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## A quantitative approach to the television programs aimed to child and youth audience in Brazil

**Abstract**

**This article aims to point out the existing failure of the Broadcasting Law for commercial television providers in Brazil in order to protect the rights of children and adolescents in the provision and production of educational children's programming. The daily time spent by children watching television in Brazil is significant, being television consumption the main leisure activity in their allocation of time. In that scenario, 75.4% of the Brazilian child population recognizes the existence of inappropriate television content which they should not be watching. Associated with this situation is the aggravating of free access to the new technologies that enable children and adolescents to easily select the schedule on television and other devices. Most of researches in the communication sector on reception and children and adolescent's television consumption habits in recent decades especially conclude the negative effects of a non-selected and non-accompanied television consumption by adults, as well as conclude the detrimental effects that an unselected television programming diet can cause on the behavior of children and adolescents. We present data from a quantitative empirical research, conducted by the technique of content analysis on main television providers of the states of São Paulo, Rio Grande do Sul and Salvador de Bahia in Brazil. The results indicate the existence of a business ideology that would mark, over any social commitment, the massive scheduling of programs aimed for adult audiences and an insignificant scheduling and production of programming contents oriented and/or appropriate for the fringes aimed to children audience.**

**Keywords**

**Contents, television, children's reception, effects, violence**

### **1. Introduction**

As an object of scientific analysis, every research on media communication should not be brought near only through an analytical perspective (Igartua, 2006). It is also part of the idea that any study on the audiovisual sector is premised that the media produce some type of

cognitive effect on audiences (Bryant & Zillmann, 1996). However, the results of the main studies on audiovisual consumption in recent years in the West already warn about the negative effects that an unselected and inappropriate audiovisual television diet can have on the habits and behavior of the youth audience.

In Brazil, a low scientific production analysis and audiovisual production consumption, which needs a rigorous methodological analysis, is added to this juncture. It is appreciated in our studies the repeated non-compliance of the broadcasting stations of television in Brazil of the current legal framework and scarce or no production of educational programs for the children audience, a massive exhibition of content aiming the adult audience and little production of programs exhibited in line with the planned timetable. Television as a mirror of national identity (Wolton, 1998) as well as the audiovisual industry of a country plays a role in contemporary societies that in the past was the responsibility of the families and schools, and that nowadays it is a powerful socializing institution (Igartua, 2007) at least in a complementary character or other institutions and media.

In this context, a study by the Brazilian National Department of Justice (Dejus, 2008) revealed, through a survey done with 2002 families, that all Brazilian households owned at least one television set, 49.1% have two or more devices. For work reasons, 55.5% of adults surveyed declared to be absent from home throughout the week during working hours. 75.4% of children and adolescents interviewed in this survey are aware of the existence of inappropriate contents that they should not see on television and that their parents would not allow them to watch. The adults who were surveyed admit that they are worried about the programs that their children and adolescents often watch on television. The contents that caused more fear among the surveyed people were the ones with scenes of sex, violence, drug addiction, as well as the development of unethical attitudes. From this situation, we consider then the hypothesis of our study.

## **2. Statement of the problem**

This article arises from a quantitative empirical research carried out in the year 2012 at the University of Salamanca, based on an analysis of the programming and distribution of media productions of the broadcast TV stations with largest audience in Brazil, located in the States of São Paulo, Rio Grande do Sul and Salvador. Among the most significant findings, one of the phenomena found in the study is mentioned in this article regarding to the productions aimed for the children audience in those channels. The significant result is that there is little production and distribution of content aimed for child audience in those states, a broadcast dominated by genres for adult audiences and lack of educational programs.

## **3. Studies of reception: a theoretical approach**

The main researches on the effects of exposure of children and adolescents to scenes of sex and violence on television observed in recent years that the excessive consumption of violent content, without a parental or an adult mediation, can influence subsequent aggressive behavior of the children and youth audiences. The first and main works on the impact of contents of sex and violence of the media and their influence on children and adolescents have been developed historically in the United States. Over the past 40 years, around 3,500 studies have been quantified in USA on the subject of television and violence (Mídia e Infância, 2012).

One of the pioneering work on children and media was developed by the Surgeon General's Scientific Advisory Committee and Social Behavior in 1972 in the United States: *Television and growing up: the impact of televised violence: Report to the Surgeon General, United States Public Health Service*. This research showed that the contents displayed on TV

were full of violence and that the statistics of children exposed to violent content only increased in subsequent years, the audiovisual diet did not improve.

In this context, several American organizations that study violence and media as, for example, the North American Academy of Pediatrics, the North American Academy of Psychiatry for Children and Adolescents, the North American Psychological Association, the American Medical Association and the North American Psychiatry Association, in the meeting of the Board of Directors of the National Congress of Public Health in the United States on Public Health, on July 26, 2000, stated that there was a causal relationship between violence in the media and the aggressive behavior detected on children, based on more than a thousand scientific studies. Institutions with more than 30 years of scientific experience in these fields of analysis concluded that the consumption of violent entertainment programs can lead people to increase their individual attitudes, values and violent behavior, especially children (Mídia e infância, 2012).

The contributions from other countries about the effects on the children and adolescent receiver in front of television also conclude mostly that the unselected and unguided television consumption has negative effects on the behavior of children and adolescents. By collecting some important papers on the subject in question, we will name the study “Young People's Perception of Violence on the Screen” (Unesco, 1997) carried out at the University of Utrecht in the Netherlands that revealed the willingness of children to develop a fascination with violent heroes.

Furthermore, the research “Children, adolescents and media” revealed that the exposure of children and adolescents to sexual content conveyed by media may be related to an earlier initiation of sexual activity and the development of risk behaviors at an early age (Strasburger, Wilson & Jordan, 2009). In this sense, the researcher Helena Thorfinn (2002) conducted a study for Save the Children institution located in Sweden, looking for reveal the relationship between audiovisual content and the behavior of child and adolescent audience. The results of this research revealed that the reflexes of behavior can be influenced by negative elements leading the individual to subsequent violent behavior. Conversely, the contents that have passive and positive elements lead to effective behaviors such as altruism, friendship and solidarity.

From this perspective, the research *The childhood built: prosocial and antisocial effects of the television contents* (2008) developed by the researcher Dr. Juan José Igartua from the observatory of the Audiovisual Content of the University of Salamanca, Spain, showed in his study very conclusive results that the exposure of children and adolescents to violent TV content can influence the behavior of the child audience: 10% of the aggressive behavior arises from the exposure to violent content whereas the content of prosocial character impacts 5% on the behavior of such audience.

#### **4. Brazilian context: theoretical and methodological issues in investigations of child audience**

As for the Brazilian studies of reception: the academic production of the 90s is the title of a study by Nilda Jacks (2005). Through a historical approach, the researcher conducted a longitudinal review of the most relevant reception studies developed in Brazil. The main objective of the study was to identify, through an analytical strategy, the existence and interpretation in these investigations of the variables and techniques: object of study, research problem, epistemological and theoretical premises, theoretical and methodological model, hypothesis, sample, research procedures and techniques, disciplinary trends, major results, authors and fundamental works mainly analyzed. It is surprising to note that in this period, 135 studies on television were identified in the framework of the academy, but only 16 of them adopted a sociocultural approach supported by theoretical foundations

developed in Latin America and only 4 of them presented behavioral theoretical perspectives followed by the use of the functionalist paradigm combined with the theory of use and gratification.

The diagnosis of the scientific productions that were reviewed, which included theses and dissertations, have concluded that they show weaknesses in the application of the methodology, theoretical and analytical differences, also demonstrating a hegemonic discourse based on behavioral guidelines associated with research techniques based mainly on the use of questionnaires. In contrast, as for the studies of child audiences, criteria are mainly established to unveil the power of appropriations and interpretations of content and how are the interference processes in the construction of the reality and the imagination in children and, consequently, their favorite TV programming.

On the other hand, some of the studies aimed to investigate how schools and families proceed to incorporate television media content into children's universe. The establishment of global or partial methods and techniques was treasured, the absence of a textual analysis of the contents and main methodological tools such as questionnaires, individual interviews supplemented by ethnographic observations, focus groups and drawings like activities of post-exposure analysis of children exposed to children's content on television. The author concludes this study indicating that among all the weaknesses identified, one of the most significant is that a very few researches show the methodologies and techniques followed in investigations to reach conclusions. She warned a lack of clarity in the definition and selection of the study sample, and a recurring inconsistency among the procedures adopted, most of the studies could be consequently classified as a doubtful scientific rigor study.

Other contribution was made by Kasprzak (1997), who examined the format of the series called *Saint Seiya* in her dissertation. Applying a technique of participant observation, field notes and individual interviews, the researcher verified the association among power, violence and force in the representations of the characters. It was confirmed that the child receivers develop a violent profile, imitating the characters in the games.

In a study about violence on television, Petrônio Dominguez (2007) in *"Televiolencia: Uma reflexão necessária"* verified that some of the cartoons on television show inciting messages that is "an incitement to violence". The author affirms that grotesque performances in movies and cartoons tend to have scenes of violence in a space of time between two to three minutes alternately. In this context, a child who watches three hours of TV such as cartoons and/or movies daily, after 30 days, they will have been exposed to around 60-90 scenes of violence represented in these audiovisual works implicitly, explicitly, verbally or physically. The children and adolescents, as manifested by Domingues, may suffer an increase in their states of anxiety before these audiovisual diets and no competence or appropriate mediators to adjust the reality of the television viewer.

Reflecting on the relationship between violence present in the cartoon genres and the construction of subjectivity, Mareuse (2007), through a descriptive and qualitative methodology, diagnosed positively that children recognize and imitate the behavior of the cartoon characters in their daily games.

From a quantitative perspective, we conducted an investigation in Brazil aiming to examine what the general schedule of the public-access TV stations of general schedule in the State of São Paulo were offering to the audiences, taking account that the channels analyzed were Rede Globo, Rede Record and Sistema Brasileiro de Televisão (SBT). With an empirical methodological approach supported by the content analysis technique, a representative sample of 4,026 programs, carried out over 8 months of the year 2012, was monitored. The results of this study showed that during the year under review, only 5.6% of the audiovisual works were intended for the child and adolescent audiences. It was also evident that the only TV station that broadcasted educational contents was aiming the adult audience in its contents. A particularly notable element of the schedule analyzed is the

majority presence of cartoons imported from abroad and no Brazilian production (Galhardi & Ortega, 2012).

### 5. Indicative rating: the mechanisms of the state before the national television market

The Ministry of Justice of Brazil in 2006, through the Department of Justice, ruled by Decree 4,991 of February 2004, exercising the leadership role to establish standards and guidelines for the analysis indicative classification of audiovisual products in the audiovisual markets. The decree puts the Department of Justice, Classification, Titles and Qualification in charge to classify audiovisual works broadcasted on television by establishing as analysis criteria, the contents considered inappropriate containing scenes of sex, drugs and violence, forcing TV stations to exhibit programs in line with the established and existing periods (Dejus, 2006).

**Table 1.** Indicative Rating: Timetable in accordance with the scenes on the productions and schedules determined for their transmission

Icon ↓	Advisory Rating ↓	Features ↓	Exhibition Time ↓
L	General audiences	Do not expose children to potentially harmful content	Free exhibition
10	Not recommended for minors under ten	Violent content or inappropriate language for children although less intense	Exhibition at any time
12	Not recommended for minors under twelve	The scenes can contain aggression, drug use and sexual insinuation	Exhibition from 8:00pm
14	Not recommended for minors under fourteen	More violent content and/or more accentuated language	Exhibition from 9:00pm
16	Not recommended for minors under sixteen	Violent content or more intense sexual content, scenes of torture, suicide, rape or full nudity	Exhibition from 10:00pm
18	Not recommended for minors under eighteen	Extreme violent and sex content, sex scenes, incest, repeated torture acts, mutilation or rape	Exhibition from 11:00pm

Source: Own adaptation from Dejus, 2009.

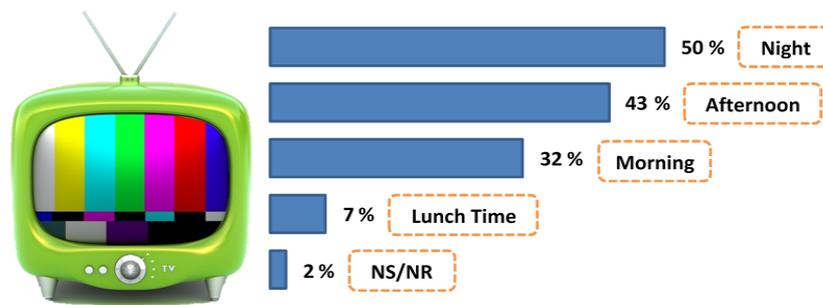
Technically, the periods are attributed to the contents in accordance with the scenes on the production and assigning specific periods for their transmission, classifying the transmission as:

- General Audiences: appropriate programs to be displayed from 6:00am to 8:00pm.
- Unsuitable for children under 10: inadequate elements of eroticism, mild physical or verbal conflict, derogatory language, bad words, derogatory expressions and the use of legal or illegal drugs.
- Unsuitable for children under 12: transmission of content permitted in the period comprising from 8:00pm to 9:00pm: nudity scenes, sexual innuendo, eroticism, scenes of conflict, repeated use of licit or illicit drugs, detailed narrative of crimes or violent acts, exposure of people to conflict.

- Unsuitable for children under 14: transmission of content allowed in periods comprising from 9:00pm to 10:00pm: detailed scenes of nudity, sex, scene or simulation of violence, obscene language, explicit and repeated use of legal or illegal drugs.
- Unsuitable for children under 16: transmission of content allowed in periods comprising from 10:00 pm to 11:00pm: sex, associated with nudity, realistic violence, real scene or simulation of weapons, murder, torture or rape, and use of illicit drugs in excess.
- Unsuitable for children under 18: transmission of content allowed in periods comprising from 11:00pm to 12:00am: explicit sex, pornography, excessive violence, apology for violence, discrimination, xenophobia, use of illicit drugs and suicide.

In this context, in the year 2014, the Ministry of Justice conducted a research in the five regions of Brazil: North, Northeast, Southeast, Midwest and South to identify the consumption of TV productions for children and adolescents between 3-16 years old. With a representative sample of 3,023 interviewees, the study provided the following data:

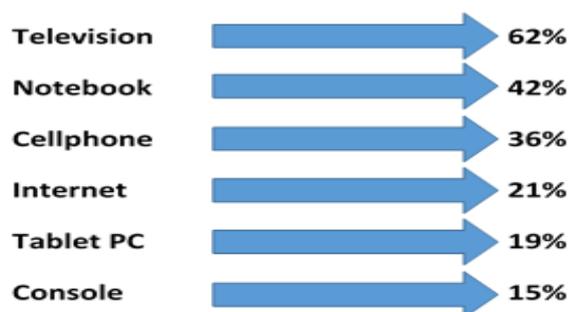
**Table 2.** Periods that children and teenagers watch TV



Source: Own adaptation from Dejus, 2014

At the present time, it is very relevant the time that children spend daily watching television. As shown in data, the favorite period for children and adolescents mostly occurs between the afternoon and night. This trend is still associated with the aggravation of free unsupervised access that many of these children have with free-to-air TV not specific to this audience, and the use of new communication and entertainment platforms. As can be verified in the following data:

**Table 3.** Media most used by children and teenagers



Source: Own adaptation from Dejus, 2014

However, the regulatory agency itself has several reflections related to the problems faced in implementing the rules of game. The regulations and procedures adopted by DEJUS, which was mentioned before, the most relevant document prepared by the Ministry of Justice, National Department of Justice and Department of Justice, Titles and Qualifications. Published in the year 2006, the letter bearing the title "*Classificação Indicativa: construindo a cidadania tele da tevê*" warns that critics, from the *Advisory Rating*, consistently argue the current lack of scientific studies that analyze the TV schedule and/or investigate the potential negative effects that children and adolescents may have with the actual television schedule in these groups and time slots in Brazil. Nevertheless, another question is legitimized by DEJUS himself, without a research of the programmatic reality, we conduct blindly:

In regard, for example, the relationship between television and the Child and Adolescent's universe [...] we have in Brazil a few (and laudable, it's true) researches that seeks to account for this reality [...] the low number of researches conducted by national academic centers also favors the arguments of the companies that there is widespread ignorance about the impact of television on Brazilian children. In the view of the private sector, that fact would prevent the proposal of significant changes in the regulatory system (Dejus, 2006: 40).

Another important issue relates to the technical and methodological approach of analysis to be performed, the own DEJUS analyzes the challenges, limitations and guidelines indicating the poor training and ability of the teams of analysts/investigators who perform these functions. It is common to find in the private business sector the way how producers and distributors issue a critical view about the performance of the analysts indicating their work as more associated with censorship than the supervision and protection of the audience. According to the coordination of the department, such pejorative nomenclature cause them effects associated with "frustration, anger and displeasure" of their work of supervision and classification (Nunes & Reis 2006: 108).

Recognized as the coaching staff, the analysts are selected according to the "analytical capacity of the candidates," oriented with bases and "criteria of the proper regulatory framework", to the presence of scenes of sex, violence and drugs at high levels for the understanding of children and youth" (Nunes & Reis, 2006: 108). What it is not clear is what kind of formative and analytical training is used for the selection of analysts and also what kind of criteria are applied for the approval or not of the appropriate content to be finally issued in the TV schedule for the children and youth audience. The procedure is not clear, transparent and has gray areas in its implementation.

## **6. Investigation methodology**

### **6.1. Application of content analysis as a methodological tool**

After more than half a century subject to the generic designation of "traditional content" analysis, in our time the oldest and central technique to these studies is defined as analysis of manifest and latent messages of a body of communications (Krippendorff, 2013; McQuail, 2013). Conceptualized by E. Berelson (1952) as "a research technique that aims the objective, systematic and quantitative description of the manifest content of the communications" (p. 18) regardless of whether the indicators are quantitative or not, for the method to get the value of a scientific analysis, you need to have three important rules to ensure the results (Kientz, 1974; Igartua, 2006; Bauer, 2007; Bardin, 2011), those are:

The content analysis must be *objective*. This requirement is essential for scientific research, once it involves clear description of the criteria adopted for the classification of variables. It's about to prevent any and all subjective intervention, personal characteristics or individual differences in the description of phenomena that may exist among analysts or encoders, allowing that the same operational criteria can be reproduced by other researchers, obtaining the same results in other researches.

The content analysis must be *systematic*: It implies that the contents or messages selected for the analysis should systematically explain the rules applied in the process of coding faithfully using a single evaluation system.

The content analysis should be *quantitative*: Quantify is a particular feature of content analysis. That third consideration allows a content analysis study to make feasible the systematic classification of a large number of materials carefully sorted by categories to transform it into a series of numerical data likely to be treated statistically, from that set of numbers, we will achieve the desired results (Kientz, 1974; Igartua, 2006; Bauer, 2007). This technique is applied to all forms of communication, regardless of its nature, the method of message content analysis prioritizes the linguistic code that, in practice may or may not be dissociated, appearing in two functions:

1- The first as a heuristic function: the content analysis enriches the exploratory attempt, increases the propensity for discovery. It is the content analysis to see what happens.

2- The second in function of administration of the test: Hypothesis in the form of question or provisional statement, serving as guidelines, appealing for that the systematic analysis method serves to be verified in the sense of a confirmation or a statement. It is an analysis to serve as a confirmatory test or no (Bardin, 2013: 30).

As any research method, the content analysis is divided into a number of phases. The construction of the methodological corpus must be done in an explicit way that allows other researchers, in different times and circumstances, to apply the same technique to obtain comparable results to previous studies, supplementing and/or testing them in areas of coherent analysis. It should also establish an appropriate methodological profile and a research design eliminating the biases that can occur in any scientific production (Kientz, 1974; Krippendorff, 1990, 2013; Igartua, 2006; Casetti & di Chio, 1999). It is also important to understand that, any method or research technique requires an implementation in stages thus avoiding the paradox of counting just for the sake of it (Igartua, 2006).

**Table 4.** Methodological design

<b>METODOLOGICAL DESIGN</b>
<b><u>Steps in the analysis of content</u></b>
<b>P1 • Conceptual definition of variables</b>
<b>P2 • Operationalization of relevant variables</b>
<b>P3 • Development of the codebook and analysis card</b>
<b>P4 • Selection of the content to be analyzed</b>
<b>P5 • Piloting of the encoding process</b>
<b>P6 • Codification of the sample</b>
<b>P7 • checkup of the reliability of the encoding process</b>
<b>P8 • Data analysis and development of the research report</b>

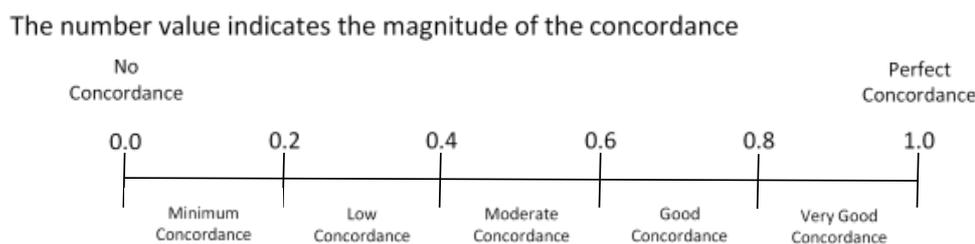
Source: Own adaptation from Igartua, 2006.

The purpose of this research is to examine the distribution of content broadcasted by TV stations located in the State of São Paulo; they were: Rede Globo, Sistema Brasileiro de Televisão and Record; in the State of Rio Grande do Sul, the affiliates RBS, SBT and Rede Record; and in the State of Bahia, the affiliates Rede Bahia de Televisão, TV Itapoanand TV Aratu to publicize what kind of media productions receive the child and adolescent audiences. With a quantitative methodological approach, the monitoring of 19,322 programs in the period comprising from January 16 to December 31, 2012 was carried out. The selection of the representative sample was defined as follows and methodological innovation, Ortega-Galhardi Sample Selection (SMOG): Data are collected beginning on the first Monday of the current month of each week to analyze and followed by the other days of the week in the diagonal direction including full weekends. The retransmission is analyzed over 24 hours of its projection, beginning at 6:00 am and ending at 5:59 am of the next day, from the publication in the Estado de São Paulo newspaper. The respective periods have been established as follow: the A period: (6:00am to 9:59am), the AA period: (10:00am to 2:59pm) the AAA period (3:00 pm to 6:59 pm) the AAAA period (7:00 pm to 11:59 pm) and the AAAAA period. (12:00 am to 05:59 am). Next, we will show the steps applied in this research.

## 6.2. Contrast of reliability of the coding process

To contrast the quality of the data of a content analysis study is necessary that the data pass through the evaluation of reliability of the coding process. The application of *Kappa de Cohen's* coefficient consist in that different encoders (or judges) that evaluate the same material, obtain in most of the coding decisions of analysis units the same degree of concordance in each variable that compose the codebook. From the concordance index of the evaluations of different encoders, an index should be calculated, which will show the level of agreement between inter-encoders (Igartua, 2006). Taking the systematization of reliability inter-encoders of the project as a basis, we made a random draw where 2,026 of 19,322 programs were examined, taking 10% of the units of analysis. It should be noted that the level of agreement between the two observers was close to 1.0, which corresponds to a perfect agreement according to the indicators of the following table.

**Figure 1.** Indicators of agreement levels among inter encoders



Source: Peruvian Society of Biostatistics, 2010.

## 7. Quantitative overview of the genres shown according to the transmission period on the schedule in the three representative states in Brazil

It should be noted that we perform the interpretation of the most relevant data in terms of programming aimed to children audience, in line with the time slot established by the Ministry of Justice.

**Table 5.** Genre by transmission period and the Rede Globo channel in the State of São Paulo in 2012

Genre	Broadcast time					Total
	A	AA	AAA	AAAA	AAAAA	
1 TV news	19.7	27.8	17.8	26.5	7.8	19.2
2 Report	46.7	1.1	0.7	2.1	1.9	10.6
3 Interview	0.0	5.0	0.0	0.0	8.4	3.2
4 TV news magazine	0.0	0.0	0.0	4.8	0.0	0.9
5 Studio audience	0.0	7.2	10.1	4.3	0.9	4.0
6 Cartoon	11.0	9.2	0.0	0.0	3.0	4.9
7 Soap Opera	0.0	0.0	43.4	34.4	0.7	13.1
8 TV series	0.0	0.4	0.0	0.6	0.9	0.4
9 Serial	0.0	0.0	0.0	2.5	3.0	1.2
10 TV Movie	0.0	3.1	11.8	7.7	21.0	9.3
11 Sports	0.6	2.8	6.8	0.6	2.9	2.5
12 Sport News	5.0	17.5	0.0	0.0	4.9	5.8
13 Musical	0.0	0.9	0.7	0.0	5.4	1.7
14 Talk Show	0.0	9.4	0.0	0.0	0.4	2.0
15 Reality Show	0.0	0.0	2.4	5.6	3.6	2.2
16 Kids and Family	0.0	0.9	0.0	0.0	0.0	0.2
17 Comedy show	0.0	2.0	0.0	5.6	0.0	1.4
18 Educational	0.0	0.0	0.0	0.0	27.4	7.1
19 Mass	7.6	0.0	0.0	0.0	8.1	3.6
20 Political Advertising	0.0	3.9	0.0	5.2	0.0	1.7
21 Varieties	9.3	8.8	7.0	0.2	0.0	4.8
22 Events	0.0	0.2	0.0	0.0	0.0	0.0
Total	100	100	100	100	100	100

Source: Compiled from the research data. We used concept, period and / or broadcast time interchangeably and equivalently.

It's significant to inform that from the total of the TV schedule broadcasted during the analyzed period, only 4.9% were cartoons and 0.2% were children's programs aimed to the Child and Adolescent audience - purely national production. 4.9% of cartoons would be split between domestic production with 2.6% and 2.3% for imported products, exclusively from USA.

The genre "cartoon" are programmed in three periods, in particular: In the A period with 11.0% of the genres distributed in that period, in the AA period with a sum of 9% and a 3% in the morning period. Children's programs are offered in the AA period with 0.9%. As we already mentioned, educational programs produced by this channel were destined exclusively to adult audience.

In the Sistema Brasileiro de Televisão, the cartoon appeared in two periods: the period "A" with 1.8% and the AA period with 15.4%, totaling 2.8% of broadcasting in such gender, which is divided in 0.4% of national production and 2.4% of US production.

The second genre "designed for children and adolescents" is the children's program (national production) with an expressive 25.8% of exhibition in the first period, the A period. Such genre also represents the *prime time* with 5.2% totaling 4.8% of the content broadcasted in the analyzed period. It's important to report the lack of educational programs in the TV schedule.

**Table 6.** Genre by transmission period and the Sistema Brasileiro de Televisão channel in the State of São Paulo in 2012.

Genre	Broadcast time					Total
	A	AA	AAA	AAAA	AAAAA	
1 TV news	20.8	0.0	2.7	19.7	26.1	15.7
2 Report	27.9	0.0	0.6	5.8	2.0	5.9
3 Interview	0.0	0.0	0.0	0.0	3.5	1.0
4 Documentary	8.1	0.0	4.4	0.0	0.8	2.1
5 Studio audience	0.0	6.9	14.7	5.0	0.0	4.8
6 Cartoon	1.8	15.4	0.0	0.0	0.0	2.8
7 Soap Opera	0.0	13.6	32.7	5.8	0.0	9.1
8 TV series	15.5	54.8	14.7	9.1	31.1	25.0
9 Serial	0.0	5.4	0.0	0.2	32.9	10.8
10 TV Movie	0.0	0.0	0.0	9.5	3.2	3.1
11 Musical	0.0	0.0	0.0	2.6	0.0	0.6
12 Talk show	0.0	0.0	15.0	0.0	0.0	2.5
13 Kids and Family	25.8	0.0	0.0	5.2	0.0	4.8
14 Comedy show	0.0	0.0	0.0	6.7	0.0	1.5
15 Political Advertising	0.0	3.9	0.0	3.7	0.0	1.5
16 Varieties	0.0	0.0	15.0	16.2	0.5	6.4
17 Game show	0.0	0.0	0.0	10.4	0.0	2.4
Total	100	100	100	100	100	100

Source: Compiled from research data

**Table 7.** Genre by transmission period and the Rede Record channel in the State of São Paulo in 2012

Genre	Broadcast time					Total
	A	AA	AAA	AAAA	AAAAA	
1 TV news	81.1	28.8	11.1	24.7	0.8	28.3
2 Report	4.3	3.6	0.6	0.8	12.9	4.4
3 Interview	0.0	0.0	0.0	0.0	1.2	0.2
4 Documentary	0.0	0.0	0.0	0.0	1.2	0.2
5 TV news magazine	0.0	0.0	0.0	6.1	0.0	1.8
6 Studio audience	0.0	0.0	26.5	9.0	0.0	6.0
7 Cartoon	2.6	19.9	0.6	0.0	0.0	4.9
8 Soap Opera	0.0	0.0	0.0	23.1	0.0	6.8
9 TV series	6.2	0.4	16.7	3.4	7.8	5.8
10 Serial	0.0	0.0	1.2	7.7	21.9	6.8
11 TV movie	0.0	8.5	5.6	1.3	1.6	3.3
12 Sports	1.0	1.4	1.9	0.3	0.0	0.8
13 Sport News	0.0	9.6	1.2	0.0	0.0	2.3
14 Musical	0.0	0.0	0.0	2.4	0.8	0.9
15 Talk Show	0.0	8.9	0.0	6.4	1.6	4.1
16 Reality show	0.0	0.0	0.0	6.9	3.9	2.8
17 Comedy show	0.0	0.0	0.0	6.9	3.9	0.8
18 Church service	4.8	0.0	0.0	0.0	42.2	9.2
19 Political Advertising	0.0	4.3	0.6	4.0	0.0	2.2
20 Varieties	0.0	14.6	34.0	4.0	0.0	8.6
21 Game show	0.0	0.0	0.0	0.0	0.4	0.1
Total	100	100	100	100	100	100

Source: Compiled from research data

The Record-SP channel broadcasted 4.9% of cartoons, exclusively imported from USA. This genre was presented in three periods: the A period with 2.6%, the AA period with the sum of 19.9% and the AAA period with a pyrrhic of 0.6%.

**Table 8.** Genre by transmission period and the Rede Brasil Sul channel in the State of Rio Grande do Sul in 2012

Genre	Broadcast time					Total
	A	AA	AAA	AAAA	AAAAA	
1 TV news	19.4	29.0	8.6	29.7	6.7	18.9
2 Report	45.8	0.3	0.3	0.6	5.0	10.4
3 Interview	0.0	4.4	0.3	0.0	7.2	2.8
4 TV news magazine	0.0	0.0	0.0	5.8	1.9	1.6
5 Studio audience	0.0	6.6	10.8	4.5	1.0	4.0
6 Cartoon	11.6	7.6	0.0	0.0	3.1	4.7
7 Cooking show	1.3	0.3	0.0	0.0	0.0	0.3
8 Soap Opera	0.0	0.0	50.0	30.6	0.4	12.9
9 TV series	0.0	0.2	0.0	0.4	3.1	0.9
10 Serial	0.0	0.0	0.0	3.2	1.8	1.1
11 TV movie	0.0	3.2	13.0	8.9	19.0	9.0
12 Sports	0.6	0.2	6.6	1.3	1.5	1.7
13 Sport news	4.9	20.2	0.3	0.9	5.4	7.0
14 Musical	3.2	1.0	0.3	0.6	7.7	3.0
15 Talk show	0.0	8.6	0.0	0.0	0.3	2.0
16 Reality show	0.0	0.0	2.8	5.8	0.3	1.6
17 Kids and family	0.0	0.7	0.0	0.0	0.0	0.1
18 Comedy show	0.0	0.7	0.0	5.0	0.0	1.1
19 Educational	0.0	0.0	0.0	0.0	27.0	6.8
20 Mass	3.2	0.0	0.0	0.0	8.6	2.8
21 Political advertising	0.0	1.9	0.0	2.6	0.0	0.9
22 Varieties	9.9	12.8	7.2	0.4	0.0	5.8
23 Events	0.0	2.5	0.0	0.0	0.0	0.6
<b>Total</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>

Source: Compiled from research data.

Rede Brasil Sul, which is affiliated with Rede Globo, located in the State of Rio Grande do Sul, showed the following data: from the total of the TV schedule, 4.7% of the genre cartoon were issued, distributed by origin: 2.6 % of national production and 2.1% imported from USA. This gender was split into three periods: the A period with a sum of 11.6%, the AA period at a rate of 7.6% and curiously in the morning period with 3.1%. Note that the broadcasting of children's programs (contents of national production) took place in the AA period with a rate of 0.7%.

**Table 9.** Genre by transmission period and the Sistema Brasileiro de Televisão channel in the State of Rio Grande do Sul in 2012

Genre	Broadcast time					Total
	A	AA	AAA	AAAA	AAAAA	
1 TV news	25.3	12.3	0.0	18.7	24.4	17.1
2 Report	27.1	0.0	0.6	5.5	2.9	5.9
3 Interview	0.0	0.0	0.0	0.4	3.4	1.1
4 Documentary	3.4	0.0	7.2	0.0	0.6	1.8
5 Studio audience	0.0	5.8	15.8	4.9	0.0	4.5
6 Cartoon	3.8	11.5	0.0	0.6	0.0	2.8
7 Soap Opera	0.0	6.5	39.2	5.3	0.0	8.6
8 TV series	9.2	50.9	7.5	14.2	28.6	23.6
9 Serial	4.5	8.0	0.0	0.4	33.8	12.1
10 TV Movie	0.0	0.0	0.0	7.9	5.0	3.2
11 Musical	4.8	0.0	0.0	2.3	0.6	1.4
12 Talk show	0.0	0.0	15.3	0.0	0.0	2.4
13 Kids and Family	21.9	2.0	0.0	4.9	0.0	4.5
14 Comedy show	0.0	0.0	0.0	4.5	0.0	1.0
15 Political Advertising	0.0	2.8	0.0	2.8	0.0	1.1
16 Varieties	0.0	0.3	15.3	17.8	0.5	6.6
17 Game show	0.0	0.0	0.0	9.8	0.0	2.2
Total	100	100	100	100	100	100

Source: Compiled from research data.

**Table 10.** Genre by transmission period and the Rede Record channel in the State of Rio Grande do Sul in 2012

Genre	Broadcast time					Total
	A	AA	AAA	AAAA	AAAAA	
1 TV news	68.7	33.6	18.0	30.3	1.1	30.4
2 Report	0.0	0.0	0.0	0.5	15.5	3.0
3 Interview	0.0	0.0	0.0	0.0	2.2	0.4
4 TV news magazine	0.0	0.0	0.0	5.8	0.0	1.7
5 Studio audience	0.0	0.0	23.9	6.8	0.0	5.3
6 Cartoon	12.2	27.7	3.4	0.0	0.0	8.6
7 Soap Opera	0.0	0.0	0.0	19.9	0.7	5.8
8 TV series	5.3	0.3	12.2	2.7	3.7	4.1
9 Serial	0.0	0.0	0.0	6.6	17.3	5.1
10 TV movie	0.0	0.0	12.7	1.0	2.6	2.5
11 Sports	1.2	0.9	0.5	0.2	0.0	0.6
12 Sport News	0.4	16.7	2.4	0.0	0.0	4.1
13 Musical	7.7	0.0	0.0	3.6	1.8	2.7
14 Talk Show	0.0	7.9	0.0	5.3	0.4	3.3
15 Reality show	0.0	0.0	0.0	10.4	2.6	3.4
16 Comedy show	0.0	0.0	0.0	0.0	2.6	0.5
17 Church service	4.5	0.0	0.0	0.0	48.3	9.8
18 Political Advertising	0.0	3.1	0.0	3.2	0.0	1.6
19 Varieties	0.0	9.7	26.8	3.6	0.7	7.1
20 Game show	0.0	0.0	0.0	0.0	0.4	0.1
Total	100	100	100	100	100	100

Source: Compiled from research data.

Affiliated with the Sistema Brasileiro de Televisão, the SBT-RGS, we observe the distribution of the cartoon genre in three periods: the A period with 3.8%, the period AA with a sum of 11.5% and in the *prime time* period at a rate of 0.6. From the total of 2.8% of cartoon contents broadcasted along the analyzed period, 0.3% are national production and 2.5% are imported exclusively from USA. The Children's programs with purely domestic production in this state are distributed in the first period with 21.9%, in the second period with 2.0% (AA) and in the prime time period with 4.9%.

In the affiliated channel, Rede Record, in the State of Rio Grande do Sul, there was an increase in the cartoon genre with a total of 8.6% of an exclusively north-american production that is distributed and can be seen: in the first period was found 12.2%, and in the AA period with a relevant 27.7%. In the third period was issued 3.4% of the total of the TV schedule analyzed in the research period.

**Table 11.** Genre by transmission period and the Rede Bahia channel in the State of Bahia in 2012

Genre	Broadcast time					Total
	A	AA	AAA	AAAA	AAAAA	
1 TV news	19.8	26.5	18.3	27.5	6.0	19.3
2 Report	45.4	0.2	0.0	1.7	4.2	10.2
3 Interview	0.0	5.8	0.0	0.0	4.2	2.2
4 TV news magazine	0.0	0.0	0.0	5.5	0.0	1.1
5 Studio audience	0.0	7.2	10.3	4.4	4.2	5.0
6 Cartoon	9.8	8.2	0.0	0.0	4.4	4.7
7 Soap Opera	0.0	0.0	46.2	31.1	0.0	13.2
8 TV series	0.0	0.3	0.0	0.8	1.1	0.5
9 Serial	0.0	0.0	0.0	3.2	3.9	1.6
10 TV Movie	0.0	3.5	12.8	8.5	20.8	9.3
11 Sports	1.2	0.9	2.5	2.7	1.3	1.6
12 Sport News	4.9	22.3	0.0	0.0	3.2	6.6
13 Musical	0.0	0.9	1.0	0.0	3.2	1.1
14 Talk Show	1.6	11.7	0.0	0.0	0.3	2.9
15 Reality Show	0.0	0.0	2.8	5.9	2.3	2.1
16 Kids and Family	0.0	0.5	0.0	0.0	0.0	0.1
17 Comedy show	0.0	0.5	0.0	5.3	0.0	1.2
18 Educational	1.8	0.0	0.0	0.0	31.1	7.7
19 Mass	7.0	0.0	0.0	0.4	8.9	3.5
20 Political Advertising	0.0	2.3	0.0	2.8	0.0	1.1
21 Varieties	8.6	9.2	2.0	0.2	0.0	4.0
22 Events	0.0	0.0	4.0	0.0	0.0	0.6
Total	100	100	100	100	100	100

Source: Compiled from research data.

Affiliated with the Red eGlobo, Rede Bahia, located in the State of Bahia, shows the following results: from the total TV schedule broadcasted, 4.7% corresponded to cartoons. The national production was distributed as follows: 2.6% of national production and 2.3% of production imported from USA. As for the periods, the cartoons were broadcasted in the A period with 9.8%, in the second period, the AA, with 8.2% and in the morning period with 4.4%. The broadcasting of children's programs (with contents of national production) is limited to the AA period with a tiny percentage of 0.5%.

**Table 12.** Genre by transmission period and the TV Aratu channel in the State of Bahia in 2012.

Genre	Broadcast time					Total
	A	AA	AAA	AAAA	AAAAA	
1 TV news	19.5	9.4	13.8	24.9	12.9	15.5
2 Report	20.3	23.3	10.3	10.8	2.7	12.9
3 Interview	0.0	0.0	0.0	0.2	7.3	2.0
4 Documentary	3.0	0.0	5.4	1.8	0.8	2.0
5 Studio audience	0.0	1.5	15.9	5.1	0.0	3.7
6 Cartoon	1.4	8.5	0.0	0.7	0.0	2.2
7 Soap Opera	0.0	2.8	28.5	3.8	0.0	5.9
8 TV series	7.2	2.3	3.6	0.2	35.5	12.2
9 Serial	0.0	0.7	0.0	0.7	20.1	5.7
10 TV Movie	0.0	0.0	0.0	3.5	5.2	2.0
11 Sport News	0.5	7.1	0.0	0.0	0.0	1.6
12 Musical	0.0	3.3	0.0	2.4	0.1	1.1
13 Talk Show	0.5	0.0	10.7	0.0	4.6	3.1
14 Reality Show	0.0	2.8	0.0	0.2	0.0	0.6
15 Kids and Family	5.9	13.5	0.0	6.6	0.0	5.0
16 Comedy show	0.0	0.0	0.0	4.6	0.0	0.7
17 Church service	27.8	0.0	0.2	0.0	10.2	8.2
18 Political Advertising	0.0	2.3	0.0	2.6	0.0	0.9
19 Varieties	5.6	19.9	10.5	23.0	0.6	10.8
20 Game show	1.6	2.5	1.3	8.8	0.0	2.4
21 Quiz show	0.0	0.2	0.0	0.0	0.0	0.0
22 Telemarketing	6.6	0.2	0.0	0.0	0.0	1.3
Total	100	100	100	100	100	100

Source: Compiled from research data.

**Table 13.** Genre by transmission period and the TV Itapoa channel in the State of Bahia in 2012

Genre	Broadcast time					Total
	A	AA	AAA	AAAA	AAAAA	
1 TV news	60.4	24.8	15.9	27.3	0.9	26.6
2 Report	0.8	0.0	0.0	0.2	13.8	2.1
3 Documentary	0.0	0.0	0.0	0.0	0.7	0.2
4 Tv news magazine	0.0	0.0	9.2	2.3	0.0	2.1
5 Studio audience	0.0	0.0	22.3	6.9	0.0	5.5
6 Cartoon	6.7	12.2	2.4	4.9	0.0	6.0
7 Soap Opera	0.0	0.0	0.0	18.1	0.5	5.1
8 TV series	5.1	0.2	6.8	13.0	6.0	6.4
9 Serial	0.0	0.0	0.0	4.4	5.5	2.0
10 TV Movie	0.0	0.0	9.6	1.6	8.3	3.1
11 Sports	0.8	0.7	0.8	0.0	0.0	0.4
12 Sport news	0.4	10.9	1.6	0.0	0.0	3.1
13 Musical	0.0	2.2	0.0	3.5	0.5	1.6
14 Talk show	0.0	6.2	0.0	4.9	0.9	3.1
15 Reality show	0.0	0.0	0.0	6.7	8.3	3.0
16 Comedy show	0.0	0.0	0.0	0.0	3.2	0.4
17 Church service	23.1	8.7	3.2	0.2	51.8	13.9
18 Political advertising	0.0	2.7	0.0	3.2	0.0	1.6
19 Varieties	2.7	31.3	28.3	2.1	0.0	13.7
Total	100	100	100	100	100	100

Source: Compiled from research data.

Affiliated with the Sistema Brasileiro de Televisão, the TV Aratu in the state of Bahia, a distribution of the cartoon genre can be observed in three periods: the A period with 1.4%, the AA period with a total of 8.55% and the *prime time* period with a percentage of 0.7%. 2.2% of the contents of cartoons exhibited correspond to an exclusive US import. We have verified in this state a significant reduction of the child genre reaching 5.9% in the first period, 13.5% in the AA period and 6.6% in the *prime time*.

In the affiliated television, Itapoan, in the state of Bahia, the cartoon genre was distributed as shown below: in the A period was issued 6.7%, followed by the second period, the AA with 12.2%, and only 2.4% in the AAA period. It is important to note the presence of 4.9% of this child genre in the prime time period (AAAA). Note that 6.0% of the cartoons broadcasted were purely of North-American production.

## 8. Conclusions

The overview that we have contrasted is the presence in "the most beautiful window of the home so consumed by children and adolescents" -the Television- a schedule of the free-to-air TV stations in Brazil almost exclusively aimed at an adult audience, and non-existent attention to programs that meet the needs of the educational "public service" and entertainment of the child and adolescent audiences.

This situation is further aggravated by the progressive reduction in the supply of child contents in the free-to-air TV stations that, nowadays, is a phenomenon that is consolidated in commercial free-to-air channels in the states analyzed of Brazil. Only in the head TV stations of the network Estado de São Paulo can be seen a decrease of 1.2% in the cartoon genres as you can see in the data presented in the evolution of the research conducted in the period comprising from 2009 and 2012 (Galhardi & Ortega, 2009; 2012). In this situation, we must remember that we have also noted the persistence of a violent schedule in the audiovisual productions broadcasted, which makes this feature a descriptive variable, almost historical-social, of the broadcasting in Brazil. The researches that contextualize the relationship between television and the child and adolescent audiences, especially the analysis of television schedule and the impact of such content on the behavior and development of children and adolescents are scarce in Brazil. The sociocultural aspects are factors that determine and influence the way of the production, circulation and consumption of media products.

In this context, the entry of tablets and smartphones in the child and adolescent segment in Brazil in the year 2015 is still placing itself below 15% (eMarketer, 2014) and between 22% -30% (Google TI & eMarketer, 2014) respectively. The programming and media groups analyzed still don't have a significant presence of multimedia applications with audiovisual content like in others advanced audiovisual markets, with more widespread wireless communication networks and connection speed over 10MB/s. Our forecast is that Brazil will join the multiscreen audiovisual consumption as an infrastructure will be developed and will enter the society of information in all population segments, particularly among born digital consumers. As it happens in countries with more developed audiovisual markets of the OCDE like USA, Japan, United Kingdom and Germany, among others; Brazil, in its states and cities with highest per capita income, is called to lead this process in Latin America with a gap where we predict that it will be increasingly converging over the years to the distance that still persists between those markets and the indicators of development and the penetration of the Information Society.

Such gaps in scientific knowledge in Brazil motivate the scientific need to promote, in this country, studies on violence in the media with theoretical and methodological

adjustments to the national context. (Njaine & Minayo, 2004). Our research progresses in this sense contributing to scientific knowledge of Brazilian programmatic reality.

It's important to note that this is one of the main arguments wielded by the private sector of the television industry in Brazil, when questioned on the issue of violent contents in television programming. They allege the nonexistent and scarce scientific production in academic centers that contrast with such phenomena and their effects (Dejus, 2006). Let's be consistent and continue to research and endow this group of financing research and human resources with competence to do so. Let's put a standard to the private audiovisual sector, so that they can co-finance these as final beneficiaries of an audit of quality. This argument is used as an excuse for making significant changes in the regulation of contents, thus ignoring their participation and obligation as a socializing environment, public and psychosocial opinion leader of children and adolescents (Ceccarelli, 2001). Meanwhile, national television networks and their affiliates continue with their free flow, meeting exclusively some guidelines set by a market that works inefficiently that does not worry about their most permeable customers or relevant period or contents. Let us legislate correctly and verify so that the law can be obeyed to regulate and correct an inefficient market in the light of the data displayed. In this context of expansion of new television providers, of generalization of the contents of mass and new communication platforms, what can be seen is a decline in the regulation of the contents broadcasted and a lack of control of the limits on what should be acceptable or not for the child and adolescent audience. The convenient would be clearly an audiovisual diet protected from violent content (McQuail, 2013) with better periods, and more educational quality communicative contents.

In this context, we emphasize the need for researches that examine the elements that make up the audiovisual cultural industry of television aimed for children and adolescents audiences. Continuous media studies are required in the interpretation of new forms of audiovisual representation and the elements that make up the various representative articulations implied in the audiovisual content in order to better understand the various types of violence, especially in a time of constant evolution of the communication and information media of the Brazilian and International cultural industry (Njaine & Minayo, 2004).

In short, we must continue to conduct studies of analysis and monitoring to ensure the provision of a proper media diet to childhood. The audiovisual sector requests us trustworthy studies, so we shall provide to it an scientific analysis and independent audit, so that the current children and adolescent's television diet really start to educate, and do not deform future generations of our Brazil. If we do not ensure the correct functioning of the "educational" and "entertaining" mission of our TV providers, the child audience will continue to suffer with a programming that, clearly, uses the food metaphor: "unhealthy and harmful to health". It is necessary to renew the contents of children's programming for Brazil and other neighboring countries.

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