Television dialogues in Brazilian fiction: Between production and consumption

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This work reflects on the relationship between television production and consumption considering the changes that are occurring in participatory culture in Brazil. Regarding production, we focus on the analysis of the narrative and transmediation strategies used by the television network Rede Globo. In terms of consumption, we deepen the discussion about social TV and the dimensions of media competences as proposed by Ferrés (2015). Thus, we seek to discuss the appropriation and resignification of media contents during the viewers’ interaction while watching a programme in order to perceive their impacts on television production.

Keywords: Television, Brazil, transmediation, media competences, O Rebu

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Introduction

Changes that have occurred in the last decades with the development of digital technology and new possibilities enabled by media convergence have promoted the emergence of participatory culture. Jenkins (2008, p.29-30) highlights that participatory culture is one of the main features of media convergence, insofar as content flow among different media systems depends on the active participation of consumers and includes knowledge sharing. Individuals used to consume what the media transmitted, started to produce and share content on the Internet in a way that was not possible before. This is perhaps the greatest qualitative leap in theory of communication studies at the end of the 20th century, because not only does it allow to study emitting and receiving sources or the media message but also the receiving source as producer and sender.

As such, participatory culture takes shape according to the new relationships that are formed through networking and online while sharing knowledge with the production and dissemination (publication, sharing, recommendation, comment, remix and reoperation) of content (Fechine, 2014). This extension of power of the media subject in the creation,
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The expansion of the fictional universe of O Rebu

Based on a production by Bráulio Pedroso with the same name, broadcast by the Brazilian channel Rede Globo in 1974, the plot of the remake of O Rebu (2014) is constructed taking a party promoted by businesswoman Ângela Mahler (Patrícia Pillar) for starting point. During the event, the body of Bruno (Daniel Oliveira) is found floating in the swimming pool of the host’s mansion. The murder triggers investigations to find the murderer that last until the last episode. The new version of O Rebu, with 36 episodes, was aired between July 14 and August 12, 2014. In addition to the usual transmedia content in the channel’s productions, such as backstage pictures, exclusive clips and promotional videos; the plot recreated by George Moura and Sérgio Goldenberg seek to explore different media languages to promote public interest and participation.

Experience becomes the keyword in the interaction of transmedia universes, as the producers seek different ways to foster public engagement with content produced related to the narrative. In order to analyse this experience, Fechine et al. (2011) propose the concept of transmediation, as one of the logics of production and consumption of content in the convergence culture: [...] transmediation is all the production of meaning based on the reiteration, propagation and distribution of different technological platforms (TV, cinema, Internet, smartphone, etc.) of associated content whose articulation is anchored to participatory culture stimulated by digital means (Fechine et al., 2011, p.27).

Fechine et al. (2013, p.33-4) categorise two types of transmedia strategies: propagation and expansion. Propagation strategies are related to the resonance and feedback of content, subdividing into reformatted (anticipation, retrieval and remixing) and informative (contextual and promotional) content. Expansion strategies are related to the procedures that complement or unfold the narrative universe from the television and are subdivided in textual extension (narratives and diegetic) and ludic (experiential and branded) content. These strategies serve as methodological basis for our study and are addressed as they are found in the analysis of O Rebu.

Transmediation strategies were proposed on the site O Rebu no Ar [O Rebu on Air], a space that added an interactive layer to the fictional universe of the soap opera. In addition to providing access to informative and reformatted content and to diegetic and ludic
extensions, the site sought to work as a means of access to content available on social networks such as Facebook and Twitter.

**Figure 1. O Rebu no Ar [O Rebu on Air]**

With regards to expansion strategies, diegetic extensions offer additional content to the fictional world, allowing the interactor to take part in the plot and get involved with narrative elements; however, this content did not interfere in the narrative sequence. In the case of *O Rebu*, they correspond to the extra scenes, which include backstage pictures and videos, the Investigation Centre, the map of the Open Doors Mansion and the profiles of characters developed for Facebook and Twitter.

The extra scenes included less than one-minute long recordings, in which the actors not only provided new content, indicating, for instance, that they knew who the murderer was, but they also recorded interviews, commenting on secret scenes that were recorded at the end of the episodes. All information was given with the purpose of raising suspense. The extra scenes provided content that extended the narrative, such as exclusive clips in which Duda and Bruno are having fun at sea or dancing on the dance floor, for instance, or even scenes of Ângela’s sons when they were children playing in the mansion’s swimming pool. In addition, a new video would place the interactor inside the party of *O Rebu*, with the purpose of providing an immersive experience by means of a recording made with a handheld camera, subjective, and, at times, with blurred images, mixed with a montage of revealing pictures. The previous scenes were created to raise the expectation of finding the murderer and provide brief information on the characters such as, for instance, the scene in which Bruno (Daniel de Oliveira) struggles inside a freezer, or when Braga (Tony Ramos) faints and suffers a convulsion, among others.

The site also made available 13 short scenes of one episode and all full episodes for subscribers. Made in a format that is adapted to the needs of the digital world, the short videos presented content that helped understand the narrative, while raising tension among the audience to find the murderer.

The photo galleries provided additional information on the process of creation, shooting and backstage scenes, in addition to highlighting aesthetic elements of the narrative, such
as costumes and background, and promoting the actors of the soap opera. The interactive map Open Doors Mansion was created to provide an immersive experience to the interactors. It was possible to click in each room of the mansion to revisit, through pictures, the moments experienced by the characters in each of them. The legends of the photos presented details on the French architecture and decoration of the mansion, as well as information on some of the moments lived in the episode. This map also located the interactor and retold the story, but with a spatial perspective.

The ludic extension content invited the interactor to play with the diegetic universe, by participating in a fictional game. The interactor would enter a made-up universe and live the experiences proposed in the game. These strategies correspond to the games, quizzes, surveys and pastimes proposed in the site O Rebu no Ar. Before and during the game, several questions were put to the interactor inviting him/her to give an opinion by means of a vote. For example, we quote the following questions: "Which actor are you most looking forward to seeing in O Rebu?" Vote. Or the call made via Twitter: "I bet that Angela will try to stop Duda from seeing the body in the swimming pool. What do you think? Log in and Tweet". "Are you ready for another O Rebu? Keep your eyes on the screen and don’t miss any details, answer the quiz and get many points!"

There were also calls to play the game on O Rebu no Ar, such as: "Play the games and get points while watching the soap opera". "Answer the questions, bet, get medals, challenge your friends and celebrities in this fun game". Participants needed to register by accessing the site gshow.globo.com/orebu from any device, such as computer, laptop, smartphone or tablet. Furthermore, it was possible to read real-time notifications of the results of the game on any of www.globo.com sites. The player controlled the participation through a profile and followed his/her position, as well as that of friends and general ranking, in addition to the number of medals. At the end of the soap opera, the site published the ranking of the best players and the medals mural.

Considering that this was a police plot, with the final purpose of solving a crime, the Investigation Centre developed for the site deserves attention. The Investigation Centre was created to allow the interactor to follow the leads that were revealed, share the findings on social networks and produce his/her own version of the crime. It was possible to vote, only once, on one of the 17 characters that could have committed the crime. The authors of the soap opera, George Moura and Sérgio Goldenberg, listed with exclusivity the background of the characters, pointing to some of the possible signs of motivation for the crime. As such, the interactor could build the story from photos and videos that were made available and vote on the following predictor: "Who killed Bruno?"

The strategies of propagation included reformatted and informative content. We may quote the sub-category anticipation of reformatted content as all the preparation for the party at the Mahler mansion in the soap opera O Rebu, with the creation of the event "O Rebu is about to start" on Facebook. The event was created one months prior to the beginning of the soap opera, on June 13, and by June 20, it had 2,637 likes and 146 comments. An application was also created with which the interactor was able to make a shopping list, invitations or give suggestions for the party. At the end of the soap opera, the event "O Rebu. End of Mystery" was created. However, despite the attempt to generate interaction through social networks, up to the last week, the Facebook page only received 6,109 likes.

The sub-category retrieval included episodes, characters and videos, offering additional information on the plot and characters while keeping the interactor always updated on what was going on in the soap opera. Examples of this may be the full episodes made available for subscribers as well as content related to the soap opera broadcast in 1974. "Travel Back in Time", published in the extra section of the soap opera site, provided internauts with a comparison between both soap operas through photos, showing characters, sets and fashion aspects.

In the sub-category remixing, are the memes, which spread in social networks during the soap opera viewing. This is a form of production that has had a great impact on social
networks, characterised by intertextuality, the appeal to comic aspects and always involves the appropriation of a repertoire known to a group or community. It is an idea that goes viral. The memes on O Rebu were created by Rede Globo and internauts on social networks.

In relation to informative content, the last sub-category in the analysis scheme proposed by Fechine (2013, p.41-3), their elements are contextual and promotional. Contextual content offer elements that contribute to the appreciation and interpretation of the diegetic world, presenting the context and circumstances in which action takes place, such as information on fashion, decoration, beauty, etc., from sets, costumes or the modes of behaviour present in the soap opera. Promotional content offers extra-diegetic information that may raise interest for the soap opera, such as news on the making of, interviews with cast and authors, which may be found on sections of the site O Rebu no Ar and Tudo sobre [All about] and in the extra scenes.

All content produced and explored through these strategies of expansion and propagation promote public engagement and offer new possibilities to interact and explore the narrative. However, we found out that public engagement is still scarce if we compare with their experience in Twitter and all the interaction that occurs in the backchannel during programme viewing.

Social TV: The resignification of television experience

It is in the context of participatory culture and transmediation that social TV emerges. The debate on this concept started in the academic sphere from research related to the development of applications for interactive digital TV and "on demand" content devices (Sigiliano, Borges, 2016). As it is a recent phenomenon currently under a full structuring process, social TV assumes different approaches according to its applicability. In the field of communication, studies on this phenomenon are based on discussions from Mike Proulx and Stacey Shepatin (2012). According to the authors, social TV refers to "[...] convergence of television and social media. However, Social TV has often been used in recent years as a catchall expression when referring the modern era of television" (Proulx, Shepatin, 2012, p.ix).

Proulx and Shepatin (2012) state that the phenomenon is characterised by social interaction between television viewers during the viewing of the programme grid. This exchange of views, in a synchronous manner to the television flow, is carried out through social networks (Facebook, Twitter, Snapchat, etc.) and second screen applications (TV Showtime, TV Tag, Viggle, etc.).

In a television context, social TV is based on two crucial points: watercooler and shared experience. The concept of watercooler refers to the habit of socialising with friends, family and workmates through an informal discussion about the television grid (Benton, Hill, 2012). In this context, Wolton (1996, p.16) argues that television is the main source of information and entertainment for the great majority of the population, "Television is a formidable means of communication among individuals. The most important thing is not what is seen, but the fact that it provides what to talk about. Television is an object of conversation. We speak among ourselves and outside our homes". The very form of TV reception is perfectly adapted to the watercooler as, unlike cinema, the medium allows the viewer to speak during programme viewing. According to Canitto (2010), television stimulates the public to get together, debate and freely share their opinions about the content. However, on social TV the watercooler is transported into cyberspace, the information architecture of social networks enable viewers to break geographical barriers, to interact with each other and with the television content. The phenomenon establishes a new type of conversation about the programme grid, while the views that were previously restricted to the living room now reach numerous interlocutors turning the television experience into a more interactive one.
Another feature that gains new possibilities on social TV is shared experience. Wolton (1996, p.15) points out that the main feature of the medium is "To join together individuals and publics that are usually set apart and offer them the possibility to individually participate in a collective activity". This feeling of community, of belonging, of ‘being together’ becomes more dynamic on social TV. According to Montpetit (2012), the phenomenon mingles the unilateral flow of television with the active interaction promoted by social media. The connected digital architecture of these platforms allows interactive viewers to enhance sociability around the television through the sharing of pictures, videos, memes, montages and, above all, comments about the programmes.

According to Nielsen (2014), Twitter is the social network that is most used by the public to post content related to television programmes. Currently, 69% of active users tweet about what they are watching (Nielsen, 2014). Wolk (2015) states that the adoption of this social media as central platform of social TV is no coincidence. According to the author, Twitter holds features in its information architecture that are compatible with the potential of the phenomenon. Currently, this social network has 288 million active users; Brazil is among the five countries with most registered members with 41.2 million users (Olhar Digital, 2015). In addition to text, with a maximum of 140 characters, it is also possible to share videos, images and GIFs.

Social TV in Brazil

The soap opera Avenida Brasil (Rede Globo, 2012) was responsible for the popularization of social TV in Brazil. As soon as the programme was on air, the backchannel was literally taken by the hashtag OiOiOi. Comments posted during the viewing of João Emanuel Carneiro’s soap opera included opinions from interacting viewers about the plot narrative as well as memes of the scenes. The sayings by villain Carminha (Adriana Esteves), the catchphrases, such as ‘It’s all Rita’s fault’ and ‘Serve me bitch’, frozen avatars, the entire fictional universe of the soap opera would immediately transform into raw material for reinterpretation by the audience. As highlighted by journalist Fabiano Moreira, "Never before did a soap opera appear so much on the Internet. [...] The fun is not just watching, but also to comment the episodes, in real time" (Moreira, 2012). According to data from QualCanal, during the last episode of the soap opera 108 thousand tweets were posted, a figure that can only be compared to world attractions such as US series Arrow (2012) and The Big Bang Theory (2007) (Pinho, 2012). The success of Avenida Brasil (Rede Globo, 2012) in social networks raised the interest of national channels to engage public on second screen during the viewing of programmes.

Currently, national channels have undertaken actions to stimulate the exploration of second screen applications and even partnerships with Twitter Brazil to produce content. Carlos H. Moreira Junior, director of international market development of the social network, states that despite some channels being still reluctant in exploring social TV, many programmes already include action directed to the phenomenon such as, for instance, the reality show Masterchef Brazil (Band, 2014) (Bottoni, 2014). The premiere of the second season of the programme, broadcast on May 19, 2015, included a series of strategies to engage interacting viewers. While the reality show was on air, the viewers were able to participate in a live chat with the jury, follow backstage scenes on Periscope and vote in surveys through specific hashtags. The best tweets posted were selected and exhibited in the programme, according to IBOPE 190 thousand comments were generated during the episode (Kantar Ibope Media, 2015).

This partnership between Twitter Brazil and broadcasting channels also included cable TV, the channels GNT, Multishow, Viva, SportTV, Combate, ESPN Brazil and MTV which carried out interactive actions (surveys, backstage videos and production of specific hashtags) during viewing of the programme grid (Campus Party, 2015). The strategies of engagement also included the creation of complementary content. For instance, the action carried out by Combate during the fight between Vitor Belfort and Chris Weidman, on
May 21, 2015. While the programme was on air, interacting viewers could follow in the channel profile (@canalCombate) exclusive interviews about the fight.

Despite social TV being a recent phenomenon in Brazil, 54% of Brazilian internauts surf the Internet while watching TV. Out of this total, 38% comment about the programme on Twitter (Ibope Media, 2015). Among all Brazilian open and cable TV channels, Rede Globo is the one that generates most buzz on social TV, the profile of the channel on Twitter receives an average of 5,191 daily references and the terms related to its programme grid reach around 549 Trending Topics monthly (Sigiliano and Borges, 2016).

**Twittertainment on second screen**

On social TV, the practices of fans contribute to the propagation, dissemination, discussion and resignification of the fictional universes of series narratives. Interacting television viewers share their opinion about programmes on Twitter and use the backchannel to debate theories, curiosities, narrative plots and set details, forming some kind of collaborative network about the programme on air.

A recurrent practice of the fans is the creation of fictional profiles of characters on Twitter. In this context, twittertainment gains new features on the second screen. One of the first cases involving participatory culture and the creation of fictional profiles of television characters was Mad Men (AMC, 2007). Jenkins et al. (2013) states that during the viewing of the second season of the series, in the United States, the characters Don Draper, Pete Campbell, Joan Holloway and Roger Sterling gained their virtual *personas* on Twitter. The profiles, managed by fans of the series, interacted with each other and were generally funny, making comic references to the plots of the AMC channel.

In Brazil, the creation of fictional profiles of characters became popular with *Avenida Brasil* (TV Globo, 2012). While the episodes were on air, the characters Carminha (@CarminhaOfficial), Nina (@NinaAvenidaBr), Tufão (@TufaoAVBR), Max (@MaxAvenidaBR) and Mãe Lucinda (@Mae_Lucinda) exchanged references and reflected the developments of the soap opera.

During the viewing of *O Rebu*, 22 fictional profiles of characters from the Rede Globo soap opera were created. Among the profile that generated most flow of information on Twitter were: Vic Garcez (@VicGarcez), Duda Mahler (@MariaMahler), Pedroso (@DelegadoPedroso) and Ângela (@AngeIaMahler). Posts on the profiles were made at the same time as the episodes were aired and presented new perspectives of the soap opera.

Considering that the fans of *O Rebu* act on Twitter in a very intensive way, we may assume that they are influential; they generate information flow, resignify content, and their practice are directly related to the dimensions of media competences we are discussing in this article. In other words, the eager television viewer produces this content from a previous repertoire and, at the same time, brings new meanings to the programme.

**Media competence**

In 2007, Joan Ferrés (2007, p.102-3) of the Pompeu Fabra University of Barcelona presented the study *La competência em comunicación audiovisual* which defines dimensions and indicators to measure media competence upon a consultation involving 50 Ibero-American experts on this field. The reflection takes into consideration two criteria: personal (interaction between emotivity and rationality) and operational (interaction between critical reading and creative expression). The dimensions outlined are as follows: language, technology, production and programming processes, ideology and values, reception and audience, aesthetics, whose indicators are measured based on analysis and expression.
However, this document by Ferrés (2007) is not closed to the advances of media communication and production on the theme (High Council for Media Education, 2008; European Commission, 2010) which require conceptual updates. In this sense, a new study coordinated by Joán Ferrés and Alejandro Piscitelli (2012), also with the collaboration of the same group of experts, reviews the parameters for media education and offers a new definition of media competence "combining participatory culture with the development of critical capacity". Ferrés and Piscitelli (2012) discuss the development of media competence by individuals to enable them to analyse and produce critical and interventive media content. They propose six dimensions, namely, technology, language, ideology and values, aesthetics, processes of interaction and processes of production and dissemination to discuss the concept. For each of them, they define indicators for analysis (how people receive and interact with messages) and expression (how they produce messages).

As pointed out by Aguaded (2010), according to the Recommendations of the European Council 2006, "competence" is defined as a combination of knowledge, skills and attitudes appropriate to a context. The concept of "key competence" or "basic competence" is understood as a transferable, multifunctional package of knowledge, skills and attitudes that all individuals need for personal fulfilment and development, active citizenship, social inclusion and employment.

Competence in communication – fundamental for the exercise of citizenship – is currently immersed in the digital environment. As such, these skills and capacities, knowledge, added to values and attitudes, must be acquired and applied with digital tools. Media competence as part of competence in communication must also fulfil these objectives. In order to achieve this, it is necessary to have the capacity to develop in different dimensions, with particular highlight to communicative and technological dimensions. Aguaded (2010), quoting Frau-Meigs and Torrent (2009) points out that this reflection may be summarised as the six "Gs" for the basic competence on media education: Comprehension, Critical Capacity, Creativity, Consumption, Citizenship and Cross-Cultural Communication.

In the context of study, this works seeks to analyse two dimensions of media competence proposed by Ferrés and Piscitelli (2012), namely, language and aesthetics, which operate as mode of expression in the profiles of fictional characters created on Twitter by fans of the soap opera _O Rebu_.

**The dimensions of media competence in _O Rebu_**

In order to discuss the dimension of media competence on the profiles of fictional characters created by eager television viewers, which are present in the construction of a critical discourse by deepening and re-signifying cultural and media content, we shall analyse the Twitter pages based on language and aesthetics.

Ferrés and Piscitelli (2015, p.9) delineate three capacities in the language dimension. The first being the "Capacity to express oneself by making use of a large range of systems of representation and significations" (Ferrés, Piscitelli, 2015, p.9). This point may be observed in the creation of 22 profiles during the viewing of soap opera _O Rebu_. The pages on Twitter were managed by fans and reflected the developments of the episodes as a kind of alter ego of the characters on air. In other words, interacting television viewers incorporated through their posts on the social network the personality traits of the characters of _O Rebu_. In addition to reproducing dialogues and 'acting' with other fictional profiles through microblogging, the pages brought new meanings to the original plot. Through the analysis of the pages and, mainly, the creation of profiles it is possible to observe that the fans have a deep knowledge of the narrative, to the point of transposing it into another platform enhancing and re-signifying the fictional universe.
The second point outlined by Ferrés and Pisciteli (2015, p.9) in the dimension of language is the capacity "[...] to choose between different systems and styles of representation in virtue of the communicative situation, type of content to be transmitted and type of consumer". The content posted during the viewing of O Rebu episodes emphasises the command and comprehension that interacting fans have on the information architecture...
of Twitter. By publishing a comment, the viewer previously considers the "always on" temporality, the indexation of ideas with hashtags, the limitation of textual space and the multimodality of the microblogging.

During the monitoring of the soap opera backchannel, all fictional profiles of characters managed by fans reflected the scene online at the exact moment it happened on TV, indicating an understanding of instantaneousness that serves as a basis to the social network. The publications were also composed by the hashtag #ORebu allowing the unification and location of the tweet in the continuous flow of the microblogging timeline.

Another aspect that outlines fans media competence related to the dimension of language is the number of characters used in the messages. In this sense, the publication, which corresponded to the textual space limitation of the platform, allowed the television viewers to read the content on a second screen without compromising their television experience. Finally, the publications did not only include texts, but also other formats such as, for instance, photos, videos and GIFs. The resources highlighted the multimodality of Twitter and were used to expand, enhance and re-signify the narrative plot of O Rebu.

The last point outlined by Ferrés and Piscitelli (2015, p.9) in the language dimension is the "Capacity to modify existing products, by giving them a new meaning and value". The intertextuality present in the quote of previous works of the cast of O Rebu and in the
introduction of these matters in the fictional universe of the soap opera was a recurrent context in the backchannel. In this sense, the fans needed to have in-depth knowledge not only of the narrative on air, but also of other productions in which the cast of the remake participated in order to correlate them in their posts. This resignification made by the fans through fictional profiles may be observed in two examples.

Broadcast by Rede Globo, in 2008, the series A Favorita had its plot incorporated into the narrative complexity of O Rebu. The link between both productions was the actress Patrícia Pillar who interpreted Angela Mahler in the remake and the villain Flora in João Emanuel Carneiro's story. During the viewing of the soap opera, Angela only needed to assume a suspicious attitude and, immediately, the fictional profiles managed by fans would establish a connection with the nature of the actress’ characters.

**Figure 6. The fictional profiles explore the intertextuality between Flora, in A Favorita (2008) and Ângela Mahler, in O Rebu (2014)**
Another example of recurrent intertextuality in fictional profiles of characters in *O Rebu* was the marketing campaign of the food company Friboi, starred by Tony Ramos. In this way, Braga, character interpreted by the actor of the remake, showed suspicious attitudes related to the main enterprise sector of Friboi. The analogy between the meat industry, the presence of Tony Ramos and the murder of Bruno (Daniel Oliveira) brought a morbid humour that was not present in the Rede Globo production.

**Figure 7. Fictional profile of character Bruno Ferraz (Daniel de Oliveira) makes an analogy to Friboi commercial to accuse Braga (Tony Ramos)**

In terms of the aesthetics dimension, Ferrés and Pisciteli (2015, p.14) outline two capacities. The first one refers to the production of "[…] elementary messages that are comprehensible and contribute to expand personal or collective levels of creativity, originality and sensibility". In addition to reproducing the scenes of *O Rebu* on air, the fictional profiles of characters created a parallel narrative in the backchannel. Tweets outlined events that were not part of the original plot. In this sense, by following Twitter pages, interacting viewers had access to new perspectives of the programme such as, for instance, the publication by Vic Garcez (@VicGarcez), which shows the indignation of the character because she spent many episodes wearing the same clothes. Although the executive shows a comic nature in the soap opera, the post presents an offended person by exploring a new avenue in the character and story.

**Figure 8. In the post, the interacting fan brings a new perspective to the story exhibited by Rede Globo**
The tweet on the fictional profile of Maria Eduarda (@DudaMahler) also explores elements that extrapolate the hegemony. In the publication, the interacting fan complains about the excessive number of scenes with Braga (José de Abreu) and calls the character Nilo, referring to the role of the actor in *Avenida Brasil* (2012).

**Figure 9. The post addresses a new perspective of the soap opera**

![Tweet](image)

**Figure 10. The post traces the chronology of *O Rebu* and the main moments of Ângela Mahler (Patrícia Pillar) in the soap opera.**

![Tweet](image)
Finally, Ferrés and Pisciteli (2015, p.14) outline the capacity "[...] to appropriate and transform artistic productions, enhancing creativity and innovation, experimentation and aesthetics sensibility". The fictional profiles of characters of O Rebu use still frames of scenes on air to emphasise specific moments of the plot and create new narratives. The images highlighted the profile of the character and the fictional universe of the soap opera. In this sense, in addition to understanding the story, the fans had to select coherent clips in the posted tweet.

This aspect may be observed in the post in the fictional profile of Ângela (@AngelaMahler); the tweet presented an editing of the main events involving the character during 36 episodes of O Rebu. The content outlined not only the trajectory of the villain but also the narrative structure of the programme. In this way, the editing of the fan helped to understand time references of the plot that are linked to the police investigation, flashbacks of event that occurred during the party and events related to the past of the characters.

**Conclusion**

This article analysed fans interaction with the narrative of O Rebu from the perspective of Rede Globo transmediation strategies and the fans activities on Twitter. It was possible to understand that Rede Globo transmediation strategies expanded the narrative; however they were not enough to stimulate fans to interact with these contents. On the other hand, the interaction between fans profile pages on Twitter was very active and provided elements to discuss two dimension of media competence that were accessed by them to create content and impulse the flow of information on the microblogging.

Therefore, the findings of this article points out that there is a rich field of study to be explored on the analysis of different dimensions of media competence that are accessed by fans practices during interaction in social media on the Internet.

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