Connectivity, flows and dynamics of reconfiguration in Brazilian broadcasters in face of the digital ecosystem

Conectividad, flujos y dinámicas de reconfiguración en las emisoras brasileñas frente al ecosistema digital

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Resumen: *Analizamos cómo los principales canales brasileños de televisión pública y privada (ESPN Brasil, GNT, Rede Globo y Multishow) amplían lenguajes desde el surgimiento del ecosistema de comunicación conectiva, en el que la televisión y la web entran en simbiosis. La carrera para promover estrategias y traer participación proporcionó escenarios que cambian la fluidez en la ecología digital. Concluimos que a pesar de los cambios para este nuevo escenario aún son inciertas, hay una clara preocupación por parte de las emisoras brasileñas en proponer acciones para ser más atractivas y adecuadas al actual contexto televisivo.*

Palabras clave: *lenguaje audiovisual, ecosistema digital, conectividad, flujos, reconfiguración.*

Abstract: *We analyze how the main Brazilian channels of public and private TV - ESPN Brasil, GNT, Rede Globo and Multishow - are expanding languages from the emergence of the connective communication ecosystem, in which television and web enter symbiosis. The race to promote strategies and bring engagement provided scenarios that change fluidity in digital ecology. We conclude that although changes to this new scenario are still uncertain, there is a clear concern on the part of Brazilian broadcasters to propose actions to be more attractive and appropriate to the current television context.*

Keywords: *audiovisual language, digital ecosystem, connectivity, flows, reconfiguration.*

1. Introducción

We seek to understand how the different communication dynamics arise on contemporary events in the universe of networks. Apparently, the flow given by the circulation of language materialities from various environments is responsible for generating such dynamics in a connective habitat.

The contemporary communicational paradigm with the possibilities brought by digital culture has changed the ways of distributing and circulating content and, consequently, the ways of watching and producing television. Phenomena such as convergence culture (Jenkins, 2009); participatory, collaborative culture, cyberworld (Lipovetsky; Serroy, 2011); connective culture (Di Felice, 2009), correlate and can be observed in the habits of media consumption by the population. In the absence of another term, we called total and cognitive flow culture.

It becomes necessary to trigger a cognitive perspective in which several audiovisual models coexist in order to reflect upon the ongoing transformations in view of the ecosystem emerging with processes and communicational dynamics of production and circulation of contents present in times of convergence and connectivity.

We gathered distinctive objects with the purpose of understanding them in the emergence of the reconfiguration of languages, which have brought to the scene many metamorphoses that are announced in the use of multiple screens. Mixing emerging languages make do with existing ones through remixes, repetitions, hyper mediatization, transmedialities with intermediate elements.

The convergence of media transforms the roles of those who acted in the communication processes. Mobile devices have had a relevant role in this process, increasing ubiquity and multi-hybrid language, increasingly hybridized. Pre-established links between content producers and consumers have been restructured and new links have been proposed through new techniques and especially new technologies.

Information and communication flows are expanded and the spaces are not demarcated, whether the so-called mediatic and the geographic spaces, termed territories. In the age of connectivity, everything is blended and expanded.

Information flows of all natures are spread by and in various environments. In the internet is offered and potentiated the participation no longer limited to the pages of the newspapers nor to the timed time of the TV. Screens are expanded together with trans-mediatic languages.

Considering mainly the impact of these changes in the communication dynamics and in the flow of television content, we wanted to understand how there is the reconfiguration of the television experience. In a post-convergence media environment, with a great change in the habits of consumers, viewers, users and since the emergence of the various new phenomena that arise in this environment: in what way the major Brazilian broadcasters, closed and open TV channels have dealt with these transformations? What are the new possibilities that cyberspace, digital social networks and participatory media place for traditional TV, i.e., how broadcasters have tapped the web, how are these contents expanded to TV, and vice versa? How do the languages of the two ecologies, TV and internet, hybridize in a connective environment?

These are some questions that we tried to answer based on the analysis of four Brazilian broadcasters, being Globo (represented by the Gshow portal), Multishow, GNT, and ESPN. Firstly, between 2014 and 2017, we conducted an exploratory research in order to understand how the processes and languages reconfigure the new media environments in the portals of broadcasters with a clearly television tradition. Simultaneously, a theoretical contribution is developed to deepen the analysis in the light of concepts indispensable to understand and answer the proposed questions. It is important to highlight that the results that will be presented here and the choice of the analyzed objects are the result of research done at different but contiguous moments, in which the main concern was to understand the connectivity between television and web in the contemporary media scenario.

The aim is to analyze closely the media and audiovisual processes and their emerging contemporary languages. We will focus on the observation of the dynamics of communication processes present in the use of the second screen, in the use of digital social networks, in the trans-mediatic actions given by the TV, as well as the place of production and the reception-production of content rather than in the flow that expands the digital ecosystem.

We aimed to articulate a theoretical reflection based on different insurgent phenomena in the connective ecosystem which seem to be growing and continuing, expanding the languages. We also intend to envision spaces of divergence and resistance based on what is given or repeated in this moment in which traditional TV expands to new possibilities. Reflecting to understand how languages are hybridized in this hyper-mediatic environment and which intermediality has being triggered. Therefore, our objective is to understand how the aesthetics in the television flow and in the communicational dynamics take place, and to point out which products are present in the portals mentioned above, how they are reconfigured in other digital channels and the strategies used by the broadcasters to keep the user/viewer in the connective ecosystem.

1. TV in the connective ecosystem

Speculation about the end of television in front of the digital ecosystem gave rise to a series of changes and adaptations for open TV broadcasters. In the ecosystem of configurations in networks, different possibilities of languages and formats emerge and, thus, the way of producing and watching television changes considerably. Because it is a less traditional media and able to absorb other languages and formats, television can incorporate innovations more easily.

Santaella assigns the massive characteristic of TV to hybridity. "In short, mass communication has initiated a process destined to become increasingly absorbing: the hybridization of the ways of communication" (2008: 11). Consequently, we can notice that the imbrication of languages, the hybridization of forms, is increasingly present in the new media. Arlindo Machado (2011) emphasizes that we are living in a post-network era, referring to the inauguration of the new narrative and aesthetic possibilities provided by the growing digital platforms.

To help us understand the paths that led to the change process which characterizes the current TV, five important moments that will bring us to the current connective ecosystem were listed, in which TV and internet belong to the same environment. It is important to emphasize that these moments do not follow necessarily a chronological order, since the emergence of one will potentiate and affect the

development of the other; but from a methodological perspective, they become essential to be considered in the present research.

The transformation process has begun in the 1990s with the emergence of the internet and digital social networks. The connective perspective of communication gained prominence in the so-called Web 2.0, in which the focus and importance changed from the producers to the consumers and users.

After all, being a reality that brings in itself potentialities and promises to multiply channels and voices, the television has been one of the means that has been moving to confront media convergence. Similarly for other authors as for Jenkins (2009: 29), the term covers "technological, market, cultural and social transformations". A paradigm shift influences all communication environments and leads particularly to a profound change in consumer behavior. "The media producer power and the consumer power interact in unpredictable ways" (Jenkins, 2009: 29).

Thereby, it is necessary to emphasize that the transformations faced by the traditional television model since the turn of the century are mainly due to a change in the perspective not only related to a media convergence, i.e., from a technical-functional perspective, but above all to a social and interactional change between consumers and media products. The audience has evolved into an active, participatory and multi-screen one. Mass culture has transformed into a network culture that generates new products.

Such changes have led to developing the participatory culture and enhancing the fan activity. These two phenomena gained strength and visibility with social networks. The increasing use and popularization of mobile devices, and the convergent environment highly influenced the process of audiovisual transformation.

Currently, the participant culture is conceptualized as being "a variety of groups working on the production and distribution of media to serve their collective interests" (Jenkins; Ford; Green, 2014: 24). Thus, consumers were previously massed and isolated individuals, but nowadays they should be considered as socially connected (Jenkins, 2009).

Merging the offline and the online environment reconfigures an unprecedented television experience. "The new audiences watch television on the internet, access content via the mobile phone and exchange information on social networks simultaneously thanks to the portability and connectivity of mobile devices" (Santaella, 2013: 238). By aligning both, we were able to establish a combined and parallel experience in which the television is expanded, besides the creation of differentiated ways of watching it, originating new content and formats.

> In the broadcasting paradigm, there is a clear distinction between producer and audience. Some people are doing the producing but other people are doing the receiving. Production and reception happen in different places and at different times. But more and more we see new possibilities for production and also for reception, which make possible new kinds of collaboration and exchange, new kinds of engagement and creativity. We now have to recognize audiences as creative, rather than imagining them as faceless blobs, sprawled on the couch (Meikle; Young, 2012: 104).

In this context, the fan subculture is moved from the margins of society to become a fundamental part of all contemporary connective communicational dynamics. Its participation and particular form of reception and circulation compel television broadcasters to rethink their marketing strategies and formats. The increased user

participation helped expand television, potentiating its penetration and hybridization power. The interaction takes place in a ubiquitous and hybrid environment that establishes new socialization and participation spaces.

All these points lead to the last concept: the construction of a connective communications ecosystem. The Italian researcher Massimo Di Felice have presented an extensive research in which he has proposed to rethink the communication idea with the emergence of the digitization process.

> [...] the spread of broadband and the Internet of Things, Big Data and the several connection ways of all kinds of surface, has contributed to the creation of reticular and interactive communicative environments similar to ecosystems within which, rather than the mere transmission of information, specific habitat conditions are created, capable of altering the initial status of human and non-human limbs, and fostering hybridization and trans-specificity processes (Di Felice, 2017: 11).

Based on the thoughts of Di Felice (2012; 2017) involving ecosystems, ecologies, architectures and especially connectivity, we aimed to think the contemporary communicational scenario based on the ecological, connective, interactive and trans organic perspective and to think TV and internet in this environment where there is no more separation between offline, online; real, virtual; and mainly there is no division between first and second screen, since there is no first or second choice of consumption and not just two screens of choice. Our research has evidenced the emergence an environment where new connectivity ways are created and combine TV and internet in the same space. However, not only both ecologies, but also flows, networks, users, data, information, content devices that also interact among themselves and affect each other's actions. In this ecology, there are no internal or external, but rather connections. In such an environment emanating the connective perspective of communication, the informational and interactional flows are highlighted.

Communication dynamics is built based on a general strategy which defines the actions of distribution and circulation of content, and both follow a flow previously stipulated by media producers. However, with connectivity, participatory culture and change in the communication flow, which we will see below, these actions of distribution and especially of circulation are strongly altered by the participatory media. In this scenario, the circulation becomes much more important than the distribution itself and reconfigures the communication flow and change the dynamics within a connective communications ecosystem. The flow reconfiguration will be potentiated by new consumer practices. No longer what media companies propose in terms of distribution and circulation will follow an unchanging flow, considering that once this content is distributed, it will be embodied and remixed by the fans. The circulation changes compel media products to rethink their distribution strategies, since all the dynamics are reconfigured.

This new mode of distribution and circulation of the audiovisual in the face of connectivity completely reshapes the unilateral television flow that characterized the broadcasting era (network TV).

Our concept path to the idea of flow is derived from the studies of Raymond Williams, who in the 70's took into account that television follows a regular, real-time and unilateral flow occurring from the listings, with shows distributed and repeated in different times. According to Williams (1979), the notion of sequence as a schedule was changed to the notion of sequence as a flow. A broadcasting show, for Williams and at that time, would be a series of time-definite units, so that by turning

on TV to that unit, we could select and respond to it individually. For the author, the flow phenomenon seems to be related to the very television experience and is its central feature.

Afterwards, influenced by the internet, the concept of flow begins to be changed. According to Cannito (2010: 49), TV is a flow media "characterized by the continuing reproduction of content, regardless of the viewer, in a unidirectional and regular flow." Television is characterized by an intermittent flow of content. "The temporal flow is organized by the conventional model of repetition: each day has 24 hours, each week has seven days" (Canitto, 2010: 51). Such model, known as appointment TV (Machado, 2011), or TV at the appointed time, differs from the current on demand content, in which it is possible to choose what, how, where and when to watch.

More than three decades after the Raymond Williams' studies, considering the flow phenomenon based on the listing as the main feature of television, we noticed the great change arising from this traditional way with the rupture of the unidirectional and regular flow. The media convergence and all the new phenomena brought by it defy the traditional logic of linear and flowing listing that characterized television for a long period. Then, the broadcasting flow is changed to the expanded one, a hybridization that takes place through multiple-screen consumption. For Fechine (2013), the present moment is an intense flow of content that crosses different media and that reinvents itself from each one of them.

Based on this trans-mediatic television scenario, a new type of flow called flow of bilateral convergence (Ferreira, 2015) has emerged, which, in a cyclical way, TV and internet generate content with each other and end up being influenced mutually. For the author, television "has been adapted to the internet strength, remixing what comes from all other media - image, text and sound - while the internet incorporates it with mastery, propagating content in the maze of the digital world" (Ferreira, 2015: 14). The use of this new flow, in which one medium influences on the other, has as main objective to maintain and loyal the audience of the viewers-internet users when interconnecting the contents in the diverse screens. Thus, some strategies have been developed for some shows in order to make their content available on the internet, not only repeated, but also often reconfigured.

However, we believe there is a further evolution in the concept of flow based on the current connective ecosystem. Thinking about the two-way flow of communication in a connective environment is obsolete where there is no longer separately online and offline, first and second screen. We recognize that it is still difficult flow to name, given the possibility that, in doing so, we end up restricting it to a single model. This new flow is precisely the opposite. It is not the whole thing, since even the idea of wholeness is related to something closed. Once again, the new flow is not closed, neither restricted to only two directions, it has no place to start and end, nor has a fixed direction. The new flow is ubiquitous, present everywhere, and in every way; it is decentralized and distributive. It is a complex flow, cognitive, having connectivity as its main characteristic.

2. TV on the internet, the internet on TV: connective flows and dynamics

Based on the complex dialogue between TV and internet, it is necessary to deepen both ecologies and hence the interconnection of their flows. TV and internet have divergent characteristics. Whereas the first follows a continuous flow and independent of the public willing, the second only works from the user interaction. On the internet, the user chooses when and what to access among the available contents, besides constructing its own path of enjoyment (reception) privileging an individual consumption of information and/or entertainment (Fechine, 2009).

Capanema (2008: 194) believes that the hybridization process of traditional television ends up adding new supports and models that "converge on a single point: they are digital and networked." When the practices of the television universe also start inhabiting the cyberspace, TV becomes much more complex. However, it is not only the television model that is expanded: "The possibilities for the interactor include decisions which were previously beyond their control: on demand listing, access to the network, posting comments, or even sending content" (Capanema, 2008: 199). Expanded TV reconfigures the television experience by enabling new ways of participation, collaboration, and consumption of information.

Based on the above, we tried to identify in four different broadcasters, namely: Globo (represented by the Gshow portal), ESPN, GNT, and Multishow; the way in which television content is expanded and reconfigured for the internet and how these broadcasters are working to create a central narrative based on the hybridism of languages and aesthetics of other media.

We will monitor the products emerging in the digital environment from these sites/portals and which are greatly influenced by the traditional TV. In this case, we take into account that the television content influences the content streamed on the internet and vice versa (concept of "bilateral convergence flow"). We believe to find spaces of divergence and resistance based on what is given or repeated at this moment in time in which TV expands to new environments. We take into consideration that formats and visual genres, when moving from TV to the virtual world, are repeated and reconfigured, creating other content possibilities. These new experiences are enabling television to provide new ways of flow and, thus, we started from the experience between television and the internet and the connection with each other.

It is important to emphasize that we are living in a transitional period in which it seems to be far from achieving the perfect connective synchrony between ecologies and communicational architectures, where the reconfiguration seems to be precisely a break in relation to the massive character that historically characterizes television broadcasting. Specifically in the case of television, it is fundamental to identify that, despite several pessimistic analyses regarding its own survival in an increasingly diverse and complex media ecology, we are dealing with an artifact whose cultural significance seems only to increase since its implementation (Miller, 2009).

The examples presented below deepen the understanding of the connective flow that flows incessantly between TV and internet, simultaneously going beyond the flow of portals, also highlighting how the language reconfiguration takes place in these environments. Which dynamics of communication are triggered in this increasingly plural, sensory, immersive, hybrid process, composed by more immersive, ubiquitous, participatory and interacting viewers/users?

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The methodology begins with exploratory and reflective research conducted between 2014 and 2017 to observe how Brazilian broadcasters were dealing with the scenario of media convergence. Initially, our focus was on local and regional channels (FERREIRA, 2014). Then, we see the possibility and need to expand the research at national level, applying the methodology used and the results obtained in traditional and nationally recognized channels, both open and paid channels[1]. Again we conduct exploratory research to understand which strategies and dynamics have been used that put TV and web into a connective stream. After each survey and observation, and provided theoretical support (NAVARRO, 2010; SCOLARI, 2008), we elaborated a table categorizing the channels according to the following definitions: 1) availability of TV content on the web; 2) memory - defined by Palacios (2003) as the web retrieval of TV audiovisual content; 3) interactivity features - user involvement with content (NOGUEIRA, 2005); 4) personalization of content with the possibility of the user to create content or choose paths for consumption; 5) subscription system to obtain exclusive content; 6) live webcasting; 7) development of multimedia narrative (SCOLARI, 2008); 8) use of Twitter; 9) portal compatibility with mobile platforms; 10) smartphone application development. These categories were fundamental to be analyzed so that our questions could be answered and that we could construct a narrower corpus of analysis.

Data extraction, archiving and systematization occurred with the help of the Google Forms platform. In it, we created a questionnaire with the selected categories that was applied to each channel..

Properties such as memory, interactivity, personalization, and narrative multimedia development were most frequently featured on ESPN Brasil, GNT, Multishow, and Rede Globo channels. The channels were chosen, therefore, because they are the only ones, within the cutout pointed out, to make use of elements such as hybridization and language complexity, production of products with exclusive internet access and the use of different language matrices in expanding TV to the web environment. Next we will delve into each of them.

The first object analyzed (ESPN Brasil) is the Brazilian franchise of ESPN and can be considered as a segmented TV channel, since it offers a listing composed by audiovisual sports production. Currently, the channel has 4,202,886 likes on Facebook[2], 1,061,536 followers on Instagram[3], 1.55 million followers on Twitter[4], 85,688 subscribers on Youtube[5] and even have an app called WatchESPN with more than 15 thousand downloads only in the Google Play[6].

The website encompasses three closed-television channels: ESPN Brasil, ESPN and ESPN+ and they have an infinity of contents that expand from the TV and are

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[1] The open TV portals analyzed during the exploratory research were: Rede Globo, RedeTV!, SBT, Rede Record, TV Cultura e Rede Bandeirantes. Closed channels were: AXN Brasil, Canal Brasil, Cartoon Network Brasil, Disney Channel Brasil, Fashion TV Brasil, FOX Brasil, FX Brasil, Gloob, GNT, HBO Brasil, Multishow, TNT Brasil e Viva. The entirely informative content portals were: BandNews e GloboNews; already with sports content were analyzed: BandSPorts, ESPN Brasil, Premiere e Sport TV.

[2] Available at: https://www.facebook.com/mundoespn. Accessed: 15 Jan. 2019

[3] Available at: https://www.instagram.com/mundoespn. Accessed: 15 Jan. 2019.

[4] Available at: https://twitter.com/espnagora. Accessed: 15 Jan. 2019.

[5] Available at: https://www.youtube.com/channel/UCQET9CZdho3jWnpY7WY25EA. Accessed: 15 Jan. 2019.

[6] Available at: https://play.google.com/store/apps/details?id=br.espn.espnis&hl=pt_BR. Accessed: 15 Jan. 2019.

repeated in the cyberspace; however, they are those made exclusively for the internet. The ESPN Brasil also offers the video on demand service through the WatchESPN website. The content available in this section of the website is exclusive to pay-TV subscribers.

The largest open TV in the country (Rede Globo) offers a show comprised of soap operas, news, series, reality shows, sports, educational, comedy and child content, and live variety shows. Due to the wide variety of the Rede Globo listing, the broadcaster divides online content into different portals. The Gshow, chosen for analysis, is the Globo's online entertainment portal, which encompasses content from the genre of soap operas, series, comedy, reality shows and other entertainment shows.

Currently, the Gshow portal has 10,775,061 likes on Facebook[7], 3.8 million followers on Instagram[8], 1.62 million followers on Twitter[9] and still has an application (GloboPlay) with more than 27 thousand downloads[10].

At Gshow, all soap operas, series, and shows have a standard website. Few websites have a feature or content other than standard ones. Among the features are tests, games and interactive quizzes in which the user can share the result in their social networks; 360 degree video, feed with user comments (always selected by the publisher), among others. In the series session, some of them, from their narrative complexity, can create transmedia content more freely. In other cases, what attracts attention is the way a fictional character comes to life on the internet, with its exclusive website or content. In this way, it is noticeable that a media product can be more interactive and bet on different languages than others.

The third object of analysis is the Brazilian pay-TV channel GNT, which covers especially women's themes such as fashion, decoration and cuisine divided into series, documentaries, shows and films. Initially, it was a news channel called Globosat News Television and since 2003 changed the focus of its listing. By targeting society and its behavior as a whole, nowadays, with the convergence of media and the appropriation of language between television and the internet, the name refers not only to the old acronym, but to the word "people" ("gente", in Portuguese), which in this new communication medium is usually written "GNT".

In the channel listing, there are currently 83 shows, being 18 series and 65 entertainment shows exhibiting general themes of society. The audience is confirmed by its social networks, which have thousands of followers, being 4,937,934 likes on Facebook[11], 1.8 million followers on Instagram[12], 2.5 million on Twitter[13], and 617,162 subscribers on Youtube[14]. Google+, Facebook, Twitter and Instagram of the channel are intermediary networks, inviting the user to watch and follow its listing.

Regarding the channel's trans-mediatic narratives, in addition to what is happening on television, the GNT official website and social networks provide other information

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[7] Available at: https://www.facebook.com/portalgshow. Accessed: 15 Jan. 2019.

[8] Available at: https://www.instagram.com/gshow/?hl=pt-br. Accessed: 15 Jan. 2019.

[9] Available at: https://twitter.com/gshow. Accessed: 15 Jan. 2019.

[10] Available at: https://play.google.com/store/apps/details?id=com.globo.gshow.app&hl=pt_BR. Accessed: 15 Jan. 2019.

[11] Available at: https://www.facebook.com/gnt. Accessed: 15 Jan. 2019.

[12] Available at: https://www.instagram.com/gnt. Accessed: 15 Jan. 2019.

[13] Available at: https://twitter.com/canalgnt. Accessed: 15 Jan. 2019.

[14] Available at: https://www.youtube.com/canalgnt. Accessed: 15 Jan. 2019.

and relevant highlights of similar or related content, such as the "Admirável Móvel Novo[15]", making available on the website the step by step videos of the created home products broadcasted on the TV show, or "Super Bonita"[16], which provides behind-the-scenes shows and their special guests of the week on the website, as well as offering tutorials and addressing topics on fashion and beauty in short videos of up to four minutes. The main channel's tool on the internet, however, is the GNT Play[17], where viewers can watch what is being broadcasted on TV without necessarily watching it, besides other information and even shows not exhibited on the first screen.

Finally, Multishow is a pay-TV entertainment channel linked to GLOBOSAT. Currently, the channel has 14,457,417 likes on Facebook[18], 2.7 million followers on Instagram[19], 145,922 on Spotify[20], 5.86 million on Twitter[21], and 1,827,795 subscribers on Youtube[22]. The channel has videos that reproduce the backstage of shows, bring summaries of what was shown on television, as well as web series and shows exclusive to Multishow on Youtube. With 42 shows in progress, besides the channel specials, such as festival coverage, shows and awards, Multishow offers viewers a complete listing for those who enjoy music, comedy and travel.

The channel has been trying gradually to create content that goes beyond the first screen and seeking to interact increasingly with its audience. In recent years, Multishow has been investing in social networks as a way of approaching young audiences, as well as seeking a way to take these viewers from one platform to another. Facebook, Twitter and Instagram of Multishow make calls and report what will be broadcast on that day by default. There are several daily posts of shows with photos, videos and short texts which invite the reader to watch the content on television at a certain time. A lack of public interaction with the official website is observed when taking into account little or no comment on the referred pages and news. However, such contact with users is different in social networks, where the public enjoys, comments and shares the channel posts so that the interaction approaches the medium and the user.

Some shows stand out, such as the "Prêmio Multishow", which has bet increasingly on cross-platform coverage and audience participation. The "Só pra Parodiar"[23], considered by the channel as its first 100% cross-platform show, has an innovative format, exhibited in different social networks and a totally online voting system. It is a mix of reality show with game, in which the internet users vote to choose the best Youtuber parody of Brazil. On Youtube is still available live streaming videos, in which internet users can follow closely the routine, making off, the minutes before the broadcast on television and the best moments of the show.

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[15] Available at: http://gnt.globo.com/programas/admiravel-movel-novo. Accessed: 15 Jan. 2019.

[16] Available at: http://gnt.globo.com/programas/superbonita. Accessed: 15 Jan. 2019.

[17] Available at: https://globosatplay.globo.com/gnt. Accessed: 15 Jan. 2019.

[18] Available at: https://www.facebook.com/multishow. Accessed: 15 Jan. 2019.

[19] Available at: https://www.instagram.com/multishow. Accessed: 15 Jan. 2019.

[20] Available at: https://open.spotify.com/user/multishow?si=P_ttK6gtT72RSpH7v-SyPg. Accessed: 15 Jan. 2019.

[21] Available at: https://twitter.com/multishow. Accessed: 15 Jan. 2019.

[22] Available at: https://www.youtube.com/channel/UCIzAIM-zatIDHErCoZ23hbQ. Accessed: 15 Jan. 2019.

[23] Available at: http://multishow.globo.com/programas/so-pra-parodiar. Accessed: 19 nov. 2019

The second season was broadcast in 2018 and there is no forecast for release for a new season. Another program that draws attention in this scenario was "Canta Luan"[24] which started first on Youtube and only later began to be broadcast on TV.

The "Suburbanos" is a television show which has gained a branch on the internet called @Suburbers, which are episodes of up to 6 min about the character's lives behind the TV show. Both shows are currently exhibited on the internet and on television, each one focused on its own platform and addressing their issues, even being interconnected. The fifth and last season was released in May 2019. There is still no information on a continuation of the series.

Finally, "TVZ" is a traditional channel show which has reflected Multishow's intention to adapt to the new television scenario. Currently, the show is fully cross-platform: it begins an hour earlier on Facebook through a live broadcast showing the preparations for the beginning of the show. At that moment, the guest of the day interacts with the users. This interaction continues via Twitter during the show transmission and, at the end, a playlist is created on Spotify with the songs played in the show.

3. Final considerations

Based on these examples, we realized that broadcasters understand that connectivity has transformed the communicational dynamics and reconfigured the television experience when it expanded into digital platforms. However, the changes and strategies for this new scenario are still sluggish. Comparing the objects analyzed, we realized that the closed TV channel, especially Multishow, has more freedom to innovate and try new formats and languages than Globo, for example.

All the analyzed objects have account in different networks and digital platforms, which contributes to expand their content. An interesting point is that all the broadcasters analyzed have a second screen application, in which the user can watch the content exhibited on TV, in many cases fully, besides having access to complementary content and various interactive features. This fact shows that broadcasters already recognize the new profile of consumers and have been creating strategies to adapt to the current television scenario.

On the other hand, in spite of the great presence of channels in the Internet, in most of them is noticeable the still small use of resources offered by platforms and networks. In addition, the encouragement to participate should be done via internet, however, it was also not proven to be a concern for broadcasters.

Finally, it is important to emphasize that the concepts addressed and which are at the core of studies involving the new connective audiovisual scenario are opened and in constant construction. We have noted that television has triggered strategies in cyberspace far more attractive than in its usual reception. Therefore, it is a task for the Communications field to think about how these experiences have been produced in the universe of national production in this hyper-mediatic environment, in order to systematize insurgent incursions and circulation in the digital ecosystem.

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