

Pollyanna Adventures: transmedia strategies for youth digital narratives in Brazil

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Abstract

This study investigates the convergence of television and social media in Brazil, focusing on the interactive digital narratives of two juvenile soap operas derived from "*Pollyanna*". The research aims to understand the characteristics of



transmedia and its impact on digital culture. Through netnography methods including social media metrics, observation, monitoring, and qualitative interviews, the study looks on the production and consumption of these interactive narratives on *SBT's YouTube* channel, *TV Zyn*. This paper explores the transformations in contemporary practices of transmedia content production, distribution, and consumption, as well as the ways in which digital networks shape individual identities, sociabilities, and sensibilities. The study finds that transmedia narratives offer a unique blend of traditional television storytelling and social media engagement. Viewers actively participate in the narratives through comments, likes, and shares, fostering a sense of community and connection. The soap operas also incorporate interactive elements that encourage audience involvement and personalization. Furthermore, the research highlights the challenges and opportunities faced by *SBT* in producing media fusion content. While the digital platform offers new avenues for reaching audiences, it also requires adaptation to the specific demands and expectations of online viewers. The study concludes by emphasizing the significance of media fusion in shaping contemporary culture and the need for continued exploration of its implications.

Keywords

Transmedia projects; Digital culture; Technologies; Transliteracy; Media fusion narratives; Netnography research; Brazilian transmedia soap opera; Brazilian social media; Young audiences; Youth; Actor-network theory; Social dynamics; Platforms; Brazil.

1. Introduction

The centrality of the connection between the human mind and the machine, in the hyperconnected contemporary world, produces a profound and decisive change in the ways in which new identities, sociabilities and sensibilities of individuals are constituted and constructed. Self and digital networks interpenetrate and create each other in relationships of mutual interdependence; machines and technologies become extensions of the body; electronic identities and avatars circulate in cyberspace, constituting new ways of inhabiting and existing in the world, and the Internet becomes a structuring means of production, circulation and sharing of expressions, emotions and social action itself (Passarelli, 2014).

In a scenario of constant adaptations caused by a wired contemporaneity, Brazilian television broadcasters delved into the digital multiverse to establish a convergence dynamic between television and internet “making” also known as media fusion¹ and cross-platform. In 2008 the channel *SBT*² launched a digital project through an official *YouTube* channel, and in the last decade it has performed a substantial cross-platforming expansion of its television content through cross media platforms. Faced by constant recreations of communicational and informational languages planned to broadcast television content in cross media plat-

¹ The concept of “media fusion” developed in this article may also be addressed as “transmedia” or “cross media” in the scientific literature regarding processes of unity or amalgam amongst different media.

² Brazilian Television System.

forms, this paper develops concepts of digital culture that envisage the transformations of our wired contemporaneity in practices of media fusion content production, distribution and consumption.

Our main objective is to map interactive digital narratives originated from two television juvenile soap operas derived from the literary canon "*Pollyanna*"³. These narratives were broadcasted by a YouTube

Digital culture is shaped by both technological advancements and social practices

channel named *TV Zyn*, which was created by *SBT* to ensure that children and teenagers had access to previous episodes due to the interruptions of all recordings in the 2020 covid-19 pandemic. The research aimed at comprehending the characteristics of this media fusion platform through ethnographic description of observation, monitoring, and qualitative interviews with *SBT*'s production staff.

2. Material and Method

Pollyanna is the name of a character originally created by the American novelist Eleanor H. Porter in 1913, which became a popular phenomenon. The story sold over a million copies and was soon followed by "*Pollyanna Grows Up*", published in 1915. Shortly after, it was made into a Broadway play in 1916 and a motion picture in 1920⁴. *Pollyanna* became a mass media product. In Brazil the books were translated by our juvenile literature canon Monteiro Lobato, with six editions published between 1934 and 1958. In 1956 the series was adapted to television, being considered the first Brazilian juvenile soap opera, broadcasted by *Tupi* television channel. The *SBT* televised a version that was screen played to fit two sequenced phases, just like Porter's novels. The first phase had 564 episodes that were on screen from 2018 to 2020, and was named "*The Adventures of Pollyanna*".



Figure 1. *Adventures of Pollyanna* homepage 2018-2020

³ The soap operas' original Portuguese titles are "*As Aventuras de Poliana*" and "*Poliana Moça*". Throughout this paper, we are going to adopt a literal translation of them, having "*The Adventures of Pollyanna*" and "*Lady Pollyanna*" respectively.

⁴ <https://www.britannica.com/biography/Eleanor-Hodgman-Porter>



Figure 2. *Adventures of Pollyanna* soap opera young cast



Figure 3. *Adventures of Pollyanna* on YouTube

Concomitantly, in 2018 SBT began a project of media fusion and multiscreen expansion, which received a strong impulse by “*The Adventures of Pollyanna*”. SBT also launched its IGTV exclusive channel, and had 5,4 million followers on Instagram @sbtonline. Coping with the challenge of transforming traditional media into cross-platform languages, the channel invested in streaming and strategic use of social media.

On December 2019 SBT Online (YouTube) counted with 8,76 million subscriptions, and displayed its content through specific channels. The channel entitled “*The Adventures of Pollyanna*” had 6,03 million subscriptions, with 2.023.383.755 views distributed amongst episodes and backstage videos relating the soap opera’s characters in a perspective of media fusion communication. The program had 2,8 million followers on Instagram, 62.062 thousand members on a private Facebook group, and 233 thousand Super Fan followers. A YouTube channel named *Luca Tuber* was created before this same character appeared on soap opera *Pollyanna* plot, maintaining its audience with the publication of 95 videos that showed interviews with other characters, holding a total of 1,04 million followers.



Figure 4. TV Zyn SBT’s social media youth channel

On May 2020 *SBT* used the slogan “the most cheerful Brazilian television channel on *YouTube*” and launched *Tv Zyn*, a cross-platform based on teen language that associated *YouTube*, *TikTok* and *Instagram*. In this same year, the soap opera was included in the *Netflix* Brazilian series catalog, being qualified as “captivating, juvenile and with 2,25 million subscriptions in 2021, the channel broadened its content with interviews and games with the cast of “*The Adventures of Pollyanna*” as well as other teens digital influencers.

In an interdisciplinary perspective, this article approaches social interfaces of communication through a dialog between Social and Communication Sciences. The North American anthropologist Clifford Geertz stated that culture is quite like an octopus, functioning through disjointed movements of tentacles that in its own peculiar way develops directional changes (Geertz, 1973, p. 408). Geertz also understands cultural analysis as a “searching out of significant symbols, (...) the material vehicles perception, emotion, and understanding – and the statement of the underlying regularities of human experience implicit in their formation” (Geertz, 1973, p. 408). Similarly, we attribute an octopod-like movement to *SBT* channel strategies seeking integration between its television and digital departments towards communicative innovation.

The method adopted in this socio-anthropological study is ethnography, seeking a “dense description” of culture, and taking field research and participative observation as a basis. Qualitative and quantitative interviews orchestrated the research processes. The transmedia narrative productions based on *SBT*’s soap operas, our locus of study, represent variations and specificities of media fusion production and distribution of digital content. In this sense, *TV Zyn* can be considered as representative to the Brazilian youth audience in this transformative process of internet and television “making”.

The object of ethnography lies between the “superficial” and the “thick” description. In the case study presented in this article, the “superficial” description is the external observation of what *SBT* is doing in search of digitalization, while the “thick” description is the internal observation of how and why *SBT* is carrying out this process of approximation and transition to the digital world, according to the testimonies of its producers. It is worth noting that professionals find the cultural process studied here in the bundles of encounters between theoretical discourses and work practices. They are found in the media fusion digital content produced by the broadcaster as well as by the fans of children's and youth soap operas. By following the interviewees on their social networks, we considered their publications as cultural manifestations, as a way of approaching and learning about their symbolic universes. The establishment of conversations with our interviewees-informants allowed the creation of bonds of trust for the exchange of information and contextualization of their personal and professional practices. The ethnographic findings presented in this paper may contribute to the understanding of work relations and creative processes established between actors in network.

The methodology employed in this research consisted of a documentary analysis of digital platforms, along with interviews with members of the *SBT*'s soap opera production team, and fieldwork involving on-site visits to the *SBT* headquarters. The research was methodologically grounded in ethnography, utilizing the technique of participant observation and conducting 18 qualitative interviews: 15 interviews with directors, coordinators, and producers from the network's drama and digital departments, and 3 interviews with those responsible for *SBT* and soap opera fan clubs.

Media fusion blurs the lines between television and internet content

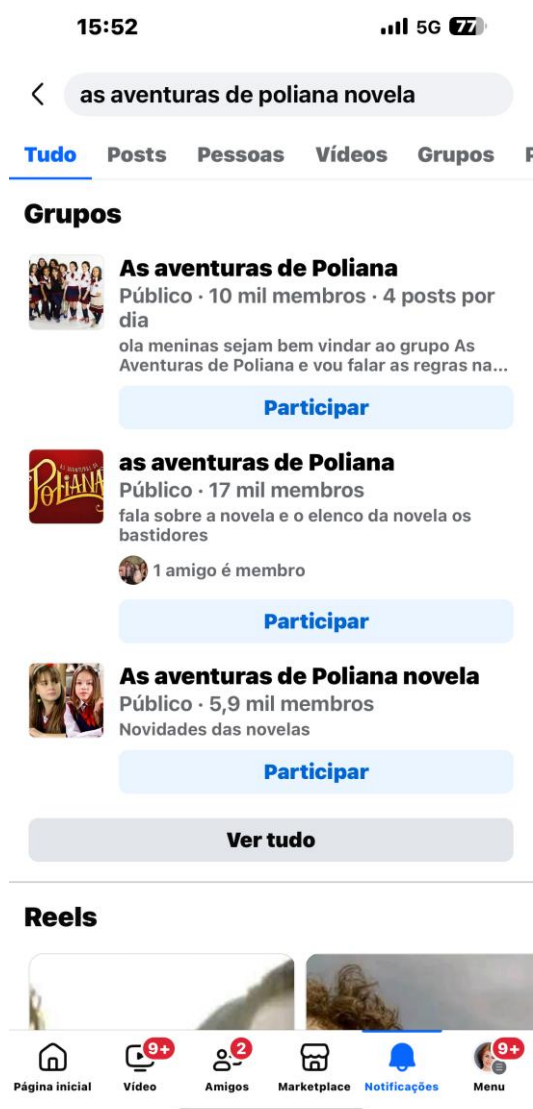


Figure 5. *Adventures of Pollyanna Facebook Groups example*

The 18 interviews were conducted in various ways: in person, via email, and through text and audio messages on applications such as WhatsApp and Instagram. Two visits were made to the network's headquarters. In addition to traditional ethnographic methods, drawing on online ethnography and netnography,

there was interaction and monitoring of publications made on the Instagram profiles of the interviewed producers, 3 soap opera fan clubs, and 2 SBT fan clubs. The fieldwork was also established through monitoring publications in the comment sections of the "*The Adventures of Pollyanna*" and "*Lady Pollyanna*" channels, in a first stage, and in the *TV Zyn* channel in a second stage. Regarding *TV Zyn*, we selected the programs "*Filipower*" and "*Azamigas*"⁵ and the web series "*The Fantastic Dreams Machine*" for episode observation of interaction and participation activations made by the production team, as well as comments posted by fans.

The transmedia actions performed by SBT are based on an institutional historical trait of direct interaction with a strong affectionate appeal with its audience. The Brazilian public "recognizes the channel as a real 'person' (...) a

Netnography research provides insights into media fusion practices

fandom phenomenon of 'SBTists'" (Martins; Nantes; Hergesel, 2019, p. 38). In relation to the juvenile soap operas, the presence of digital influencers in the fictional plots is a constant narrative strategy. In "*The Adventures of Pollyanna*", the actors from the cast, which are also digital influencers, publicized their characters and promoted interaction with fans. According to Farias (2021), "influencers are the key to *TV Zyn* platform's strategy with the teen audience".

3. Theory

Innovations in communication processes are not limited to new technologies and the use of technological artifacts. They can be created in processes, services, programs, partnerships, and products. The theoretical-methodological framework of MIL –media and information literacy– represents fertile ground for the practice of multimedia authoring and digital prototyping, which are so fundamental for professionals of the future-now. Based on the concept of 'informational waves' coined by Brasilina Passarelli to represent the different historical moments of internet access, appropriation, production of interactive digital content within media and information literacies, participation, sharing, and reaching continuous connectivity and transliteracies, one can glimpse the state of the art of concepts and structuring aspects of digital culture. According to Passarelli and Gomes (2020).

This infinite sea of information has brought with it the possibility of continuous connectivity, the horizontalization of social relations, instant interactivity, disintermediation, the hybridization of knowledge and practices, mobility, and the sharing of communicational actions. In the wake of this revolution, the duality of sender-receiver from the past century no longer applies. The reciprocity of communicational actions of the future, now immersed in digital technology, establishes new business models, new practices, and lays the groundwork for the challenges of reconfiguring social relations (...) leading to the emergence of new logics, new semantics, and new literacies (a set of skills and/or competencies

⁵ "*Filipower*" and "*Azamigas*" are Portuguese neologisms that problematize translation. The former makes an association with *Filipa*, which is one of the soap opera's fictional character; the latter is a Brazilian slang referring to friendship among girls.

developed alongside the use of different technologies) in the realm of the newly created digital culture (**Passarelli; Gomes, 2020, p.254**).

By indicating the constitution of three informational waves in network society, **Passarelli and Gomes (2020)** affirm that the first wave encompassed political programs of digital access and inclusion while the second wave concentrated different forms of appropriation and production of knowledge as MIL – media and information literacy. The third wave, known by the concept of transliteracy, encompasses interactions between humans and non-humans, recreates forms of sociability and breaks the limits of the network, spreading to all spheres of contemporary social life. According to the authors, contemporary hyperconnected society presents 'utopian and dystopian convergences weaving the now and the becomings' (**Passarelli; Gomes, 2020, p. 256**). In this context, the development of computational thinking expressed by algorithms that potentiate the processing of large volumes of information (Big Data), by artificial intelligence (AI) and by the IoT (Internet of Things) demands the development of transliteracies. These reformulate the competences and skills demanded by the new networked inhabitation and the practices of interactions between humans, platforms, data and algorithms. Hence the third informational wave characterizes the evolution of the concept of Media and Information Literacy to transliteracy, "the ability to read, write and interact across a range of digital platforms, artifacts, and communication media, using everything from orality to drawing, written language, print media, radio, TV, videos, films and social networks" (**Passarelli; Gomes, 2020: p. 270**). The expansion of the concept was also proposed by *UNESCO* during the 2014 Forum in Paris.

With the emergence of media and information literacies and transliteracies, new forms of sociability have been created, and research based on the anthropological method of ethnography, virtual ethnography, and netnography, such as those developed by *School of the Future Research Laboratory at USP* (**Passarelli; Angeluci, 2022**), enable the mapping of behaviors and habits of actors in networks. Based on research conducted between 2012 and 2014 with young Brazilian students, aged 6 to 18, the authors detected a trend of using mobile phones for performances and the construction of youth identities in digital environments. In addition to aspects related to autonomy, independence, and visual appearance, the mobile phone "is a mediator in the process of self-construction and is a symbol for the construction of collective identity" (**Passarelli; Angeluci, 2022, p. 51**). The authors also mapped gender differences in young people's online performances, while there are no differences between boys and girls "in accessing social networks, emails, creating and accessing blogs and websites, searching for prices". Boys are the majority in practices such as "downloading movies and videos, installing software, games, online shopping, instant messaging, participating in discussion forums, searching for information and online services", while girls are the majority in "accessing magazine pages and creating and sending content" (**Passarelli; Angeluci, 2022, p. 52**).

The concept of transliteracy reflects the evolving nature of digital literacy

In 2014, according to **Passareli, Junqueira, and Angeluci**, television in Brazil remained “still as the predominant facilitating equipment for family socialization” (**Passareli; Junqueira; Angeluci**; 2014, p.164), maintaining its influence in Brazilian households, already in a process of media convergence. According to the researchers, the convergence and simultaneity in the use of screens were characterized by the “expanded use of screens driven by the new demands of the interactive generation, as well as the rapid process of innovation of these screens; the existence of multiple interaction resources; the execution of different tasks on various screens simultaneously; and the prominence of mobile screens as devices of convergence par excellence” (**Passareli; Junqueira; Angeluci**; 2014, p.164).

The persistence of this trend reinforces the argument for the production of “family content,” according to the data and references cited by the producers and directors of the network, especially for mothers and children who watch the children’s telenovelas of *SBT* together. Contemporary hybridism, which accompanies media fusion, is configured in a technology based society that mixes, fluidizes, shapes, and amalgamates content and knowledge, “detecting permanences, impermanences, and new paths” (**Passareli; Junqueira**, 2012, p. 18), resignifying forms and perceptions of interactions and sociabilities mediated by screens.

By detecting the existence of a 'circuit' between producers and spectators 'with each participant working to 'sustain the activity' of the others' in sharing the experience through exchanges of observations, speculations, and resources, Henry Jenkins one of the main authors relating to media convergence defines the characteristics of transmedia storytelling:

“It unfolds across multiple media platforms, with each new text contributing in a distinct and valuable way to the whole. In the ideal form of transmedia storytelling, each medium does what it does best (...) Each particular product is an access point to the franchise as a whole (...) The understanding gained through various media supports a depth of experience that motivates further consumption. Redundancy kills fan interest and causes the franchise to fail. Offering new levels of revelation and experience renews the franchise and sustains consumer loyalty (...) A good transmedia franchise works to attract multiple audiences, slightly altering the tone of the content according to the medium” (**Jenkins**, 2009, p.139).

Jenkins considers *YouTube* the “ground zero” of the disruption “in the operations of commercial mass media, caused by the emergence of new forms of participatory culture” (**Jenkins**, 2009, p. 348). As a shared portal, it brings together diverse alternative communities of amateur media production and gives rise to the role of the digital curator who produces content for an increasingly wide audience, where “everyone has the ability to freeze a moment of the ‘flow’ of mass media to try to focus attention on what has just happened” (**Jenkins**, 2009, p. 349). The site’s content can be considered “spreadable media” through the participants’ social networks, as *YouTube* brings together content production, selection, and distribution on a single platform.

According to the author, "in the era of convergence culture, there may no longer be a strong mainstream culture, but a series of different points of media production and consumption". Finally, "in the cultural context of *YouTube*" content produced by amateurs stands out and we observe "mass media institutions routinely reconsidering their methods in order to incorporate this alternative site of cultural activity" (**Jenkins**, 2009, p. 349).

Currently, in parallel with the amateurism pointed out by Jenkins, we observe the professionalization of digital influencers who have created production companies or communication agencies, prioritizing content scripting and technical image quality, as well as approaching "scheduled television" by establishing posting times for their videos.

Another important theorist of new media narratives is the sociologist Bruno Latour. According to him narratives are symbolic productions that constitute considerable elements of the social fabric intertwined with culture. The concept of culture is a classic theme in anthropological studies, and it has received numerous definitions that address the material and non-material aspects of social life in a dynamic socio-historical process. According to **Bruno Latour** (1994), the very notion of culture "is an artifact created by our distancing from nature. Now, there are neither cultures - different or universal - nor a universal nature. There are only nature-cultures, which constitute the only possible basis for comparisons" (**Latour**, 1994, p.102).

Process, movement, transcendence, passage, translation, substitution, and delegation constitute the world that unites the world of senses and the world of being. Still according to Latour, 'we start from the bond itself, from passage and from relation, accepting as a starting point only those beings that come from this relation that is at the same time collective, real and discursive. We do not start from men, this latecomer, nor from language, even later' (**Latour**, 1994, p. 127).

Networks, agents, actors, and actants symmetrically arranged form the Parliament of Things and promote the discussion about 'object-discourse-nature-society whose new properties amaze everyone and whose network extends' (**Latour**, 1994, p. 140) to all social spheres. In the actor-network theory developed by Latour, the hyphen brings the whole together.

By introducing the 'third source of uncertainty: objects also act', **Latour** (2012) considers that the number of 'actors in play' must be increased so that objects participate in the course of action and emphasizes the importance of the method of recording, describing, or mapping controversies and the interests that are at stake in the social dynamics. He affirms that 'the study of innovations and controversies constitutes one of the first privileged places where objects can be maintained as visible for a longer time, disseminated, and recognized mediators before becoming invisible, non-social intermediaries' (**Latour**, 2012, p. 120).

Thus, he suggests the study of innovations in the craftsman's workshop, in the engineer's project department, in the scientist's laboratory, in the amphitheater of marketing specialists, in the consumer's home, and in the 'many sociotechnical controversies' (Latour, 2012, p. 120). We can add that mapping of media fusion content in *SBT* recording studios represents one of these 'sociotechnical controversies'.

4. Results

The interviews conducted, as well as the content published on each interviewee's social media, allow for the observation that digital languages are present within the

SBT, but they do not necessarily develop a grammar and recreate the organizational language of an *SBT* digital culture. The employees' lack of knowledge regarding the practices of each department, especially in relation to *TV Zyn*, is also reflected in the devaluation of the concept of work, perceived as "play" in a network that has historically focused on fun and entertainment. And while the *TV Zyn* professionals continue "like a child convincing the father that this makes money.

Actor-network theory emphasizes the agency of objects into social dynamics

Thus, still in an experimental manner, with adaptations of languages and formats tied to a programming grid, *TV Zyn* products partially meet the propagation and expansion of transmedia communication. With an emphasis on quoting and cutting scenes, "recaps" (Scolari, 2013) and remixing content for social media dissemination, the products attempt to attract audiences to the main plot developed on *YouTube* channels, whether the soap opera or *TV Zyn* programming. Among the actions that can constitute transmedia narrative as an overflow of the fictional plot, the program "Filipower" stands out, created from a fan demand for the character's return in the second phase of the soap opera. Interactions with fan clubs determine strategies such as the presence of actors in the programs, who interpret characters "shipped" by fans, as a way of articulating interests in the collective construction of a fan fiction already existing in the fan community and explored by *TV Zyn*.

The social changes announced regarding information consumption habits and the development of transliteracies have stimulated the process of multi-screen audiences for television content. And thus, symbolically, transmedia narratives and the encounters between television, digital platforms, social networks, and games have recreated children and young people's games and festive events. Following the soap opera with the possibility of creating comments and images in photos or videos, creating fan clubs, and sharing tastes and habits has redefined the concepts of play, entertainment, and celebration, that is, new sociabilities and narratives have been configured from the trans-digi-informational culture."

SBT's strategies are structurally based on a partnership with *YouTube* and on the institutional discourse of free content and an affective bond with the audience, which may represent a new form of expression for a broadcaster historically

characterized as "popular". Characterized by **Jenkins** (2009) as "democratic and propagable media", *YouTube* is the solution found by *SBT* to disseminate its content in a "teletube" model (**Castilho**, 2018b) that mixes television (*SBT*) and *YouTube* (digital platform) as business models in search of a transmedia TV.

The transmedia narratives that emerged in "*Aventuras de Pollyana*" such as "*Canal do LucaTuber*" (*LucaTuber channel*), "*Tricô com Dona Branca*" (Miss White Tricot), "*Joy&Toy*" were not continued, despite remaining available as an archive. The *YouTube* channel and Instagram profile of the character "*Luca Tuber*" are still active with subscribers and followers, as well as the game "*Joy&Toy*" is still available for download. In "*Pollyana Moça*" (*Young Pollyanna*), transmedia content was produced by *TV Zyn*, based on formulas already crystallized on television such as interview programs, behind-the-scenes, sentimental advice, and gossip programs, in a feedback process between fictional plots and characters.

The transmedia narratives that emerged in '*Aventuras de Pollyana*,' such as '*Canal do LucaTuber*', '*Tricô com Dona Branca*', and '*Joy&Toy*', were not continued, despite remaining accessible in an archive. The *YouTube* channel and Instagram profile of the character '*Luca Tuber*' are still active, boasting subscribers and followers, respectively, and the game '*Joy&Toy*' remains available for download. In '*Pollyana Moça*' transmedia content was produced by *TV Zyn*, drawing on established television formats like interview programs, behind-the-scenes features, relationship advice shows, and gossip programs. This created a feedback loop between the fictional plots and the characters

Within the fictional narrative, themes related to digital culture such as artificial intelligence, virtual reality glasses, augmented reality games, apps, social networks, digital influencers, and technology-mediated education were presented as a contextualization of the hyperconnected society. However, from a moralizing discourse and with the intention of 'educating the viewer,' there was a reinforcement of messages encouraging the distancing from social networks and digital platforms, as a way of preserving the 'family myth'. In contrast, the marketing discourse of multiplatforming, represented by *TV Zyn*, offers the 'maximum amount of content possible to be consumed anytime and anywhere' for audiences to remain in digital environments.

5. Discussion

The central objective of mapping the transmedia narratives produced from the telenovela *Pollyanna*, aired between 2018 and 2020 and resumed from 2022, allowed for the realization of this case study that took the broadcaster *SBT* as its locus in its process of insertion into digital culture, which unites the analog and the digital and elucidates the transformation of television as a producer of communicational content. Methodologically, the initial observation of the telenovela's content and its ramifications on social networks guided us to the analysis of new habits of production and consumption of information, in addition to the glimpse of the constitution of a multiverse based on the diversity of transmedia strategies and interactions with audiences, specifically the child and adolescent audience.

With the creation of *TV Zyn* in 2020 and the concentration of digital content production for fans and audiences of "Generation Z," our object of analysis was configured in the creation of transmedia actions and narratives disseminated by the producers of the *TV Zyn* team, linked to the broadcaster's department. The investment in transmedia narratives and expansion of the television content of children's and youth telenovelas to digital platforms began to develop in 2012 at *SBT*, following the innovations of the television market driven by digital transformations and new business models. With the aim of ensuring communication with the child and adolescent audience, there was an investment in transmedia actions and strategies that would guarantee the flow and reflux of television content across various networks.

This process was marked by the production of the telenovela '*As aventuras de Pollyana*' with the creation of fictional universes that extended the main plot, with emphasis on the segments '*Canal do Lucatuber*' and '*Tricô da Dona Branca*'. Starting in March 2020, with the beginning of the social isolation period caused by the coronavirus pandemic, the recordings of the second phase of the telenovela, titled '*Pollyana Moça*,' were interrupted and, obligatorily, the production and dissemination of new television content occurred in digital environments, with emphasis on live streams and the emergence of *TV Zyn*. Initially presented as the broadcaster's digital platform for children's and youth content, *TV Zyn* received the slogan '*SBT's youth channel!*' in 2023.

It is worth noting that between 2020 and 2022, the growing use of the *TikTok* app introduced the market to the proposal of producing short, vertically recorded videos. The innovations in formats and languages, or "TikTokization", spurred technological changes among competitors and also ensured closer relationships between the company and television broadcasters. As observed in the interviews, the broadcaster's presence on *TikTok* and, specifically, the dissemination of *TV Zyn* content on the network presents itself as a differentiator compared to other broadcasters. Thus, the expansion of television content by *TV Zyn* occurs primarily through Instagram and *TikTok*.

The research theme is inserted into a configuration of altering the concept of television as a mass communication medium consolidated in the transmission of information from 'one to many', a structure of symbolic power broken by the 'many-to-many' informational flows of digital culture. The commercial and political games of communication products are restructured from the action of new 'players' such as open and subscription TV broadcasters, digital video and streaming platforms, social networks, and new forms of sociability. Human and non-human actors who reestablish rules and norms in transit, indicate the passages and the links, and update discussions about the production, dissemination, and consumption of television content.

The communication ecosystem created by *SBT* is configured by myths, narratives, networks, digital platforms, business models, political relations, human actors, and non-human actors in processes of technological and generational transformations. Marked by historical temporalities and symbolic spatialities, the

communication processes developed by the broadcaster indicate new forms of sociability of 'playing with' individuals, intertwined in cultural networks of a transitional communication configuration. The process of succession of Silvio Santos by the Abravanel family involves changes in the decision-making process of the broadcaster, which is part of the Silvio Santos Group, and in the characterization of the brand represented by his presence in the variety shows. Analogously to the series *Succession*, directed by Jesse Armstrong (*HBO*, 2018-2023), the different perspectives on the television business in interaction with the changes brought by the platformized conglomerates promote controversies around mission, values, production, and management of television products.

6. Conclusion

Narrative expresses the senses of the world and configures the process of storytelling in its different contexts, formats, and approaches. The scientist assumes the role of a narrator and develops in their career the artisanal and artistic work of creating, formatting, and stitching ideas into a symbolic web of meanings. The nodes that interconnect human and non-human actors present themselves as the thread of Ariadne, mentioned by **Latour** (1994), which guides social life in an intricate labyrinth. The practice of thick description of culture, by unveiling the social world, contributes to this oscillating and fluid journey. The great challenge of science is to envision what lies beyond what can be seen and to create links between social actors by weaving narratives of re-presentation of the world through language.

According to **Gaston Bachelard** (1984), thinking about an experience shows the coherence of an "initial pluralism" of different points of view of many actors involved. In this game, concepts, words, meanings and sociabilities are recreated, and the scientist who has the "world in their head" begins to put their "head in the world" while writing and communicating.

Transmedia narratives enhance audience experience across multiple platforms

The investment in transmedia narratives and the expansion of the television content of children's and youth telenovelas on digital platforms began to develop in 2012 at *SBT*, following the innovations of the television market driven by digital transformations and new business models. With the aim of ensuring communication with the youth audience, there was an investment in transmedia actions and strategies that would guarantee the flow and reflux of television content across various networks.

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