

# **BRAZIL: BLACKNESS AND ITS INTERSECTIONALITIES IN BRAZILIAN TELEVISION FICTION<sup>1</sup>**

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## **Introduction**

The title of this chapter refers to a phenomenon that had significant repercussions in 2024, when TV Globo, a linear platform of Grupo Globo, the country's leading media conglomerate, featured Black actresses as protagonists for the first time in its 6, 7, and 9 PM telenovelas. Consequently, this indicates that the protagonists' Black families also featured prominently. This is the network's daily fiction slot that runs from pre- to high primetime, producing a particular impact on racial issues in the country. As we will see in the text, the racial issue in Brazil was incorporated into a private (non-public) diversity policy, being implemented and developed by a media conglomerate in a process that began in 2022. Globo aims to have 50% Black professionals hired by 2030, as published in its 2024 ESG Report, which addresses the set of environmental, social, and governance criteria that serve as an evaluation of the organization's performance<sup>2</sup>.

## **1. The audiovisual context of Brazil in 2024**

### **1.1. Broadcast television in Brazil**

The Brazilian television system still consists of seven nationwide television networks, five private and two public.

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<sup>1</sup> The Obitel Brasil team thanks Kantar Ibope Media, whose generously provided data made the analyses presented here possible.

<sup>2</sup> [https://f5.folha.uol.com.br/columnistas/outro-canal/2025/05/globo-promete-ter-ate-50-de-negros-em-elencos-de-novelas-ate-2030.shtml?utm\\_source=mail&utm\\_medium=social&utm\\_campaign=compmail](https://f5.folha.uol.com.br/columnistas/outro-canal/2025/05/globo-promete-ter-ate-50-de-negros-em-elencos-de-novelas-ate-2030.shtml?utm_source=mail&utm_medium=social&utm_campaign=compmail)

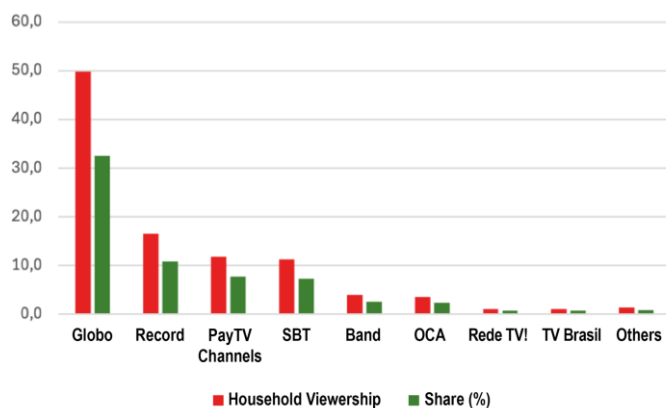
**Table 1. National broadcast TV stations in Brazil in 2024**

Private Broadcasters (5)	Public Broadcasters (2)
TV Globo	TV Brasil
TV Record	
SBT	TV Cultura
TV Band	
Rede TV!	
<b>TOTAL BROADCASTERS = 7</b>	

Source: Obitel Brasil

**Graph 1. TV audience and share by broadcaster in 2024**

Broadcaster	Home Rating	Rating (%)	Share (%)
Globo	10,9	49,8	32,5
Record	3,6	16,5	10,8
Canais PayTV	2,6	11,8	7,7
SBT	2,4	11,2	7,2
Band	0,9	3,9	2,5
OCA <sup>3</sup>	0,8	3,5	2,3
RedeTV!	0,2	1,0	0,7
TV Brasil	0,2	1,0	0,7
Others	0,3	1,3	0,8
<b>TOTAL</b>	<b>21,9</b>	<b>100</b>	<b>65,2</b>



Source: Kantar IBOPE Media and Obitel Brasil

In 2024, we observed a small increase in the home rating compared to the previous year's, observed in some broadcasters such as TV Brasil and OCA, as well as PayTV Channels and the Others category. However, in the case of the TV stations Globo, SBT, and Record, there was a slight decline in viewership.

Despite the aforementioned fluctuations, the ranking that defines audience leadership remained largely unchanged, with the top three spots firmly held by Globo (10.9 points), Record (3.6 points), and SBT (2.4 points), excluding PayTV Channels, which are ahead of SBT. Total household viewership also declined, counting only the points of Broadcast (free-to-air) TV and Public TV channels, excluding PayTV Channels, OCA, and Others, from 19.3 points in 2023 to 18.2 points in 2024, representing a loss of 1.1 points.

Specifically concerning TV Globo, there was a small drop of 0.4 points in household ratings and a 1% drop in share, confirming the trend established since 2022 for an annual decline in viewership. Despite this, its lead remains quite substantial compared to its competitors. The network had a 7.3-point audience lead over Record, which is in second place in the rankings, and a 21.7% difference in share. In turn, the difference in points between the second and third-place broadcasters, Record and SBT, respectively, was only 1.2 points, demonstrating a fierce competition for second place and a fight for a higher ranking. However, both channels suffered a small drop compared to the previous year, with Record remaining in second place and SBT in third.

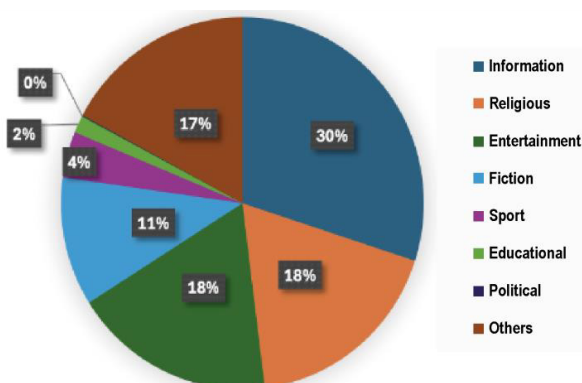
Possible reasons for this general drop in viewership could include, for example, the flight of young people to the internet, particularly to YouTube, which dominates the segment with a 12.6% audience share, as well as the significant increase in viewers using streaming services to consume content. VoD (Video on Demand) platforms reached a historic milestone in December 2024<sup>3</sup>, capturing 20.1% of the total audience.

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<sup>3</sup> <https://www.poder360.com.br/poder-midia/streaming-alcanca-201-da-audiencia-no-brasil-em-dezembro-de-2024/>

**Graph 2. Genres and hours broadcast on TV programming in 2024<sup>4</sup>**

Broadcast genres	Hours	Rating (%)
Information	24 149 : 50	30,0
Religious	14 564 : 20	18,0
Entertainment	14 443 : 34	18,0
Fiction	9 123 : 96	11,2
Sport	3 267 : 43	4,0
Educational	1 266 : 10	1,5
Political	86 : 55	0,1
Others	13 860 : 83	17,2
<b>TOTAL</b>	<b>80 746 : 88</b>	<b>100,0</b>



Source: Kantar IBOPE Media and Obitel Brasil

The position of the genres remained unchanged in 2024, but overall, all of them experienced a decline in viewing hours, with the exception of Politics genre. The ‘information’ genre remained in first place and maintained a 30% rating, dropping 9,000 hours, from 33,000 to 24,000. The ‘religious’ and ‘entertainment’ genres saw a decline in hours, 5,000 and 4,000 respectively, maintaining their second and third positions, while increasing their ratings. These figures may demonstrate the

<sup>4</sup> Genres: Fiction: film, miniseries, telenovela, series; Entertainment: auditorium, cars and engines, culinary, game show, humorous, children’s, musical, awards, reality show, show; Information: debate, documentary, interview, journalism, report; Sport: sport, football; Religious; Educational; Political; and Others: others that are not listed, rural, health, raffle, telesales, travel and tourism. This final categorization was made by Obitel Brasil, based on categories from Kantar Ibope Media.

continued presence of evangelical content on broadcast television and the Paris Olympics, which were broadcast on broadcast television channels, with TV Globo being the main broadcaster. ‘Fiction’ saw a significant drop of 6,000 hours and a 3% rating, which can be explained by the increased demand for fiction on streaming platforms in the country. The ‘sports’ and ‘educational’ genres, on the other hand, saw smaller drops, 1,000 hours and 400 hours respectively, and maintained their ratings from the previous year. The significant increase in the ‘political’ genre, by more than 80 thousand hours, can be understood because it is a year of municipal elections.

## 1.2. PayTV and VoD platforms in Brazil

**Table 2a. PayTV channels in Brazil**

10 most watched PayTV channels in Brazil			
Channel	Genre	Origin	Rating (home audience)
1. SporTV	Sport	Brazil	0,2
2. Viva	Fiction	Brazil	0,2
3. ESPN	Sport	United States	0,1
4. GloboNews	Information	Brazil	0,1
5. Universal TV	Fiction	United States	0,1
6. AXN	Fiction	Singapore	0,1
7. Premiere	Sport	Brazil	0,1
8. Discovery Channel	Entertainment	United States	0,1
9. Multishow	Entertainment	Brazil	0,1
10. Sportv 2	Sport	Brazil	0,1

Source: Kantar IBOPE Media

Two channels tied for the top spot in pay-TV viewership in 2024. With a 0.2 rating, SporTV and Viva held the top two positions, a recurring trend in recent years. Viva saw a rating increase from a 0.08 rating in 2023 to a 0.2 rating in 2024, possibly illustrating Brazilians’ preference for reruns. SporTV also saw this increase, from a 0.07 rating to a 0.2 rating, likely due to its coverage of the Paris Olympics. Other sports channels also made the list for the same reason. Overall, the ten most-watched pay-TV channels saw viewership increase. A notable highlight was Multishow, which returned to the top ten after three years (having last appeared in 2021).

**Table 2b. VoD platforms in Brazil**

10 VoD platforms with the largest number of titles in Brazil
1. Prime Video (Amazon)
2. Netflix
3. Sky+ <sup>5</sup>
4. Looke
5. Max (Warner Bros. Discovery)
6. Globoplay (Globo)
7. DaFilms
8. FlixOlé
9. Discovery+ (Warner Bros. Discovery)
10. Simply South

Source: Ancine (National Film Agency), 2024

The 2024 report released by Ancine identifies Brazil's subscription streaming platforms (indicated as SVod in the report), and highlights those with the largest number of titles offered in Brazil. Compared to 2023, these platforms remain the same, with Prime Video reaching first place, while Netflix dropped to second place. Globoplay and Looke remain the only Brazilian platforms: Globoplay with 28% of its titles being Brazilian works, and Looke with 11% of its catalog<sup>5</sup> comprising Brazilian titles. Globoplay remains the largest VoD platform with Brazilian content.

Of the total titles offered on the five leading platforms in the market audience analyzed by Ancine (Prime Video, Disney+, Globoplay, Max, and Netflix), only 7% of the titles are Brazilian, 4.3% of which were independent content. These figures reflect a decline in the inclusion of Brazilian content compared to 2023, which had seen 8% of Brazilian titles on the platforms. In absolute numbers (from 1,867 in 2023 to 1,824 in 2024), this variation suggests stability in the catalogs in relation to available Brazilian works.

### 1.3. Funding sources for the audiovisual sector

Continuing the growth in public investment in the Brazilian audiovisual sector, which resumed in 2023 under the Lula administration, the results of the public calls

<sup>5</sup> List of the five largest SVOD categories in national content (except Claro TV+), according to Ancine's list: Globoplay (28%), Looke (11%), Sky+ (9%), Prime Video (4%), Netflix (3%) e Max (2%).

for proposals under the Audiovisual Sector Fund (FSA) and the Incentive Laws have already been observed. The total amount for both years (2023 and 2024) reached approximately US\$815 million. The Paulo Gustavo Law reached a value of US\$645 million, with support from all Brazilian states and 98% of municipalities, while the Aldir Blanc National Policy had a total value of US\$3 billion (distributed over 5 years), with support from 100% of states and 97% of cities.

In 2024, the National Living Culture Policy (PNCV) celebrated its 20th anniversary and now has a minimum investment ceiling of US\$67.9 million under the Aldir Blanc National Policy (PNAB). In the calls for proposals launched by the Ministry of Culture, US\$11 million was invested, with cultural proposals seeing a 40.2% increase compared to 2023.

Of the titles of Brazilian productions from qualified venues (venues that have specific obligations regarding the broadcasting of Brazilian content), 31.7% received public funding from Ancine's calls for proposals. Of these 31.7%, 14.4% were works produced exclusively with funding from federal incentive laws, and 9.3% received exclusive investment from the Audiovisual Sector Fund (FSA). 8.1% of the works used both sources of public funding. Of the 3,002 works not linked to Ancine's calls for proposals (68.3% of the total Brazilian productions in 2024), independent productions account for 63.8% of the available titles (1,886), and 37.2% (1,116) are non-independent productions.

The Brazilian advertising industry grew 18.93% compared to the previous year, from \$2.5 billion in 2023 to \$3 billion in 2024. Television advertising reportedly raised \$1.3 billion in media purchases. Of this, \$1 billion was spent on Broadcast TV, representing 87.9%, and \$157 million on PayTV, giving it a 12.1% share<sup>6</sup>.

#### **1.4. Communication policies**

In 2024, after a year of resumption and reconstruction by the Ministry of Culture, the audiovisual sector maintained its positive momentum. Audiences returned to movie theaters in droves, Brazilian productions received important nominations both domestically and internationally, and the film "I'm Still Here" (Globoplay) was expected to be nominated for an Oscar.

The audiovisual sector remained buoyant, supported by already established incentives such as the Audiovisual Sector Fund (FSA), the Aldir Blanc Law, and the Paulo Gustavo Law (LPG), despite the challenges faced. This enabled the circulation of Brazilian products in the national and international markets, established partnerships and co-productions, and strengthened the sector as an industry, strengthening Brazil's international image.

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<sup>6</sup> <https://www.meioemensagem.com.br/midia/mercado-publicitario-brasileiro-cresce-19-de-janeiro-a-setembro-de-2024>

Regarding public policies, we highlight: the renewal of the mandatory screen quota law for cinemas, the decentralization of productions and events, the approval of the Action Plan by the Audiovisual Management Committee, and the new Guidelines and Goals Plan (PDM), which proposes the inclusion of women, Black people, Indigenous people, and LGBTQIAPN+ people.

The regulation of VoD is still under discussion in the National Congress, with various bills pending, and represents more than an economic relationship (copyright, compensation, and hiring professionals). It is a quest for the preservation of Brazilian audiovisual media (EBC, 2025)<sup>7</sup>. We will discuss this topic in more detail in Section 5.

### 1.5. Digital and mobile infrastructure

Internet access in Brazil is moving toward universalization, amid a generally stable scenario, following the increase in connectivity and online activities experienced during the COVID-19 pandemic. With a 2% increase compared to the previous year, the internet is present in 86% of homes in the country, indicating that 141 million people connected to the digital environment in 2024 (100% in class A and 68% in classes DE)<sup>8</sup>.

However, inequality in the quality of this access still persists, especially when considering factors such as cost, connection speed, the presence of fixed broadband in homes, and access through multiple devices, impacting the use of online opportunities by different segments of the population (Cetic, 2025).

Internet access via television is a growing trend, being the second most used device by Brazilians, at 60%; the first is still the cell phone, at 99%.

Online services and purchases continued to be widely used in 2024, with a significant increase in the search for public health and education services (Enem, Prouni, enrollment in public schools or universities) and online payments for music services. Payments via PIX surpassed credit card use in the online environment by 17% (84% for the former and 67% for the latter), driven by classes B, C, and DE.

After two years of implementation, 5G technology in Brazil is free for use by operators nationwide, but only 18% of cities have antennas compatible with the new generation of mobile internet. Nationwide coverage by operators is expected by the end of 2029 (Anatel)<sup>9</sup>.

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<sup>7</sup> EBC (Empresa Brasil de Comunicação), manager of TV Brasil, is a federal public company and has a public media conglomerate in the country: Rádio Nacional, Rádio MEC, TV Brasil, Agência Brasil, Radioagência Nacional. <https://www.ebc.com.br/>

<sup>8</sup> Cetic.br|NIC.br, <https://cetic.br/pt/>

<sup>9</sup> <https://www.gov.br/anatel/pt-br/assuntos/noticias/5g-completa-dois-anos-de-implantacao-no-brasil>

## 2. Analysis of the year: the national and Ibero-American fiction premiere in 2024

Through the data, monitoring results, and findings presented in this section, we obtained a quantitative overview of national and Ibero-American productions, allowing us to understand which elements stood out in fiction works in 2024.

**TABLE 1. Premiere fictions aired in 2024**

<b>PREMIERE NATIONAL TITLES – 31</b>	<b>PREMIERE FOREIGN TITLES – 4</b>
<b>TV Globo</b>	<b>TV Globo</b>
1. <i>As Aventuras de José e Duval</i> (series, Globoplay)	1. <i>Cine BBB: A Mulher do Diabo</i> (series, USA – season 2, hispanic production)
2. <i>Cine BBB: As Five</i> (series, Globoplay, season 3)	<b>SBT</b>
3. <i>Cine BBB: Betinho, No Fio da Navalha</i> (series, Globoplay)	2. <i>Minha Fortuna É Te Amar</i> (telenovela, México)
4. <i>Cine BBB: Rio Connection</i> (series, Globoplay)	<b>TV Brasil</b>
5. <i>Elas Por Elas</i> (telenovela)	3. <i>Sangue Oculto</i> (telenovela, Portugal)
6. <i>Encantado's</i> (series, season 2)	<b>TV Cultura</b>
7. <i>Família é Tudo</i> (telenovela)	4. <i>Merli -</i> (series, Spain, season 3)
8. <i>Fuzuê</i> (telenovela)	
9. <i>Garota do Momento</i> (telenovela)	
10. <i>Mania de Você</i> (telenovela)	
11. <i>No Corre: Partiu Entrega</i> (series)	
12. <i>No Rancho Fundo</i> (telenovela)	
13. <i>Os Outros</i> (series, Globoplay)	
14. <i>Renascer</i> (telenovela)	
15. <i>Rensga Hits!</i> (series, Globoplay, season 2)	
16. <i>Sob Pressão</i> (series, Globoplay, season 5)	
17. <i>A Flor da Idade</i> (telefilm)	
18. <i>Eu Quero Ir</i> (telefilm)	
19. <i>Tela Quente: Justiça 2</i> (series, Globoplay)	
20. <i>Maria</i> (telefilm)	
21. <i>Os Outros</i> (series, Globoplay, season 2)	
22. <i>Pés de Peixe</i> (telefilm)	
23. <i>Só no Sertão</i> (telefilm)	
24. <i>Terra e Paixão</i> (telenovela)	
25. <i>Tô Nessa</i> (series)	
26. <i>Volta Por Cima</i> (telenovela)	
<b>Record</b>	
27. <i>Rainha da Pérsia</i> (series)	
<b>SBT</b>	
28. <i>A Caverna Encantada</i> (telenovela)	
29. <i>A Infância de Romeu e Julieta</i> (telenovela)	
<b>TV Brasil</b>	
30. <i>Centro Liberdade</i> (series)	
31. <i>Se Avexe Não</i> (series)	<b>TOTAL OF PREMIERE TITLES: 35</b>

Source: OBITEL Brasil

**Table 1a. Reruns aired in 2024**

<b>NATIONAL RERUN TITLES - 18</b>	<b>FOREIGN RERUN TITLES – 8</b>
<b>TV Globo</b>	<b>SBT</b>
1. <i>Alma Gêmea</i> (telenovela)	1. <i>A Gata</i> (telenovela México)
2. <i>Cabocla</i> (telenovela)	2. <i>Abismo de Paixão</i> (telenovela México)
3. <i>Cheias de Charme</i> (telenovela)	3. <i>Contigo Sim</i> (telenovela México)
4. <i>Mulheres de Areia</i> (telenovela)	4. <i>Meu Caminho é Te Amar</i> (telenovela México)
5. <i>Paraíso Tropical</i> (telenovela)	5. <i>Quando Me Apaixonou</i> (telenovela México)
6. <i>Tieta</i> (telenovela)	6. <i>Teresa</i> (telenovela México)
<b>Record</b>	<b>TV Brasil</b>
7. <i>Apocalypse</i> (telenovela)	7. <i>Maria Madalena</i> (telenovela México)
8. <i>Gênesis</i> (telenovela)	<b>TV Cultura</b>
9. <i>O Rico e o Lázaro</i> (telenovela)	8. <i>Da Mood</i> (series, Portugal)
10. <i>Pecado Mortal</i> (telenovela)	
11. <i>Reis</i> (telenovela)	
<b>SBT</b>	
12. <i>As Aventuras de Poliana</i> (telenovela)	
13. <i>Carinha de Anjo</i> (telenovela)	
14. <i>Chiquititas</i> (telenovela)	
15. <i>Cúmplices De Um Resgate</i> (telenovela)	
<b>TV Brasil</b>	
16. <i>Santos Dumont</i> (miniseries)	
17. <i>Um Contra Todos</i> (series)	
18. <i>Surtadas no Yoga</i> (series)	<b>TOTAL OF RERUN TITLES: 26</b>

Source: OBITEL Brasil

In 2024, there was a decrease in the number of premieres in Brazil. A total of 35 new titles were released, 31 of which were national productions. This represents a decrease of around 25%, considering that 47 titles premiered in 2023, 39 of them national. Regarding the total number of works aired, including reruns, there were 61 titles in 2024 compared to 73 in the previous year.

As for formats, there was a slight drop in the number of new telenovela releases (from 12 to 11), which suggests a stable trend and can be attributed to variations in the airing period of these productions. In 2024, series remained the most frequently launched format, with 15 new releases—the same number as in 2023. Comparing the two periods, there was a decrease in the release of miniseries (from 2 to zero) and, especially, sitcoms (from 5 to zero). This may indicate a preference in Brazilian television for longer-format productions, such as telenovelas and series, and a reduction in investments in the comedy genre.

TV Globo remains the leading network in terms of premieres, with 26 titles, although this represents an 18.75% decrease compared to 32 releases in 2023. A

strategy can be observed in the distribution of televised fiction aimed at promoting the network's other products—for example, *Cine BBB*, which aired a new episode of a series as a promotional event for both the audience and the participants of the reality show *Big Brother Brasil*. The same strategy was applied to the airing of new episodes from the second seasons of *Os Outros* and *Justiça on Tela Quente*, a prime-time film and series slot used to promote Globoplay content.

Regarding other TV networks, the number of national premieres remained the same on Record (1), SBT (2), and TV Brasil (2). TV Cultura, which had launched four titles in 2023 (two national, one Portuguese, and one Spanish), released only one title in 2024—the third season of the Spanish series *Merlí*. As for foreign releases, there was a 50% decrease in the number of Ibero-American works premiered, from eight in 2023 to four in 2024. The number of rerun titles in 2024 remained at 23, the same as in the previous period.

**Table 2. Formats of national fiction premiere in 2024 and their evolution in a five-year period**

Format	Titles						Hours					
	2020	2021	2022	2023	2024	Total	2020	2021	2022	2023	2024	Total
<b>Telenovela</b>	6	7	11	12	11	47	339:35	366:40	1187:25	1231:10	1111:50	4236:40
<b>Series</b>	9	9	7	15	15	55	34:10	50:45	97:30	231:35	95:10	509:10
<b>Miniseries</b>	1	1	1	2	0	5	7:45	1:05	12:00	5:00	0:00	25:50
<b>Sitcom</b>	0	0	0	5	0	5	1:40	0:00	0:00	0:00	0:00	1:40
<b>Unitary</b>	0	0	0	0	0	0	0:00	0:00	0:00	3:40	0:00	3:40
<b>Docudrama</b>	5	0	0	0	0	5	0:00	0:00	0:00	0:00	0:00	0:00
<b>Others</b>	5	0	0	5	5	15	32:55	0:00	0:00	4:35	4:00	41:30
<b>Total</b>	<b>26</b>	<b>17</b>	<b>19</b>	<b>39</b>	<b>31</b>	<b>132</b>	<b>416:05</b>	<b>418:30</b>	<b>1296:55</b>	<b>1476:00</b>	<b>1211:00</b>	<b>4818:30</b>

Source: Kantar IBOPE Media – OBITEL Brasil

The five-year period shows a total of 132 titles, amounting to 4,818 hours of content. After the decline in premieres observed between 2020 and 2022 due to the COVID-19 pandemic, the year 2023 marked a recovery for the sector. In 2024, there were 31 premieres—a decrease of 8 titles compared to the previous year. The data suggests that the industry is stabilizing, with the same number of series released as in 2023 and just one fewer telenovela. The number of hours of newly aired fiction in 2024 reached approximately 1,211 hours, a figure close to that of 2019—the year prior to the coronavirus pandemic—when 1,299 hours were broadcast.

Analyzing the main releases of the year, we observe that longer-format fiction, such as telenovelas and series, continues to be favored by television networks. This points to the ongoing relevance of these formats in shaping national identity, raising public debates, and contributing to the construction of the public agenda.

**Table 3. Premiere fiction aired in 2024: countries of origin**

Country	Titles	%	Hours	%
<b>NATIONAL (total)</b>	<b>31</b>	<b>89</b>	<b>1211:00</b>	<b>89</b>
<b>OBITEL COUNTRIES (total)</b>	<b>4</b>	<b>11</b>	<b>154:45</b>	<b>11</b>
Argentina	0	0	0:00	0
<b>Brazil</b>	<b>31</b>	<b>89</b>	<b>1211:00</b>	<b>89</b>
Chile	0	0	0:00	0
Colombia	0	0	0:00	0
Ecuador	0	0	0:00	0
Spain	1	3	27:45	2
<b>USA (Hispanic production)</b>	<b>1</b>	<b>3</b>	<b>0:55</b>	<b>0</b>
Mexico	1	3	68:35	5
Peru	0	0	0:00	0
Portugal	1	3	57:30	4
Uruguay	0	0	0:00	0
Venezuela	0	0	0:00	0
<b>CO-PRODUCTIONS (total)</b>	<b>0</b>	<b>0</b>	<b>0:00</b>	<b>0</b>
National co-productions	0	0	0:00	0
Co-productions Obitel Countries	0	0	0:00	0
<b>TOTAL</b>	<b>35</b>	<b>100</b>	<b>1365:45</b>	<b>100</b>

Source: Kantar IBOPE Media – OBITEL Brasil

The number of Ibero-American fiction premieres dropped by 50% between 2023 and 2024, falling from 8 to 4. The number of Spanish and U.S. productions released remained the same (1 each), but there were decreases in the number of Portuguese productions (from 2 to 1) and, more significantly, Mexican ones (from 5 to 1). In percentage terms, when added to the national titles, productions from other Ibero-American countries accounted for 11% of the total titles during the period, compared to 17% in 2023. When we analyze the number of hours aired, the decline is even more pronounced: while 25% of fiction television content hours in 2023 came from other Ibero-American countries, that figure dropped to 11% in 2024.

**Table 4. National and Ibero-American fiction formats aired in 2024**

	Titles	Channel	Country of production	Format/Genre	Chapter in 2024	Time Slot	Rating	Share
1	<i>Terra e Paixão</i>	TV Globo	Brazil	Telenovela/Drama	17	Prime time	29,1	49,3
2	<i>Renascença</i>	TV Globo	Brazil	Telenovela/Drama	197	Prime time	24,8	42,2
3	<i>Mania de Você</i>	TV Globo	Brazil	Telenovela/Drama	98	Prime time	20,9	36,8
4	<i>Família é Tudo</i>	TV Globo	Brazil	Telenovela/Comedy	177	Prime time	20,7	35,4
5	<i>Volta Por Cima</i>	TV Globo	Brazil	Telenovela/Drama	80	Prime time	20,1	35,4

Source: Kantar IBOPE Media – OBITEL Brasil

Among the formats of Ibero-American fiction from other countries broadcast in Brazil, there was a balance between telenovelas and series, with two titles each. This tie is unprecedented and follows a 66.67% decrease in the number of Ibero-American telenovelas aired between 2023 and 2024, dropping from six to two.

Once again, TV Globo held all ten spots on the list of the most-watched titles in the country. Most of the top-ranked titles aired during the network's prime time, as in previous years, with the exception of a rerun (*Alma Gêmea*, 2005). Unlike 2022 and 2023, the country's top ten in 2024 consisted exclusively of telenovelas, reaffirming the format's dominance in Brazilian audience preferences.

**Table 5. Top 10 most watched titles in 2024**

	Titles	Channel	Country of production	Format/Genre	Chapter in 2024	Time Slot	Rating	Share
1	<i>Terra e Paixão</i>	TV Globo	Brazil	Telenovela/Drama	17	Prime time	29,1	49,3
2	<i>Renascença</i>	TV Globo	Brazil	Telenovela/Drama	197	Prime time	24,8	42,2
3	<i>Mania de Você</i>	TV Globo	Brazil	Telenovela/Drama	98	Prime time	20,9	36,8
4	<i>Família é Tudo</i>	TV Globo	Brazil	Telenovela/Comedy	177	Prime time	20,7	35,4
5	<i>Volta Por Cima</i>	TV Globo	Brazil	Telenovela/Drama	80	Prime time	20,1	35,4
6	<i>No Rancho Fundo</i>	TV Globo	Brazil	Telenovela/Comedy	171	Prime time	19,9	36,8
7	<i>Fuzuê</i>	TV Globo	Brazil	Telenovela/Comedy	53	Prime time	19,7	34,6
8	<i>Garota do Momento</i>	TV Globo	Brazil	Telenovela/Drama	49	Prime time	18,4	36,0
9	<i>Alma Gêmea</i>	TV Globo	Brazil	Telenovela/Drama	154	Afternoon	17,9	37,8
10	<i>Elas Por Elas</i>	TV Globo	Brazil	Telenovela/Drama	88	Prime time	17,3	33,3

Source: Kantar IBOPE Media – OBITEL Brasil

Premiering in 2023, the telenovela *Terra e Paixão* remained the most-watched title among those aired, with 29.1 rating points and nearly 50% audience share. The other positions on the list saw a slight drop in ratings, indicating a trend toward balance and maintaining the same range as in 2023—between 17 and 21 points.

In terms of genre, drama continued to dominate among the most-watched titles, accounting for 70%, followed by comedy at 30%. Unlike the previous year, no musicals were identified among the most released titles.

All ten of the most-watched titles in Brazil in 2024 are Brazilian productions, with no works from other Iberoamerican countries featured, resulting in a single top ten chart.

Out of the ten titles, four are set in rural areas or urban outskirts: *Terra e Paixão*, *Renascer*, *Volta Por Cima*, and *No Rancho Fundo*. Three narratives were based in large cities, with plots focused on middle and upper-middle-class characters: *Família é Tudo*, *Fuzuê*, and *Elas Por Elas*. In addition, *Garota do Momento* and *Alma Gêmea* were period dramas that evoked public memory and nostalgia. Regardless of the time and space in which these narratives are set, the audience's preference remains strong for stories that reflect the Brazilian nation's identity in all its multi-faceted dimensions.

**Table 6. Audience profile of the ten most watched titles: gender, socioeconomic level and age group**

Titles		Channel	Gender %		Socioeconomic level %		
			Men	Women	AB	C	DE
1	<i>Terra e Paixão</i>	TV Globo	38,5	61,5	29,2	49,9	20,9
2	<i>Renascer</i>	TV Globo	38,0	62,0	29,3	49,9	20,8
3	<i>Mania de Você</i>	TV Globo	37,9	62,1	27,9	50,1	22,0
4	<i>Família é Tudo</i>	TV Globo	36,6	63,4	26,9	50,3	22,7
5	<i>Volta Por Cima</i>	TV Globo	36,8	63,2	27,2	49,5	23,3
6	<i>No Rancho Fundo</i>	TV Globo	36,4	63,6	26,6	49,4	23,9
7	<i>Fuzuê</i>	TV Globo	35,9	64,1	26,6	50,7	22,6
8	<i>Garota do Momento</i>	TV Globo	35,1	64,9	27,3	48,5	24,2
9	<i>Alma Gêmea</i>	TV Globo	35,9	64,2	25,6	49,0	25,4
10	<i>Elas Por Elas</i>	TV Globo	34,4	65,6	26,9	49,6	23,4

Titles		Age group %					
		4 to 11	12 to 17	18 to 24	25 to 34	35 to 49	50+
1	<i>Terra e Paixão</i>	4,5	3,6	5,0	10,7	23,4	52,7
2	<i>Renascer</i>	4,0	3,5	4,6	9,9	23,8	54,4
3	<i>Mania de Você</i>	4,4	3,4	4,3	9,7	23,5	54,8
4	<i>Família é Tudo</i>	4,3	3,7	4,5	10,1	24,3	53,1
5	<i>Volta Por Cima</i>	4,3	3,5	4,0	9,5	23,1	55,6
6	<i>No Rancho Fundo</i>	4,0	3,5	4,0	9,9	23,4	55,4
7	<i>Fuzuê</i>	4,3	3,5	4,9	10,5	23,1	53,7
8	<i>Garota do Momento</i>	4,4	3,4	4,0	9,5	22,5	56,3
9	<i>Alma Gêmea</i>	4,1	3,6	4,1	10,2	23,2	54,7
10	<i>Elas Por Elas</i>	4,1	3,6	4,7	10,4	22,7	54,5

Source: Kantar IBOPE Media – OBITEL Brasil

In 2024, women continued to be the primary audience for television fiction in Brazil, representing over 60% of viewers for such content. The 6 PM telenovelas had the highest female viewership, as did the afternoon rerun of *Alma Gêmea*. The 9 PM telenovelas registered the highest proportion of male viewers, although men still accounted for less than 40% of the total audience.

Social class C remained the largest audience segment among the ten most-watched titles, averaging 49% of total viewership. Compared to 2023, there was an increase in this audience segment, with several titles attracting over 50% of viewers from class C. The title with the lowest share among this group was *Garota do Momento* (48.5%), while *Fuzuê* was the most watched by this demographic (50.7%), followed closely by *Família é Tudo* (50.3%), both 7 PM telenovelas. *Fuzuê* had also been the top title among class C viewers the previous year.

As in 2023, viewership among classes A and B declined in 2024, raising the hypothesis of a possible shift of these audiences toward other content platforms, such as streaming services. In 2023, the most-watched title among this demographic was the anthology series *Histórias Quase Verdadeiras*, with 31.9% of viewers from classes AB. In 2024, *Renascer* was the top title, with 29.3% of this audience. Afternoon broadcasts were the least favored among this group, particularly reruns. In 2023, it was the rerun of *O Rei do Gado* (26.6%), and in 2024, *Alma Gêmea* (25.6%). A consistent trend is the preference of these viewers for prime-time programming.

Conversely, viewership among classes D and E continues to grow. While classes AB show the highest viewership during late evening time slots, 6 PM telenovelas ranked among the top four for audiences from classes DE, highlighting this group's preference for melodramatic plots and related genres.

Viewers aged over 50 remain the majority audience for leading television fiction titles. This age group accounted for the largest share of the viewership across all shows, with rates exceeding 50%. The 7 PM telenovela *Família é Tudo* attracted the highest percentage of viewers aged 35 to 49 (24.3%), while *Terra e Paixão* was the most watched by the 25–34 age group (10.7%).

Unlike previous years, in 2024 the telenovela once again became the primary format of television fiction consumed in Brazil. All ten of the most-watched titles were telenovelas, following a two-year period in which the series had appeared among the top ten. This trend suggests that, despite the many options available to Brazilian viewers, broadcast television and telenovelas remain highly relevant in the country's television fiction landscape.

### 3. VoD Monitoring 2024

#### 3.1. VoD Platform Market in 2024

The year of 2024 showed a continued consolidation of streaming platforms in Brazil. Although there wasn't a substantial increase in the availability of more Brazilian content on foreign platforms, there was a growth in the engagement among Latin American audiences with Brazilian series<sup>10</sup>.

<sup>10</sup><https://telaviva.com.br/15/04/2025/series-originais-brasileiras-tem-um-dos-maiores-engajamentos-de-audiencia-no-streaming-na-latam/>

### 3.2. Offer of local VoD platforms in 2024 (national, regional into the country)

VoD platforms remain as the primary source of audiovisual content consumption in Brazil. According to the Brazilian Video-on-Demand Market Overview<sup>11</sup>, Vivo Play leads the Brazilian list in terms of the contents available, with a total of 14,557 national and international titles available via Video on Demand, followed by ClaroTV+ (13,633) and Plex (10,855).

Among the 60 VoD platforms analyzed by the mentioned market overview research, 17 are Brazilian, an increase of two platforms compared to last year. The national VoD platforms analyzed were: Looke, Globoplay, NetMovies, Canais Globo, Box Brazil Play, Watch, Tamanduá TV, Oldflix, UOL Play, Belas Artes À La Carte, PlayPlus, Curta!On, Filmicca, Livreflix, Banco de Conteúdos Culturais, Cine Humberto Mauro Mais, and SBT Vídeos. Among the 60 platforms selected for analysis, 4,712 Brazilian works were identified across 50 different platforms, being 1,276 serials and 3,436 non-serials. When compared to the 2023 survey, there are 182 additional Brazilian titles registered in 2024. Among the platforms with the lowest share of national content, Max (1.7%) and Disney+ stand out, with only 1.4% of Brazilian titles.

The overview research also highlights that, among the five most-watched VoD platforms in Brazil, Prime Video has the largest catalog (9,394 titles), followed by Netflix (7,336) and Globoplay (4,378). Considering only Brazilian works, Globoplay leads by far, both in quantity (1,241 titles) and in proportion to the total catalog (28.3%, with 13.1% being works from independent producers). On the other hand, Netflix has 2.9% of Brazilian works (213 titles), while Max and Disney+ only 1.7% and 1.4%, respectively. Together, the five leading platforms offer 7.0% of Brazilian titles in their catalogs, compared to 8.5% in 2023<sup>12</sup>.

### 3.3. VoD analysis in 2024: national premiere fiction and co-production

The national VoD premieres in 2024 in Brazil were:

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<sup>11</sup> Report and data collection produced by Ancine (National Cinema Agency) and OCA (Brazilian Cinema and Audiovisual Observatory):

<https://www.gov.br/ancine/pt-br/oca/publicacoes/arquivos.pdf/panorama-mercado-vod-2024.pdf>

<sup>12</sup> <https://www.gov.br/ancine/pt-br/oca/publicacoes/arquivos.pdf/panorama-vod-2023-1.pdf>

**Table 7. Premiere national and production fiction screened in 2024 in Brazil on VoD**

Premiere National Titles	Co-productions
<p><b>Globoplay - 25 titles</b></p> <ol style="list-style-type: none"> <li>1. <i>A Madona de Cedro</i> (minisseries)</li> <li>2. <i>A Terra dos Meninos Pelados</i> (minisseries)</li> <li>3. <i>Arcanjo Renegado</i> (series) - season 3</li> <li>4. <i>As Five</i> (series) - season 3</li> <li>5. <i>Bugados</i> (Sitcom) - seasons 4 to 6</li> <li>6. <i>Cilada</i> (Sitcom) - seasons 1 to 7</li> <li>7. <i>Cosme &amp; Damião: Quase Santos</i> (series)</li> <li>8. <i>Deu a Louca no Tempo</i> (minisseries)</li> <li>9. <i>Dr4gon</i> (series)</li> <li>10. <i>Encantado's</i> (series) - season 2</li> <li>11. <i>Família é Tudo</i> (telenovela)</li> <li>12. <i>Garota do Momento</i> (telenovela)</li> <li>13. <i>Justiça 2</i> (series) - season 2</li> <li>14. <i>Mania de Você</i> (telenovela)</li> <li>15. <i>No Rancho Fundo</i> (telenovela)</li> <li>16. <i>Os Outros</i> (series) - season 2</li> <li>17. <i>Os Parças</i> (series)</li> <li>18. <i>Renascer</i> (telenovela)</li> <li>19. <i>Rensga Hits!</i> (series) - season 2</li> <li>20. <i>Rotas do Ódio</i> (series) - seasons 1 to 4</li> <li>21. <i>Sampa</i> (minisseries)</li> <li>22. <i>Tem que Suar</i> (Sitcom) - season 2</li> <li>23. <i>Vai que Cola</i> (Sitcom) - season 12</li> <li>24. <i>Vicky e a Musa</i> (series) - season 2</li> <li>25. <i>Volta Por Cima</i> (telenovela)</li> </ol> <p><b>Netflix - 7 titles</b></p> <ol style="list-style-type: none"> <li>1. <i>Bom Dia, Verônica</i> (series) - season 3</li> <li>2. <i>De Volta aos 15: De Volta aos 18</i> (series) - season 3</li> <li>3. <i>Entre Irmãs</i> (minisseries)</li> <li>4. <i>Os Quatro da Candelária</i> (minisseries)</li> <li>5. <i>Pedaço de Mim</i> (telenovela)</li> <li>6. <i>Ponto Final</i> (Sitcom)</li> <li>7. <i>Senna</i> (minisseries)</li> </ol> <p><b>Max - 6 titles</b></p> <ol style="list-style-type: none"> <li>1. <i>Body By Beth</i> (Sitcom)</li> <li>2. <i>Cidade de Deus: A Luta Não Para</i> (series)</li> <li>3. <i>Da Ponte pra Lá</i> (series)</li> <li>4. <i>Matches</i> (series) - season 2</li> <li>5. <i>Reis</i> (telenovela)</li> <li>6. <i>Um Dia Qualquer</i> (series)</li> </ol> <p><b>Disney + - 4 titles</b></p> <ol style="list-style-type: none"> <li>1. <i>Amor da Minha Vida</i> (series)</li> <li>2. <i>Impuros</i> (series) - season 5</li> <li>3. <i>Meu Sangue Ferve Por Você – A Série</i> (minisseries)</li> <li>4. <i>Vidas Bandidas</i> (minisseries)</li> </ol> <p><b>Prime - 4 titles</b></p> <ol style="list-style-type: none"> <li>1. <i>Dom</i> (series) - season 3</li> <li>2. <i>Sutura</i> (series)</li> <li>3. <i>Toda Família Tem</i> (series)</li> <li>4. <i>5x Comédia</i> (series) - season 2</li> </ol>	

<b>Star + (until june) - 1 title</b> 1. <i>Desejos S.A.</i> (series)	
Total: 47	Total: 0

Source: Obitel Brasil

The year of 2024 showed a slight decline in the number of Brazilian title releases on VoD, with 47 works, nine fewer than the 56 recorded in 2023 (-16%). The number of Brazilian co-productions with other Ibero-American countries was zero, reflecting a trend already observed in the previous year, when only one title released by Globoplay was recorded.

Once again, Globoplay remains as the VoD platform with the most new Brazilian titles. Of the 47 releases, 25 were released on this platform (53.1%). Series were the preferred format (11), followed by telenovelas (6), the quintessential Brazilian television fiction format. Dramas about Blackness and racial intersections stood out among the titles released, such as the second season of *Justiça* and *Encantado's*, and the third season of *Arcanjo Renegado*.

Following national launches, Netflix (7), Max (6), Disney+ (4), Prime (4), and Star+ (1) stand out. The Star+ platform was integrated with Disney+ in June, so its launch was recorded in the first half of the year. The biggest highlight here was the launch of the first Brazilian telenovela by Netflix, whose format was confused mainly on social media because it was called a “melodrama series” by the platform, despite having been advertised as a telenovela.

### 3.4. Narrative characteristics of VoD in 2024

Leading in new releases, the Globo group invested in exclusive works for its streaming platform, Globoplay, highlighting its significance to the conglomerate. Examples of this are the second seasons of the series *Os Outros* and *Justiça*. The first tells the story of Cibele (Adriana Esteves), an overprotective mother searching for her son Marcinho (Antonio Haddad) after his disappearance in a plot permeated by conflicts between neighbors in an apartment complex in Rio de Janeiro. The second is set in Brasília and Ceilândia (a city on the outskirts of Brasília), in a format embraced by the audience, which interweaves the stories of four characters arrested on the same day and released seven years later, during which they attempt to reintegrate into society and seek justice. The originality lies in the fact that, each day of the week, the story revolves around one of the characters. This production is true to the Brazilian socioeconomic reality, showing a daily life in which viewers identify with, and, from this, construct meaning about their own lives and the country in which they live.

#### 4. Interactivity and participation of audiences

Brazilian audiences actively engaged with television productions in 2024. Broadcasters, in turn, adopted strategies aligned with the demands and opportunities of the contemporary media ecosystem—digital, multiplatform, and transmedia.

##### 4.1. Social Interactivity

In terms of telenovelas, beyond investing in campaigns and actions on social media, TV Globo consolidated its release strategy by making episodes of its telenovelas available on Globoplay the same day they aired on free-to-air television. This allowed audiences to quickly watch or rewatch the narratives via streaming. In an effort to connect with digital audiences, the network continued its strategy of casting artists with strong social media presence, digital influencers, such as actress Rafa Kalimann in *Família é Tudo* (TV Globo). A similar strategy was adopted by executives at streaming platforms, who invested in productions featuring personalities already well-known in other domains, such as the third season of the series *De Volta aos 15: De Volta aos 18* (Netflix), starring presenter Máisa Silva and singer João Guilherme. This reflects a broader trend among production companies to explore the complexities of the new media ecosystem and the diversity of the individuals within it.

##### 4.2. Social Participation

The year 2024 was prolific in social engagement. Among the highlights there was the viralization of a “fake” telenovela, *Pé de Chinesa*, whose plot mocked real ethnic productions that were commonly written by author Glória Perez, which used to have white actors to create stories of diverse cultures and nations. Thanks to nostalgia, classic titles such as *Rainha da Sucata* (TV Globo) and *Sol de Verão* (TV Globo) were rediscovered by fans on digital platforms, demonstrating how sentiment has become a powerful asset in the continued cultural affection for the fictional television genre, connecting generations to stories that have outlived their original airtime.

Driven by this affection, Brazil witnessed numerous successes in the year’s production landscape. The success of the third season of the series *Bom Dia, Verônica* (Netflix) garnered international acclaim and aired on free-to-air channels in Europe, as did another production, this time aimed at young audiences, that left a legacy of diversity in its creative team and cast: *De Volta aos 15*. Furthermore, the telenovela *Pedaço de Mim* premiered, which was notable for fans’ social media discussions about this production and the mentioned series, their aesthetics and storytelling, and whether or not they copied a “Globo” style.

Among the trends, the nomadic behavior of audiences migrating between broadcast TV, social media, and VOD platforms posed new challenges for TV stations. Transmedia was a key element in the telenovela *Renascença*, on TV Globo, which attracted a young, male audience, countering the rise of Turkish telenovela and Korean dramas shown on other networks (such as the Turkish drama *Força de Mulher*, broadcasted on TV station Record) and on streaming services.

The influence of social media on television productions was also notable, as in the case of the prime-time telenovela *Mania de Você* on TV Globo. Although it didn't garner the expected ratings, it secured some success as trend videos on TikTok and Instagram, with specific scenes going viral among younger audiences. This indirect participation resulted in an online campaign calling for the death of a leading character, Rudá, played by Nicolas Prattes. Since widespread expectations of this death arose, when it actually occurred in the plot, it even raised suspicions about whether the TV station felt pressured from the audience, heeded the demands and changed the course of the story. This was one of the clearest examples of how real-time social participation can shape television drama, yet another sign of the growing importance of social media in the success or failure of a work.<sup>13</sup>

## 5. Highlights of the Year 2024

The year of 2024 was marked by productions that introduced distinctive elements in their formats, production scales, and dramatic universes. Noteworthy among them are the Netflix productions *Pedaço de Mim* and *Senna*, as well as the year-long debates concerning the regulation of *streaming* platforms.

### 5.1. *Pedaço de Mim* and *Senna*: new Brazilian ambitions on *streaming*

*Pedaço de Mim*, the first Brazilian telenovela produced by Netflix, and *Senna*, a miniseries by the same platform, stood out in 2024 for their innovative approaches to format and production, each in its own way contributing to the Brazilian audiovisual landscape.

The telenovela *Pedaço de Mim* was co-produced by the independent production company Fábrica, with a script by Angela Chaves (formerly of Globo). Across seventeen episodes, it tells the story of Liana (Juliana Paes), a woman who, after discovering her husband's (Vladimir Brichta) betrayal, becomes a victim of sexual assault. She later learns she is pregnant with twins fathered by different men — a rare condition — which sets her on a journey to keep this secret.

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<sup>13</sup> [https://tvprime.correiobraziliense.com.br/noticia/275854/novelas/globo-decide-alterar-a-trama-de-mania-de-voce-apos-o-publico-pedir-pela-morte-do-personagem-ruda-17112024#google\\_vignette](https://tvprime.correiobraziliense.com.br/noticia/275854/novelas/globo-decide-alterar-a-trama-de-mania-de-voce-apos-o-publico-pedir-pela-morte-do-personagem-ruda-17112024#google_vignette)

The telenovela gained recognition for blending the concise, fast-paced format of a series with traditionally formal elements of telenovelas: family dramas centered on motherhood, major plot twists, genre crossovers, and hour-long episodes with strong cliffhangers. Furthermore, the leading couple consists of former actors from TV Globo, a network renowned for its legacy in the telenovela genre.

It is worth noting that this hybridization is not unprecedented. As early as 2022, Globoplay released *Todas as Flores*, the first Brazilian telenovela made for *streaming*. However, with eighty-five episodes, its length still resembled traditional telenovelas rather than the shorter format typically found in *streaming* series. In this context, *Pedaço de Mim* represents a further step toward convergence between the two formats — a process we refer to as the *serialization of the telenovela*<sup>14</sup>. Its positive reception may foster greater engagement in producing new telenovelas for *streaming* platforms.<sup>15</sup>

Meanwhile, the miniseries *Senna*, co-produced by the independent company Gullane, depicts for the first time in fiction the life journey of Ayrton Senna, the greatest Brazilian Formula 1 driver, from childhood to his death. A true blockbuster, the series was described by Netflix executives as their most ambitious Brazilian project to date<sup>16</sup>. It also stands as the largest production in Gullane's history in terms of investment and technology — a globally scaled production involving 1,164 people, with filming in Brazil, Argentina, Uruguay, and Northern Ireland, and VFX and LED studios located in the United States, Canada, Spain, and Brazil<sup>17</sup>. The miniseries features scenes of the driver on multiple tracks, with impressively realistic recreations of vehicles and period settings, such as the iconic 1984 Monaco Grand Prix under heavy rain. With extensive use of digital effects, the series marks a definitive leap in sophistication for Brazilian audiovisual production.

## 5.2. Globoplay's production of the film *Ainda Estou Aqui*

The film *Ainda Estou Aqui* (*I'm Still Here*) emerged as a true media event, sparking a national commotion unlike any seen in recent years. Premiering at the Venice Film Festival in September 2024, it stands out for its cultural and historical significance. Based on the eponymous book by Marcelo Rubens Paiva, the film recounts

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<sup>14</sup> We have previously noted that, in the process of format convergence, there has been an increasingly rapid exchange of characteristics between the telenovela and the series. This phenomenon has given rise to two dynamics that we conceptualize as the *novelization of the series* and the *serialization of the telenovela*.

<sup>15</sup> We can anticipate that this has, in fact, already occurred in 2025, with the release of *Beleza Fatal*, the first Brazilian telenovela launched by Max, consisting of 40 episodes.

<sup>16</sup> <https://telaviva.com.br/06/06/2024/senna-e-o-projeto-mais-ambicioso-da-historia-da-netflix-no-brasil/>

<sup>17</sup> <https://forbes.com.br/forbes-tech/2024/12/investimento-quase-irrestrito-diretor-de-efeitos-especiais-detalha-bastidores-da-producao-de-senna/>

the imprisonment and death of his father, Rubens Paiva, under the Brazilian military dictatorship (1964–1985), from the perspective of his mother, Eunice.

It is Globoplay's first original feature film, co-produced with Conspiração and Arte France. It became the most awarded Brazilian film and drew over five million viewers to theaters prior to its release on Globoplay in April 2025.

According to IMDb, the film garnered fifty awards. Brazilian fans played a crucial role in the campaign for the 2025 Oscars, with a strong mobilization in digital and cultural initiatives. There was a profound sense of identification with the work—not merely as a film, but as a Brazilian audiovisual production. It created an intersection of cinema and television through its *streaming* distribution on Globoplay, the involvement of Globo actors, and direction by acclaimed filmmaker Walter Salles (winner of the 2025 Oscar for Best International Feature Film).

### 5.3. Debates and developments regarding *streaming* regulation in 2024

Throughout the year, the regulation of *streaming* platforms in Brazil emerged as a central topic of political, economic, and cultural debate. The main goal of such regulation has been to establish market guidelines, including clear rules for *streaming* services: the creation of quotas for national productions, the definition of how profits from audiovisual content will be shared between independent producers and platforms, and the imposition of taxes. Significant progress has been made, yet definitive legislation has not yet been enacted.

Currently, cinema, television, and telecommunications providers already contribute to the development of the national audiovisual industry through the Condecine (Contribution for the Development of the National Film Industry). However, *streaming* platforms are not yet subject to this obligation<sup>18</sup>. Condecine is one of the main sources of public funding, with revenues allocated to the production, distribution, and exhibition of Brazilian audiovisual works via the Sectoral Audiovisual Fund (Fundo Setorial do Audiovisual – FSA). Extending this mechanism to *streaming* aims to ensure the recognition of copyright and protect national creativity within the audiovisual sector.

In general, the proposed *streaming* regulation seeks to foster balance and alignment between international services and national audiovisual production. The expectation is that legislation will be approved by the end of 2025.<sup>19</sup>

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<sup>18</sup> This contribution was established by Provisional Measure 2.228-1/2001.

<sup>19</sup> <https://www12.senado.leg.br/publicacoes/estudos-legislativos/tipos-de-estudos/textos-para-discussao/td340>

<https://www12.senado.leg.br/noticias/materias/2024/11/04/plataformas-de-streaming-precisam-ser-reguladas-aponta-debate-no-ccs>

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## 6. Theme of the year: race and intersectionalities in representations of Iberoamerican television fiction

In Brazil, as in other Latin American countries, the construction of a national identity and culture has historically occurred through the exclusion of non-hegemonic groups, in a process that has always been directly linked to ideologies of slavery, whitewashing, and to the myth of racial democracy, those that sought to erase the African heritages, in the name of an illusion of racial harmony. Thus, the Brazilian nation-state simultaneously dismantled and appropriated specific elements of Black and Indigenous cultures, only as they could soften and legitimize the dominant culture (Araújo, 2000, p. 31), in a folkloric and empty manner (Borges Pereira, 1983, pp. 259-65), reinforcing a social imaginary that naturalizes inequalities and excludes the Black and Indigenous cultural contributions to Brazilian culture.

Following up the process of exclusion, Araújo (2000, p. 31) observes that the arrival of television in Brazil, in the 1950s, intensified the role that media already played in the construction of an exclusive national identity, based on the aesthetics of white European culture, while also incorporating specific non-hegemonic traits, but through the lens of the myth of racial democracy. Since then, the racial focus in Brazilian television drama has become notable for addressing the issues of discrimination based on negative stereotypes of Black and Indigenous people, in all of its genres and formats. Subsequently, the studies of Jesús Martín-Barbero demonstrated the extent to which Latin American television is linked to issues of power and cultural hegemony, resulting in a scenario shaped essentially into a battlefield for representation and visibility, in which *Blackness* presents itself as an instrument of combat.

The concept of *Blackness* is linked to the historical process of colonization that shaped Brazil over the last 500 years, a connection that has been deepened by decolonial and postcolonial theories. In the 1990s, the decolonial ideas gained strength and highlight in Brazil, beginning to question the supremacy of the eurocentric culture and the hierarchization of knowledge that came with it. As Aníbal Quijano (2005) points out, the “coloniality of power” naturalized structures of domination that continue to operate in contemporary societies, organizing the world through the idea of race as a classificatory criterion, and subordinating non-European knowledge through this process. Walter D. Mignolo (2008) and Boaventura de Sousa Santos (2010) contribute to this debate by proposing a rupture with the monoculture of modern knowledge, advocating for the valorization of epistemic plurality through an “ecology of knowledges” — a reconfiguration of the ways of knowing and representing the world, including more of those produced by traditional communities and Indigenous people.

According to Kabengele Munanga (2009, p. 15–16), *Blackness* should be understood not as an essentially biological identity, but rather as a historical and cultural construct imposed by the hegemonic gaze of the Western world. He argues that what united the multiple different groups of people labeled as Black — besides their diverse cultures — is the fact that they have been targets of intense processes of dehumanization, and have had their cultures systematically denied or destroyed. Munanga argues that *Blackness* represents not only a marker of oppression, but also a form of active solidarity among those who share this heritage, working as a continuous call to resist, to value erased cultures, and to reconstruct a positive presence of the Black identity. Seeing this from a decolonial perspective, this struggle for representation takes on new contours, as it questions who is present in television narratives, going beyond the colonial logics that define who can be seen, how they can be seen, and which forms of knowledge are legitimized in fiction.

In this context, episodes such as the criticism from the Unified Black Movement (MNU) of stereotypical representation in telenovela, as early as the 1970s, and the unprecedented notification from the Labor Prosecutor's Office to TV Globo for the lack of Black presence in the telenovela *Segundo Sol* (2018), set in Salvador, give evidence to how Brazilian television has historically been a territory of racial dispute. The intensification of these pressures, especially after the international protests fueled by the Black Lives Matter movement in the United States in 2020, led several companies to make public commitments to diversity. These paradigm shifts are linked to political measures of historic racial reparation in Brazil, such as the Statute of Racial Equality and the racial quota policy, which, in conjunction with social movements, put pressure on both the media spaces and the market itself.

Thus, in 2024, the country has seen some results of this long process of disputes, with clear examples demonstrating how the cultural and political resistance of Black communities has succeeded, on television, in producing meaningful and powerful images of *Blackness*, by and for Black people, as a way of reinforcing and valuing their identity. In general, fictional television programs have been trying to make a connection between racial issues and other intersectionalities, presenting Black characters not only based on their skin color, but also exploring their markers of gender, class, territoriality, age, sexuality, etc., that permeate and cross them, showing the characters from different perspectives.

For a long time, Brazilian television followed a recurring casting practice of favoring white actors over racialized ones, even when characters clearly reflected a racial identity (Araújo, 2000, pp. 99–106). Iconic examples include the casting of white actor Sérgio Cardoso in the lead role of a Black character (*A Cabana do Pai Tomás*, TV Tupi, 1969), and more recently, actress Giovanna Antonelli playing a member of a 'Japanese' family (*Sol Nascente*, Globo, 2016).

Since 2022, TV Globo has increased the presence of Black actors in its fiction productions, to the point that, in 2024, it aired the prime time telenovela *Volta por Cima*, in which white actors were, for the first time, a minority<sup>20</sup>. In addition, Globoplay aired the second season of the series *Encantado's*, whose cast has been 90% Black since its inception<sup>21</sup>. Pioneeringly, the series includes Black professionals both in front of and behind the camera.

In 2024, TV Globo continued its sequence of Black female protagonists in telenovelas that premiered throughout the year: *Mania de Você*, featuring Viola (Gabz); *Volta por Cima*, with Madalena (Jéssica Ellen); *No Rancho Fundo*, with Quinota (Larissa Bocchino); *Fuzuê*, with Luna (Giovana Cordeiro); and finally, *Garota do Momento*, starring Beatriz (Duda Santos) — this last production stood out for placing the intersections of gender and race at the center of a period narrative. According to the company, 53% of new job openings were filled by Black women in that year.<sup>22</sup>

Beyond on-screen representation, narrative strategies and character development now also require the inclusion of Black creators in all stages of production, moving toward genuine representation of *Blackness* in Brazil. Since 2022, Globo Studios has had a Diversity and Innovation Department, composed of professionals from non-hegemonic ethnic groups, who consult with creators and assist in building complex and archetypal characters. In parallel, since 2017, the *Laboratório de Narrativas Negras e Indígenas* (Lanani), a training initiative for Black and Indigenous screenwriters, has been held through a partnership between Grupo Globo and the *Festa Literária das Periferias* (FLUP), promoting access to the audiovisual market for Black and Indigenous screenwriters. Over 200 writers have been trained, including Hela Santana, a Black and transgender woman, who collaborated on the series *Encantado's*.

Since the first season of the comedy series *Encantado's* (2023), created by Renata Andrade and Thais Pontes, the plot has portrayed dreams, faith, and relationships among Black characters in a positive light, going beyond the harms they face. Both seasons take place in the neighborhood of Encantado, in suburban Rio de Janeiro, where siblings Olímpia (Vilma Melo) and Eraldo (Luís Miranda) manage a supermarket and a samba school inherited from their father. Avoiding flat, stereotypical portrayals of Black characters as sources of amusement for white audiences (such

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<sup>20</sup><https://noticiasdatv.uol.com.br/noticia/daniel-castro/com-choque-de-diversidade-novelas-da-globo-buscam-maior-inovacao-em-60-anos-135173?loc=hp-chamadaPrincipal-1&sfn=wiwspmo&cpid=txt>

<sup>21</sup> <https://revistamarieclaire.globo.com/cultura/noticia/2023/05/serie-encantados-tem-90percent-do-elenco-negro-durante-muito-tempo-nunca-fomos-protagonistas.ghtml>

<sup>22</sup> [https://f5.folha.uol.com.br/colunistas/outro-canal/2025/05/globo-promete-ter-ate-50-de-negros-em-elencos-de-novelas-ate-2030.shtml?utm\\_source=mail&utm\\_medium=social&utm\\_campaign=compmail](https://f5.folha.uol.com.br/colunistas/outro-canal/2025/05/globo-promete-ter-ate-50-de-negros-em-elencos-de-novelas-ate-2030.shtml?utm_source=mail&utm_medium=social&utm_campaign=compmail)

as the classic figure of the maid), the series' humor deliberately rejects traditional stereotypes associated with the suburbs: "One thing we were careful about in *Encantado's* was not making these characters speak incorrectly, for example. We don't aim for that kind of humor"<sup>23</sup>.

Among TV Globo's telenovelas, the remake of *Renascer* stands out. Unlike the 1993 version, the sons of José Inocêncio are portrayed as Black members of the agrarian bourgeoisie: José Augusto (Renan Monteiro), a doctor, and José Bento (Marcello Melo Jr), a lawyer. The remake also expanded on the Indigenous themes that were only timidly present in the original version: the character Ritinha is now played by Mell Muzzillo, an Afro-Indigenous Tupinambá actress, and is the daughter of Chico (Mac Suara), an Indigenous actor. Furthermore, the telenovela portrays characters in intersection with multiple religious identities in syncretism in Bahia, including Catholicism, Evangelical Christianity, and Candomblé. With respectful and didactic explanations about the orixá Exu, the production avoids reducing Afro-Brazilian religions to merely folkloric elements, as was common in earlier television fiction (Araújo, 2000, pp. 72–73).

In the context of productions addressing Indigenous racial issues, the growing presence of Indigenous characters and the increased visibility of narratives around rights and environmental preservation point to an attempt to give voice to historically silenced groups, as seen in the documentary series *Falas da Terra*. However, the protagonism of Indigenous people in front of and behind the camera remains limited and predominantly confined to secondary roles.

In conclusion, although Brazilian television fiction has made progress in terms of diversity and the valorization of *Blackness* and its intersectionalities, incorporating a decolonial perspective into television narratives will require, above all, a commitment to a continuous awareness of the social context in which we are embedded. This means critically examining social, historical, and territorial realities in a multidimensional way—recognizing and integrating the contributions of non-hegemonic groups into the Brazilian media imaginary. Within the Ibero-American context, it becomes even more urgent that fiction aligns with a changing reality, contributing to more just, dignified, and human representations of ethnic and racial intersectionalities.

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<sup>23</sup> According to Andrade, as cited in Gomes (2023).

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