Abstract

This paper is presented in order to understand the evolution of media dynamics in Brazil and investigate its perspectives for the future. Brazil, among the BRICS states (Brazil, Russia, India, China and South Africa), will be our focus. From a mono-mediatic paradigm to a convergent one, Brazil is developing new practices in fictional and non-fictional media. Our hypothesis is that the transmedia storytelling strategy is both the reality – although still timid – and the most probable future scenario for media development in Brazil. We can assert that transmedia storytelling is a tendency. Therefore, we will explore examples of transmedia storytelling initiatives in Brazilian media mainly related to journalism, entertainment, branding and advertisement.

Brazil, as one of the key countries among the BRICS states (Brazil, Russia, India, China and South Africa), has its relevance not just based on the economic growth, but also in terms of the amplitude of its media conglomerates. For instance, Rede Globo (Globe Network), the number one Brazilian broadcaster, became in 2012 the second largest broadcaster in the world in commercial income (“Globo Se Torna,” 2012). The Brazilian channel overcame the American CBS, now in third place, and it is only behind ABC (USA).

Also in 2012, the fourth BRICS summit, an annual conference attended by the leaders of the five member states took place in New Delhi, India. The conference represents the ratification of the power and influential role of this giant economic block in a worldwide scenario. Representing almost 40% of the world’s population and 25% of the global production, BRICS states are extremely relevant as well as its media dynamics and developments. Although a certain level of censorship, human rights issues and ethical, moral and religious matters can be part of the media reality in some of the member states, its ascendancy is evident. China, for instance, leads the world with a quarter of all Android/iOS device activations (Terrelonge 2012) and India is undoubtedly the second largest mobile market of the world exactly after China (Singh 2012). The lack of transparency (or freedom) in Russia and openness in India does not seem to invalidate the importance of the BRICS media market share.
Our focus here, however, will be on Brazilian media. In order to understand the evolution of media dynamics in Brazil and investigate its perspectives for the future, this paper is presented. From a mono-mediatic paradigm to a convergent one, Brazil is developing new practices in fictional and non-fictional media. Our hypothesis is that the transmedia storytelling (TS) strategy is both the reality – although still timid – and the most probable future scenario for media dynamics in Brazil. We can assert that TS is a tendency and, therefore, we will explore examples of TS initiatives in Brazilian media mainly related to journalism, entertainment, branding and advertisement. Yet it is important to clarify that most of the bibliographical references presented in this paper are web sites due to the nature of the topic and especially the fact that updated information regarding new TS initiatives in Brazil are generally not yet published elsewhere.

2 Media Evolution in Brazil

The evolution of the concept of media in Brazil refers both to empirical and theoretical aspects. In a theoretical perspective, media are delineated by the development of communication models in the context of Brazilian academic research. An empirical perspective is regarded to business models of communication adopted in Brazil. Both perspectives are influenced by theoretical and empirical investments in this area around the world.

Until the middle of the twentieth century, most of major media corporations in Brazil were based on a mono-mediatic perspective. Press media were the first great investment in this sense. In 1921, for instance, the newspaper Folha da Noite was created and this initiative resulted in an important media enterprise responsible nowadays for investments in press (Folha de S. Paulo1), TV (TV Folha2) and Internet (Portal UOL3, Folha.com, etc.). In 1924, another great journalistic company in Brazil, Diários Associados (Associated Dailies) was created. Today this company is responsible for 50 journalistic enterprises spread throughout press, radio, TV and internet in a convergent approach.

Since the 1950’s, television became an important media investment in Brazil. At that time, most of media enterprises began to invest in television as well. In 1950, for example, Diários Associados established TV Tupi, the first TV station in Latin America, which closed down in 1980 because of financial issues. In 1953, Rede Record (Record Network) began to operate in São Paulo and, in 1965, Rede Globo started in Rio de Janeiro. While Rede Record and TV Tupi were working in practically the same mode, Rede Globo proceeded to establish new concepts in television related to the improvement of technical quality and language innovation. Rede Globo became the

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1) The circulation of this newspaper is the biggest in Brazil (“O Maior Jornal,” 2012).
largest media network in Brazil. Besides broadcasting TV, Rede Globo also operates radio, newspapers, cable TV and Internet sites.

Especially after the 1960’s, almost all media enterprises in Brazil started to invest in different media simultaneously, such as newspapers, radio stations and television. Until mid-1990’s, Brazilian media were synonymous of mass media. Television became an important form of culture in the country, which influenced consumer’s habits in terms of entertainment and information. Along the 1990’s, with social appropriation of Internet, main media enterprises in Brazil invested in convergence, firstly meant as the combination of two or more different technologies in a single device. Fidler (1997: 276) designated mediamorphosis a process related to digital convergence in which media organizations explore multimedia delivery. Communication portals arose in Brazil along the 1990’s, such as UOL (1996) and Globo.com (2000). Barbosa (2003) considers communication portals the first mass format in Internet and the emergence of portals meant to be a new business model in Brazil. The convergence related to portals meant also the combination of contents produced by many media enterprises and the possibility to have peer-to-peer communication and to offer new services.

Around mid-2000’s, convergence became an important concept in media studies in Brazil, especially with the development of collaborative web and related platforms, such as blogs, wikis and social networks. At the same time, many investments were done in social media and in new forms of content production in a network paradigm.

The concept of convergence, related to a shift in the audience relationship to media, became very important in both theoretical and empirical aspects of media. Recently, large media enterprises have announced improvements in this direction. Diarios Associados, for instance, announced its convergence process in 2010 launching the reformulation of the Portal UAI (Resende 2010). Rede Globo announced in March 2012, investments in hyperlocal portals and mobile communication oriented towards convergence (Machado Filho 2012).

3 Convergence Culture and Transmedia Storytelling

The conception of convergence is generally associated with the idea of TS. Convergence as “the flow of content across multiple media platforms, the cooperation between multiple media industries, and the migratory behavior of media audiences who will go almost anywhere in search of the kinds of entertainment experiences they want” (Jenkins 2006: 2). Thus, if convergence culture involves a multitude of mediums to provide the consumer with numerous ways of gathering communication and to en-

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4) UOL (Universe Online) is the fifth most accessed website in Brazil, according to Alexa – The Web Information Company (“Statistics Summary for uol.com.br,” 2012).
5) It is the seventh most accessed website in Brazil, also according to Alexa (“Statistics Summary for globo.com,” 2012).
6) UOL, for example, offers journalistic content produced by Folha de S.Paulo, The New York Times, Der Spiegel, BBC, Reuters, and more (“UOL, o melhor,” 2012).
hance the participation and enjoyment of the audience, the use of TS seems the natu-
ral way to fulfill these expectations. Our purpose here is not to discuss the still open
definition of what exactly TS means, but we are considering that TS, at least, refers to
inter-related and integrated media experiences that occur amongst a variety of media.
TS tells multiple stories over multiple platforms that together tell one big pervasive sto-
ry attracting audience engagement. It is not about offering the same content in diffe-
rent media platforms, but it is the worldbuilding experience, unfolding content and ge-
nerating the possibilities for the story to evolve with new and pertinent content.

In 2010, Rede Globo invited both Jeff Gomez and Henry Jenkins for workshops,
presentations and discussions around TS and its possibilities of development in Bra-
zil. Jeff Gomez, pioneer transmedia producer and CEO of Starlight Runner, is re-
sponsible for transmediatic projects such as Avatar, Pirates of the Caribbean and Co-
ca-Cola’s Happiness Factory. On his view, although transmedia market in Brazil is still
crawling, it does not mean it is just an ephemeral phenomenon. It is an important and
strategic discipline that can help the market development (“O Que é Transmídia?”
2010). Professor Henry Jenkins (2003, 2006), who coined the term TS in 2003 and is
the author of Convergence Culture (2006), emphasizes that the Brazilian profile is al-
ready oriented towards convergence, considering Brazil a modernized country with
deep technological resources and a huge popular culture tradition. The long traditi-
on of songs, dances and stories that circulate among popular communities are cultu-
ral factors that contribute to the spread of convergence culture. Jenkins even men-
tions that it is hard to imagine a more participatory experience than Carnival, in which
people come together and myths and contemporary culture are blended creating
something that is essential to the community life (“A Apropriação” 2010). It could be
added that Brazil, itself, is the result of mixed and remixed cultures since its coloni-
zation process in the sixteenth century.

Henry Jenkins launched the Convergence Culture Consortium (C3) few years ago
in conjunction with corporate partners such as Turner Broadcasting, MTV, Petrobras,
iG, Fidelity Investments, Yahoo!, and The Alchemists. The aim of C3 is “to explore the
nature of fan communities, piracy, alternative forms of television distribution, media
consumption patterns, gaming, branding, advertising, the nature of social connecti-
vity and sharing online and various other issues” (“About FoE” 2012). Besides its pre-
sence in the US, C3 is also located in Rio de Janeiro as a cutting-edge media tech-
ology space. Why Brazil? Well, Jenkins justifies the close interest in the country based
on the strong cultural influence that Brazil will have in the present decade, even more
because of the World Cup (2014) and Olympic Games (2016), in Rio de Janeiro. He
also emphasizes the worldwide visibility that the country will have, allied to the cen-
tral role that new media are assuming in Brazil. Another aspect that caught his atten-
tion is the vast potential of transmedia actions addressed to the “fandom” in Brazil.
Fandom is the word that designates the set or the community of fans of one artist, idea,
book, movie, game, and so forth (Teixeira 2010).
In April 2012, Jenkins announced that the Rio Content Market (an international event dedicated to multi-platform content production in Rio de Janeiro, Brazil) launched the Henry Jenkins Transmedia Lab – a creative platform for the development of transmedia projects in the US and Brazil. The initiative is a partnership between the Brazilian Independent Producers Association and The Alchemist. Their moto is: “First the story, then the platforms. First the plot, then the iPhone, my son. First a good intrigue and characters, then the character’s Facebook page.” (Jenkins 2012)

4 Transmedia Storytelling and Journalism in Brazil

Experiments of TS journalism are increasing in Brazil. In 2011, Rede Record announced that their main TV news, “Jornal da Record”, would be broadcast simultaneously via TV and internet according to a transmediatic perspective. Jornal da Record behind the scenes could be accessed on the Internet 15 minutes before and after its transmission on TV. Audience could participate throughout Internet and also have full access to its content online. According to Antonio Guerreiro, Rede Record CEO, its TS experience is the first one related to TV news in Latin America (“Ao Vivo,” 2011).

Besides this initiative, there are other similar investments in Brazil, although they have not been denominated TS. Rede Globo, for example, has a similar experiment – the journalistic program “Profissão Repórter” (Profession: Reporter), in which a senior journalist, Caco Barcelos, reports together with a young team. In the 2012 season, “Profissão Repórter” invites the audience to suggest themes for the program in their homepage (Pivotto, 2012). The backstage of the program is presented on a blog, in which it is possible to see other angles of the narrative presented by “Profissão Repórter” on TV. In the session “Você no Profissão Reporter” (You on Profession: Reporter), the audience can participate by sending videos, texts and photos. The program extensions include blog, Twitter, Facebook and YouTube accounts. In each media outlet, the content of the program and the backstage are presented in a different and specific way, according to the intrinsic nature of the medium. Although it is questionable if “Profissão Repórter” can really be consider a typical TS initiative or not, certainly it is an example about how TS is increasing and gaining importance in Brazil. Furthermore, “Profissão Repórter” probably has more transmedia characteristics than “Jornal da Record”, which is advertised as transmedia journalism.

Related to press media, there are several other experiences being produced around TS and journalism in Brazil. For instance, Ronaldo Lemos’ article published by the newspaper Folha de S.Paulo in 2010, in which he approached the concept of TS and offered complementary content connected to the printed article throughout his podcast (“Ronaldo Lemos,” 2010).

In the same way, the program “TV Folha” invests in complementary content distributed between press and TV (“TV Folha,” 2012). Launched in 2012, the journalistic program is aired by TV Cultura (Culture TV) on Sunday night and it is based on features published along the week by the newspaper Folha de S. Paulo. Eventually, the best subjects presented on TV continuous to be developed in the printed media during the following week. The program is broadcasted simultaneously online and on TV and it is possible to access the whole content afterwards as “Jornal da Record” also proceeds. According to the director of the program “TV Folha”, João Wainer, this is a new language, not exactly TV journalism, not exactly press journalism (Kachani, 2012).

Although these initiatives are yet timid examples of TS journalism, they demonstrate how this issue is relevant to the journalistic realm in Brazil nowadays. We could depict that TS is priority in a new communication model also concerned to journalism. In 2010 and 2011, Diários Associados, for example, brought international experts in convergence and journalism to develop workshops with their teams and the same did Rede Globo (“Convergência é,” 2011). In Brazil, however, TS is still much more advanced in relation to entertainment.

5 Transmedia Storytelling and Entertainment in Brazil

In one hand, we still have modest fictional transmedia initiatives by large Brazilian television networks such as Rede Globo [soap operas “Malhação” (Workout) and “Viver a Vida” (Live the Life), for instance], Rede Record [TV series “Fora de controle” (Out of Control) and “Ídolos” (Idols)], and TV Cultura [TV music program “Cultura Livre” (Free Culture)]. Rede Globo has a substantial presence on the internet. Although all its main fictional characters and programs are referred to the network portal Globo.com and have, at least, social media profiles at networks such as Facebook and Twitter, this is not enough to characterize the development of strong transmedia projects. On the other hand, independent transmedia production companies such as BeActive (Portugal/Brazil/UK) and The Alchemists (Brazil/USA/UK) (Miranda, 2012) are developing much more sophisticated transmedia stories for the Brazilian market like “Castigo Final” (Final Punishment) and “Diário de Sofia” (Sofia’s Diary), by BeActive, and “O Segredo dos Vales Mágicos” (The Secret of Magic Valleys) and “Cem Vezes Nelson” (One Hundred Times Nelson), by The Alchemists.

12) Access “Fora de Controle” Online: http://entretenimento.r7.com/fora-de-controle/
15) For more details about the aforementioned BeActive productions in Brazil, Online: http://www.beactivemedia.com/
16) For more details about the aforementioned The Alchemists productions in Brazil: Online: http://www.thealchemists.com/blog/en/.
Firstly, we will consider a TS example produced by a large Brazilian broadcaster. Between September 2009 and May 2010, Rede Globo aired the soap opera “Viver a Vida” (Live the Life), in which the character Luciana, a young model, became paraplegic after a car accident. In order to share her experience, the character started a blog entitled “Sonhos de Luciana”. The first blog post was published in February 2010, exactly after Jeff Gomez workshop with Rede Globo’s team of producers (Gregolin, 2010). Luciana wrote everyday a new post about her life, articulating the content presented by the soap opera and new information around the character’s journey. Some of the events that would occur in the following episodes of the soap opera “Viver a Vida”, were anticipated on the blog. For instance, the occasion when Luciana presented her new motorized wheelchair on the blog before it was aired on TV. Other events, however, would be conveyed exclusively on the blog, such as the marriage proposal made by Miguel, Luciana’s boyfriend. In this case, only the audience that migrated to the blog knew how Miguel proposed Luciana: throughout a manuscript note. In addition, there was the possibility to interact and make comments on each post, intertwining the dialogue between readers and character. Readers used this chance to encourage Luciana, tell their own experiences or suggest new directions to the plot. The producers were attentive to provide feedback and, therefore, Luciana occasionally made direct references to posted comments, strengthening the sense of realism and the bond between audience and the story. The articulation of content aired on TV, the extended content presented on the blog and moreover the user-generated content, are exactly what characterizes the TS experience. It was the first time a transmedia narrative was effectively integrated to a soap opera in Brazil (Gregolin, 2010). It is relevant to mention that soap operas are very important media outlets, part of Brazilian culture. Furthermore, Brazilian soap operas have been successfully exported worldwide since the 1970’s.

However, Nuno Bernardo, the co-founder and CEO of BeActive in Portugal, highlights that broadcasters worldwide are still not producing for multiple platforms as much as they should be: “The industry does not seem to be catching up with this new paradigm. Broadcasters are still focusing on formats and content aimed at the linear TV broadcast market. More than 90% of their content is created for TV broadcast, and the Internet and digital are just other windows to re-run the TV material. Original web (or digital commissions) or web-only licensing are still a rarity, although broadcaster’s websites, VOD [video on demand] services and other forms of on-demand entertainment already count as a significant part of their daily audiences.” (Bernardo, 2012) Nevertheless, he argues that “as audiences evolve and become more sophisticated, more and more producers understand that repurposing content is not the best approach. The result is that we are now seeing big TV shows (and some movies and popular video games) creating their own spin-off web series, mobile or companion tablet games and digital comic books or eBooks.” (Bernardo, 2012) In this regard, Brazil is not an exception.

17) Access the blog “Sonhos de Luciana” Online: http://tvg.globo.com/platb/viveravida-sonhos-de-luciana/.
Secondly, we will consider a TS initiative developed by an independent production company in Brazil. In 2009, BeActive launched its first horror-themed multiplatform interactive TV production in partnership with Brazilian Oi Telecom. Entitled “Castigo Final” (Final Punishment), the transmedia project centered on eight women imprisoned in a fictitious high-security Brazilian prison controlled by computer system. After the surveillance connection of the prison was lost, an executioner started killing the convicts in the same way they committed their crimes. In a thrilling race against time, the prisoners had to find the missing link that could set them free. “Final Punishment” featured an alternate reality game (ARG) that invited viewers to visit several websites and social media profiles related to the characters, aiming to search for clues that would enable them to figure out a password that could save the prisoners. However, week after week, one of the women died, maintaining the suspense and audience engagement. The multiplatform content included web videos, Flickr photo albums, blogs, social media and also a range of supplemental content for mobile phones. It is relevant to highlight that Oi Telecom is the largest telecommunication telephone company in Brazil, considering both lines in service and revenue. The project provided an IVR (Interactive Voice Response) service that allowed viewers to call the fictional prison and talk to the prison’s director via interactive voicemail services; SMS broadcast services; two Java puzzles; a WAP site; and mobile video downloads. The ARG culminated in the broadcast on Oi Telecom’s Oi TV channel of a four-part mockumentary featuring footage supposedly acquired from surveillance cameras inside the prison. The mockumentary allowed participants to find out what really happened inside the prison and get the final digits for entering the correct password and save the remaining prisoners.

Bernardo concludes that "the big challenge to producers and broadcasters is to understand the fact that different media requires different languages, approaches and probably different storytelling structures and formats. (...) Webisodes, made for the Web and mobile platform digital content, still borrow most of their structure from TV. Most of the time the content consumed on these platforms is repurposed TV shows, broadcasted on its original format or 'chopped' into smaller pieces with shorter durations." (Bernardo, 2012) This is not the best procedure to develop TS experiences but more and more broadcasters and production companies are learning how to build and shape a genuine transmedia story that involves a whole universe built around one big pervasive and ubiquitous story.

6 Other Transmedia Storytelling Initiatives in Brazil

Considering the scope of this paper, it is crucial to mention that there is no consensus if the term TS should be applied to advertisement, marketing, branding, activism, even

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19) A WAP site is just like a website, but for mobile phones. Because bandwidth is much less on a mobile phone and its screen size is only a fraction of a computer one, WAP sites are much smaller that websites.
Transmedia Storytelling Initiatives in Brazilian Media

journalism and other spheres besides entertainment. However, we acknowledge that the practice of developing stories across multiple platforms and the convergence of content are undeniably being done outside the mainstream entertainment industry. Apart from the terminological issue, in Brazil, we can definitely identify TS initiatives connected to advertisement and branding, for instance. We will describe some examples.

Chiclets\(^{20}\) (Krafts Food Brazil), the first Brazilian chewing gum brand, launched in March 2012 a new packaging strongly connected to digital media. The packaging presents a collection of characters called “Chiclets Emotigums” aiming to reach even more the teenagers. The irreverent name is a combination of the words emoticon (known in the digital environment as a pictorial representation of a facial expression to portray a person’s mood) and gum. Hundreds of different emotigums were developed following the design of Japanese Manga. The idea is to provide collectibles packages that enable consumers to access several exclusive contents on the Internet. All the packages give access to an online content: the consumers just have to enter the website www.chiclets.com.br, put the Chiclets pack in front of the webcam and view specific videos that will be enabled according to each kind of emotigum. The funny videos feature a group of Brazilian MTV presenters in different situations. They can also be seen narrating the history of the brand in a humorous way. One particular kind of package brings an innovative experience of augmented reality, in which people can see their boxes with emotigums come to life on the screen.

The next example features the international retailer C&A. The retail sector is avid to create possible bridges with social media networks and wearable technologies. Evolving in this direction is C&A’s recent market action “C&A Fashion Like”\(^{21}\). The action connected Facebook to special digital clothes hangers. In May 2012, C&A introduced in Brazil a high-tech hanger which displays the number of Facebook “likes” some specific items of clothing receive in real time. It is currently being tested at the brand’s store at Iguatemi Shopping Center in São Paulo, and it is based on a cross-platform experience, which involves the Internet (users can “like” certain clothes on C&A’s Facebook page) and in-store presence (digital hangers connected to Facebook show the number of “likes” for the attached item in real time). “The hanger is a marketing gimmick, to be sure, but it’s also a compelling way to crowdsourcing customer feedback in real time. Instead of soliciting a second opinion, shoppers can survey a larger sample of people” (Meinhold, 2012).

Another TS initiative in Brazil is the iPhone application “Banco Imobiliário Geo”\(^{22}\). “Banco Imobiliário” is the Brazilian version of the well-known board game named “Monopoly”. Estrela, the toy manufacturer that produces the game in the country, just launched its mobile version in 2012. Indeed, it is not simply the adaptation of the game from the board to a mobile platform, but a new experience was designed in-

\(^{20}\) The brand’s name is derived from “chicle”, the substance from which chewing gum was traditionally made.
\(^{21}\) Access C&A Brazil on Facebook. Online: https://www.facebook.com/ceABrasil.
\(^{22}\) Advertising agency DM9 is responsible for developing “Banco Imobiliário Geo” together with the toy manufacturer Estrela. Access DM9 web site for more details about the project http://www.dm9ddb.com.br/?p=2140.
Integrating the game to the famous geo-location social network Foursquare and to its sponsor, the Brazilian bank Banco Itaú. “Banco Imobiliário Geo” is an iPhone application in which the player starts with 3,000 in cash – deposited in a fictional account of Banco Itaú and the purchase or rent of any property is done throughout Foursquare check-ins (you can only buy a property if you are there). If this property already has an owner, he/she will receive your offer and will have up to three days to respond – and if the owner fails to do so, he/she loses the property and the purchaser becomes the new owner. The more check-ins the location has, the more expensive it will be. And even if you don’t have the intention to buy the place, worth a check-in anyway, because the user can win a surprise letter and make money.

Although we observe that these initiatives are taking advantage, at least, of certain aspects of the TS strategy to succeed both economically and in terms of getting closer to the target audience, they are still relatively discreet in a global perspective.

7 Final Considerations

In Brazil, we have TS initiatives related to journalism, entertainment, marketing, advertisement and branding – as the above examples intended to demonstrate. That is not all, there are also TS initiatives in the activism sphere such as the campaign “Senna Vive” (Senna Lives) (Higgins, 2010) organized by the Ayrton Senna Institute\(^\text{23}\). In 2011, to celebrate the 50th birthday of the late Brazilian formula one driver Ayrton Senna, the institute launched the campaign, which led fans to remember the values behind Senna’s victories via postings on social media networks (Facebook and Twitter) and on the institute own online portal as well. Partner companies contributed 2,00 reais\(^\text{24}\) for each post, raising more than 300,000,00 reais to be applied to educational programs in Brazil.

Currently, fictional TS initiatives in Brazil seem to be more elaborated and complex than the ones in journalism, as the previous examples apparently show us. Although there are already relevant TS initiatives in Brazil, in general they are still discreet, even modest. However, its potential and the perspective of growth are enormous, as Henry Jenkins’ comments presented early in the paper shows. Another main reason for this optimistic perspective is the fact that national and international companies are heavily investing in TS strategies at the moment. Mauricio Mota, one of the pioneers of TS in Brazil and co-founder of the transmedia production company The Alchemists, points out that his company is already involved in TS projects for the Brazilian market until 2020. He also highlights that we have an important middle class group in Brazil with enough money to have access to cable TV, internet, and so forth, increasing the demand for more and better transmedia content (“Como As Marcas,” 2011).

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23) Access Ayrton Senna Institute on Facebook Online: https://www.facebook.com/institutoayrtonsenna.
24) Real (plural reais) is the Brazilian currency since 1994. Currently, 1,00 real is equivalent to 2,50 €.
Large Brazilian broadcasters as well as independent media companies are already aware of the global developments in TS and understand that this is the trend all over the world. Rede Globo, for instance, created in 2012 the position of transmedia content producer (Kogut, 2012). Indeed, the new credit of transmedia producer was ratified by the Producers Guild of America in 2010, after a deliberate effort by Hollywood names such as Mark Gordon and Jeff Gomez. TS is both a reality and a tendency worldwide and Brazil is not out of this scope. The prospect of TS in Brazilian media is to grow and to improve rapidly.

References


