<b>20</b>	<b>minutos</b>	<b>38</b>
Fantástico (26 jan. 2014)	1	21:01 - 21:26	24	minutos	1	21:25 - 21:29	4	minutos	9
	2	21:29 - 21:59	30	minutos	2	21:59 - 22:03	4	minutos	9
	3	22:03 - 22:33	30	minutos	3	22:33 - 22:37	4	minutos	9
	4	22:37 - 23:03	26	minutos	4	23:03 - 23:09	6	minutos	11
	5	23:09 - 23:20	11	minutos					
<b>Totais Fantástico</b>	<b>5 blocos</b>	<b>21:01 - 23:20</b>	<b>121</b>	<b>minutos</b>	<b>4 intervalos</b>	<b>21:25 - 23:09</b>	<b>18</b>	<b>minutos</b>	<b>38</b>

**Table 2-B.** Distribution of Fantástico blocks

Source: Tabulated by the author based on the televisual content aired by Globo TV network

To understand in general terms the relationship between Domingo Espetacular and the live programs it is possible to carry out a brief analysis considering the data in Tables 2-A and 2-B and the start and end times of other programs from other broadcasters. The analysis is particularly interesting when considering the intervals of Record and the use of alternatives to minimize *migration* between channels by the audience by reducing intervals during the program's transmission. An example of this is the Domingo Espetacular program aired January 19, which began at 7:22 PM. On the same day the Globo network ran (up to 9:00 PM) its live show, while SBT started its *Programa Silvio Santos* at 8:00 PM, and Band chose to begin to broadcast *Pânico na Band* beginning at 9:00 PM. Considering that the beginning of Domingo Espetacular had three intervals of seven minutes each during 35 minutes (in total there were 14 minutes of electronic magazine and 21 minutes of advertising), and the third interval finished three minutes before the start of *Programa Silvio Santos*, this should make one consider that there seems to be “strategy” (CERTEAU, 2011) related to competing for audience with SBT by Record, although when the program was aired on February

2, an interval of Domingo Espetacular occurred when the SBT program had already started (including actually an additional block in relation to the previous broadcast before starting the *large block*). What can also be observed—considering the length the program’s *large block*—is that the “strategy” seems more sophisticated than to just compete with the live shows: the audience would *migrate* to Record during the talk shows aired on the stations (or police news in the case of Band), so *zapping would be relatively controlled* by the *large block*. What suggests even an obvious concern with *migration* of the audience to Fantástico in terms of similarities between the programs, establishing a paradox: the use of the *equivalent* format that *can attract* the public via recognition elements (including during the commercial intervals of Globo’s electronic magazine) can also facilitate the *loss* to the competing station exactly for the same reason.

The second aspect (developed below) involves the fact that even with the more commercial profile adopted, there are elements in the program that make it possible to make a relation of the station’s programming with the Universal Church via the Prosperity Theology (maybe just more discreetly than in programs of a strictly religious content). The analysis of the themes addressed in the systematic programs from the “flow” broadcast in relation to the content of the electronic magazines (Tables 3-A and 3-B) gives room to make the following affirmation: while the percentages of the theme are relatively uniform<sup>12</sup>, the duration of the periods of showing the contents of each theme seems to be an indexical element of the target audience. Due to the size limitation of this article, the themes (i) security and (ii) entertainment enable findings and carrying out of analyses that seem sufficient to understand the affirmation.

<sup>12</sup> A path is in fact established for refining the notion of *equivalent* programs: the equivalence between programs can also reach the percentages of distribution of the themes while the content is being aired.

Programa	Tema	Duração	Unidade	Percentual tema	Origem conteúdo	Duração por origem	Unidade
Domingo Espetacular (19 jan. 2014)	Cotidiano	34	minutos	17%	Nacional Internacional	27 7	minutos minutos
	Entretenimento	103	minutos	52%	Nacional Internacional	65 38	minutos minutos
	Segurança	51	minutos	26%	Nacional Internacional	51 0	minutos minutos
	Serviço	7	minutos	4%	Nacional Internacional	7 0	minutos minutos
	Chamada conteúdos	3	minutos	1%	n/a	n/a	n/a
Resumo Domingo Espetacular	Conteúdo Nacional					76%	n/a
	Conteúdo Internacional					23%	n/a
	Chamadas conteúdo					1%	n/a
Domingo Espetacular (02 fev. 2014)	Cotidiano	18	minutos	8%	Nacional Internacional	18 0	minutos minutos
	Entretenimento	118	minutos	55%	Nacional Internacional	107 11	minutos minutos
	Segurança	75	minutos	35%	Nacional Internacional	40 35	minutos minutos
	Serviço	0	minutos	0%	Nacional Internacional	0 0	minutos minutos
	Chamada conteúdos	4	minutos	2%	n/a	n/a	n/a
Resumo Domingo Espetacular	Conteúdo Nacional					77%	n/a
	Conteúdo Internacional					21%	n/a
	Chamadas conteúdo					2%	n/a

Table 3-A. Themes covered during Domingo Espetacular

Source: Tabulated by the author based on the televisual content aired by Record TV network

Programa	Tema	Duração	Unidade	Percentual tema	Origem conteúdo	Duração por origem	Unidade
Fantástico (12 jan. 2014)	Cotidiano	26	minutos	22%	Nacional Internacional	8 18	minutos minutos
	Entretenimento	53	minutos	45%	Nacional Internacional	41 12	minutos minutos
	Segurança	28	minutos	24%	Nacional Internacional	28 0	minutos minutos
	Serviço	8	minutos	6%	Nacional Internacional	8 0	minutos minutos
	Chamada conteúdos	4	minutos	3%	n/a	n/a	n/a
Resumo Fantástico	Conteúdo Nacional					71%	n/a
	Conteúdo Internacional					25%	n/a
	Chamadas conteúdo					4%	n/a
Fantástico (26 jan. 2014)	Cotidiano	33	minutos	27%	Nacional Internacional	24 9	minutos minutos
	Entretenimento	43	minutos	36%	Nacional Internacional	34 9	minutos minutos
	Segurança	39	minutos	32%	Nacional Internacional	33 6	minutos minutos
	Serviço	0	minutos	0%	Nacional Internacional	0 0	minutos minutos
	Chamada conteúdos	6	minutos	5%	n/a	n/a	minutos
Resumo Fantástico	Conteúdo Nacional					75%	n/a
	Conteúdo Internacional					20%	n/a
	Chamadas conteúdo					5%	n/a

Table 3-B. Themes covered during Fantástico

Source: Tabulated by the author based on the televisual content aired by Globo TV network



Tema	Média Domingo Espetacular	Média Fantástico
<b>Cotidiano</b>	<b>13%</b>	<b>25%</b>
<b>Entretenimento</b>	<b>53%</b>	<b>40%</b>
<b>Segurança</b>	<b>30%</b>	<b>28%</b>
<b>Serviços</b>	<b>2%</b>	<b>3%</b>
<b>Chamada conteúdos</b>	<b>1%</b>	<b>4%</b>

Table 3-C. Comparative indexes between programs by theme

Source: Tabulated by the author based on Tables 3-A and 3-B

Considering (i) *security*: in absolute terms, the theme takes up on Domingo Espetacular (Table 3-A) almost half of the total time of airing content for the electronic magazine of Globo (51 minutes) - (Table 3-B). Since the followers of the Universal Church, which is the portion known of the Record audience mentioned above, mostly belong to lower classes<sup>13</sup> and have an association with “past difficulties” (DANTAS, 2008, p. 11), it is possible to infer that the exposure time to contents of the theme leverage the cultural *belonging*: the “strategy” to compete with live shows is revealed.

To address (ii) *entertainment*: in absolute terms, almost all of the Fantástico air time is filled up by Domingo Espetacular with news items on this theme (103 minutes). While the overall average rate of Entertainment is relatively uniform between the two stations (Table 3-C), upon refining the analysis of the content aired a new indexical and complementary element can be observed during the airing period (a more general population aspect of Record). The last news item shown in the electronic magazines in two of the days analyzed can be used as an example: they have to do with exclusive interviews of Brazilian

<sup>13</sup> The 2008 survey indicated that 40% of the followers of the Universal Church belonged to classes A and B (DANTAS, 2011, p 6-7.); therefore, the majority (60%) belong to the lower classes.

*personalities* living abroad. While the Fantástico program of Jan/12/2014 talked with the athlete Anderson Silva (not competing at the time due to an injury), Domingo Espetacular of Jan/19/2014 interviewed the dancer (and *Queen of rebolado*) Gretchen, who had left her artistic career to marry a Portuguese businessman. The contents of Record, even when addressing the same subject as Globo’s electronic magazine, have more of a general populace quality to them: the “strategy” to compete with the electronic magazine (especially the lower classes) is revealed.

As we continue on in the analysis of the complete “flow” and considering the commercial intervals, it can be noticed that the contents with a more general populace quality are extended to the advertisements aired (Table 4). To some extent, it is possible to say that Record’s commercials also refer to Prosperity Theology. In the strictest sense, consumption—while it is an “aspect of culture” (MILLER, 2012, p. 53), it “expresses relationships” (MILLER, 2012, p. 33): belonging is also associated with the content consumed since it is possible to observe the personal values reflected in the material goods that are around the individual (MILLER, 2012, p. 51).

Although the categories of ads (and some advertisers) are present in both stations, the amount of certain types of advertising (in this case, even in percentage terms), associated with the product itself advertised, provides indexical support to the Record’s “preferred reading”: it is possible to notice, for example, that an average of 36%<sup>14</sup> of the ads aired during the intervals on Domingo Espetacular (about one third of the total) are associated with cosmetics or uncontrolled medications/supplements. If the neo-charismatic believers “are intended to be prosperous, healthy, happy, and successful in all their ways” (MARIANO, 1996, p. 24) *still in this life*, part of this *destiny*—in fact, the portion that supports, via consumption within the reach of income (because these products have to do also with evidently more of the masses than the corresponding

<sup>14</sup> The average index was calculated based on the values shown in Table 4 for the subject “Cosmetics and uncontrolled medications” on days Jan/19/2014 and Feb/02/2014:  $(33\% + 39\%)/2 = 36\%$ .

ones aired on the Globo Network<sup>15</sup>)—is the promise of the advertisers. The belonging would then be achieved via the materiality that expresses the group’s relationships and values (MILLER, 2012, p. 107), especially through a “quest to connect with the other languages circulating, marginalized, in society” (MENDONÇA, 2010 p. 267).

Assunto	Domingo Espetacular					Fantástico				
	19 jan. 2014		02 fev. 2014		Média	12 jan. 2014		26 jan. 2014		Média
	Quantidade anúncios	Índice	Quantidade anúncios	Índice		Quantidade anúncios	Índice	Quantidade anúncios	Índice	
Bem estar do indivíduo	37	53%	33	47%	50%	9	24%	6	16%	20%
Cosméticos/medicamentos uso não controlado	23	33%	27	39%	-	4	11%	3	8%	-
Alimentação/higiene/limpeza	8	11%	5	7%	-	0	0%	0	0%	-
Calçados/vestuário	1	1,4%	0	0%	-	2	6%	0	0%	-
Viagens	4	6%	0	0%	-	0	0%	0	0%	-
Cerveja	1	1,4%	1	1,4%	-	3	8%	3	8%	-
Consumo	15	21%	18	26%	24%	13	34%	14	37%	35%
Lojas	5	7%	9	13%	-	7	19%	8	21%	-
Veículos/consórcios	4	6%	2	3%	-	1	2%	0	0%	-
Telefonia	1	1,4%	1	1,4%	-	3	8%	5	13%	-
Aplicativos para celular	3	4%	3	4%	-	0	0%	0	0%	-
Bancos	2	3%	3	4%	-	2	5%	1	3%	-
Educação	3	4%	1	1,4%	3%	2	5%	2	5%	5%
Instituição de ensino	1	1,4%	0	0%	-	2	5%	2	5%	-
Escola de idiomas	2	3%	1	1,4%	-	0	0%	0	0%	-
Publicidade interna	15	21%	17	24%	23%	14	37%	12	32%	34%
Programação da grade	14	20%	14	20%	-	12	32%	10	26%	-
Empresas do grupo	1	1,4%	3	4%	-	2	5%	2	5%	-
Publicidade oficial (governos)	0	0%	1	1,4%	1%	0	0%	4	11%	5%
Totais	70	35 min	70	32 min	-	38	20 min	38	18 min	-

**Table 4.** Categorization of advertisements aired

Source: Tabulated by the author based on the televisual content aired by the broadcasters

The analysis could be applied to the other categories: the fact is that even with the adoption of a more commercial profile by Record, its complete “flow” makes it possible to identify aspects that refer to Macedo’s religion. It is possible to initially infer, therefore, that eventually the adoption of a commercial character by the broadcaster may be analyzed as an option to increase the number of followers of the Universal Church, since it is possible to identify aspects that indicate a preferred reading associated with Prosperity Theology on Record.

<sup>15</sup> The plan is to write a scientific paper in the future pointing out the advertisers of each interval to show the aspect of focusing the masses, as mentioned.

Therefore, it is possible to consider that it is not only the followers of the Universal Church that tend to make up the Record audience, but also potential followers (via increased public) are part of the station’s target audience. And the interest to increase its public, especially considering the airing format that involves the *large block* mentioned, associated with the most popular aspect even when covering themes close to those of the Globo program, makes it possible to identify that at least one part of Fantástico’s audience is of particular interest to Record, because it also is made up of potential followers of the Universal Church. In other terms, the “strategy” in relation to the station’s target audience seems to establish a direct relationship with the church’s followers (and with the increase of followers).

The refinement of the reflections in relation to the preferred reading and the complexity of for defining the *equivalent program* (particularly deepening the relationship of the notion with the audience) are the next steps of the investigation. The intention is also to use systematic analyses considering Jornal da Record to assess to what extent the findings observed in the electronic magazine also apply to the broadcaster’s daily television news (in this case using as the *equivalent program* Jornal Nacional broadcast by the Globo network). The expansion of the analysis for this other program is possible because in the ongoing survey, empirical data has been collected also in relation to the television news program.

## References

- ALVES JR., D. Qualquer semelhança não é mera coincidência. *IstoÉ Gente*, seção Diversão e Arte – Televisão, 6 fev. 2006. Disponível em: [http://www.terra.com.br/isto-egente/337/diversao\\_arte/tv\\_semelhanca\\_coincidencia.htm](http://www.terra.com.br/isto-egente/337/diversao_arte/tv_semelhanca_coincidencia.htm). Acesso em: 22 nov. 2013.
- BUCCI, E. *Brasil em tempo de TV*. São Paulo: Boitempo, 2005.
- CASEY, N.; CASEY, B.; CALVERT, B.; FRENCH, L.; LEWIS, J. *Television studies: the key concepts*. Londres; Nova York: Routledge Taylor: Francis Group, 2002.
- CERTEAU, M. de. *A invenção do cotidiano*. v. 1: Artes de Fazer. Petrópolis: Vozes, 2011.

DANTAS, J. G. O comportamento dos telespectadores diante da programação televisiva neopentecostal. *Protestantismo em revista*, São Leopoldo, v. 16, n. 2, p. 7-24, mai./ago. 2008.

\_\_\_\_\_. A atuação da Igreja Universal do Reino de Deus na programação televisiva nacional. In: XXXIV CONGRESSO BRASILEIRO DE CIÊNCIAS DA COMUNICAÇÃO – INTERCOM. *Anais*. Recife: Unicap, 2011.

DOMINGO ESPETACULAR. *O programa*. Disponível em: <http://programas.rederecord.com.br/programas/domingoespetacular/programa.asp>. Acesso em: 12 fev. 2013.

FANTÁSTICO. *A primeira edição*. Disponível em: <http://memoriaglobo.globo.com/programas/jornalismo/programas-jornalisticos/fantastico/a-primeira-edicao.htm>. Acesso em: 4 abr. 2014.

GRAY, J.; LOTZ, A. D. *Television studies*. Cambridge: Polity Press, 2012.

HALL, S. Reflexões sobre o modelo de codificação/decodificação: uma entrevista com Stuart Hall. In: \_\_\_\_\_. *Da diáspora: identidades e mediações culturais*. Org. Liv Sovik. Belo Horizonte: UFMG, 2006. p. 333-364.

MACHADO, A. *A televisão levada a sério*. São Paulo: Senac, 2009.

MARIANO, R. Os neopentecostais e a Teologia da Prosperidade. *Novos estudos Cebrap*, v. 44, n. 44, p. 24-44, 1996.

MENDONÇA, K. Em ‘Linha Direta’ com os novos padrões para o telejornalismo. In: RIBEIRO, A. P. G.; SACRAMENTO, I.; ROXO, M. (Orgs.). *História da televisão no Brasil: do início aos dias de hoje*. São Paulo: Contexto, 2010. p. 259-277.

MILLER, D. *Consumption and its consequences*. Cambridge: Polity Press, 2012.

MIRA, M. C. O moderno e o popular na TV de Silvio Santos. In: RIBEIRO, A. P. G.; SACRAMENTO, I.; ROXO, M. (Orgs.). *História da televisão no Brasil: do início aos dias de hoje*. São Paulo: Contexto, 2010. p. 159-175.

MORIN, E. *Cultura de massas no século XX*. v. 1: Neurose. Rio de Janeiro: Forense Universitária, 2000.

SAIBA MAIS sobre o programa Domingo Espetacular. Revista eletrônica semanal da Rede Record reúne entretenimento e informação. Disponível em: <http://noticias.r7.com/domingo-espetacular/saiba-mais-sobre-o-programa-domingo-espetacular-14102013>. Acesso em: 20 out. 2013.

WILLIAMS, R. *Television: Technology and Cultural Form*. Padstow: Routledge Classics, 2005.