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Memory and conservation: the experience of Globo Network Television

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Abstract

The objective is to show the Globo Network Television different documentation retrieval experiences - texts, images, audios and production materials . The new conservation technologies, the different proposals of retrieval contents and the products that are being developed with our libraries, will be approached here. The main focus is to demonstrate how the television memory contributes to the media history and to create new products.

The Globo Organization

The Globo Organization is the largest group of media, communication and entertainment companies in Brazil. It consists of the following companies:

- Rede Globo de Televisão (Globo Television Network): the biggest TV network in Brazil and one of the largest in the world. It owns five broadcasting stations and has 110 affiliates. It is the leader in 99% of the scheduled hours on Brazilian TV. 73% of its programs, including journalism, entertainment and especially television drama, are produced in Brazil. It reaches 98.9 % of the country and 99.7% of the potential television viewers (159 million Brazilians). Its programs are exported to over 130 countries.
- Globo.com: the B2C Internet portal for entertainment, information and education, providing content, services and transactions. It has been the third

most popular Internet portal in Brazil since 2001.

- Globosat: the provider of TV channels paid for by subscription, distributed by the NET and Sky systems. Channels containing movies, sport, journalism, documentaries, shows and business all form part of the Globosat programming.
- Som Livre (Free Sound): a company that operates in the music business and consequently in audiovisual, video, DVD and similar markets. Its main business is the release of the soundtracks of the soap operas produced by Rede Globo.
- Infoglobo: a company that publishes the newspapers O Globo (The Globe) (founded in 1925), Extra, Diário de São Paulo (São Paulo Daily) and O Globo On Line, as well as Agência Globo (Globo Agency). Its 170,000m² printing headquarters in Rio de Janeiro are the largest in Latin America.
- Sistema Globo de Rádio (Globo Radio System): this consists of 12 wholly owned AM and FM stations in the cities of São Paulo, Rio de Janeiro, Belo Horizonte and Brasília. Its programs are broadcast in 12 States and also the Federal District by Rede Globo de Rádio (Globo Radio Network) (12 affiliated stations) and by Rede CBN (CBN Network) (18 affiliates).
- Editora Globo (Globo Publishing): this company publishes weekly news magazines, such as Época (Epoch) and Quem Acontece (What is Happening), and monthly magazines about fashion, decoration, business, sport and science, for example, Marie Claire, Casa & Jardim (Home & Garden), Pequenas Empresas e Grandes Negócios (Small Companies and Big Business) and Galileu (Galileo). It also produces comics, such as Turma da Mônica (Monica's Friends), books, serialized publications and multimedia merchandise.

Associated Companies

- Net: the largest multi-operator of TV by subscription in Latin America with 1,320,000 subscribers. An open capital company with Bradespar, BNDESPar and Grupo RBS (RBS Group) as associates. It provides broadband Internet connection and data communication for corporate networks.
- Sky: the digital transmission service of TV by subscription, achieved using small parabolic antennas. It is in association with News Corp. and Liberty Media Corp. It is the leader in satellite TV in Brazil, with approximately 730,000 subscribers in more than 5,000 municipalities.
- Valor Econômico (Economic Value): a venture by Infoglobo with Empresa Folha da Manhã S.A (Morning Newspaper Company) to publish the Valor Econômico newspaper, a daily paper covering the economy and business, with a national circulation. It also produces annual publications, guides, magazines and books analyzing business sectors and provides a real time news service.
- Globo Cochrane: a printing company founded in 1992 in association with the Chilean company Cochrane, part of the North American R.R. Donnelley group. Its 16,000m² printing headquarters in Vinhedo/SP produce 150 different magazine titles (17 million copies every month).

The Third Sector

- Fundação Roberto Marinho (The Roberto Marinho Foundation): this was created in 1977 to develop educational projects in the areas of basic training,

complementary education, historical and cultural heritage and the environment.

The Globo Organization has as its mission the desire to create, produce and distribute quality content that informs, educates and entertains. It should offer services that improve the quality of life of individuals and communities. As a communication group, its fundamental compromise is with the truth and the public interest. Within the limits of its information and entertainment activities, the group is well aware of its responsibility to satisfy a great thirst for knowledge and to make an effective contribution to the development of a fairer and better-informed society. The Globo Organization also believes in recognizing the value of the talented people that work in its companies and the need for product quality. These are the essential prerequisites called for in order to maintain its leadership in the media market. Consequently, much importance is devoted to its history, to preserving its past and in investment in company archives. These are fundamental actions, designed to help the organization achieve its mission.

The various group companies all possess library departments. They include documentation and research, image banks, text and audio records and production details. Professionals from many backgrounds work in these areas, including historians, journalists, anthropologists, scene designers, librarians and archivists. The technology used in the archives varies according to the needs of each company and with the increasing demands of the communication market. Judging by the expanse and diversity of what happens at Rede Globo de Televisão, it is a very complex reality.

Rede Globo de Televisão (Globo Television Network)

Information and entertainment are the pillars of Rede Globo. 93% of its peak viewing is dedicated to national productions. In Brazil, 80 % of the population gets its information from television. Rede Globo has approximately 600 reporting teams in 115 stations across the country. It produces almost 7 hours of live television journalism every day, 5 of these being broadcast across the whole network. It also has weekly news programs. In other words, Globo produces about 2,500 hours of journalism every year.

Rede Globo owns the largest television entertainment production center in Latin America, the Central Globo de Produção (Globo Production Center) (known as Projac). The complex is 1,300,000m² in size. It contains 3 complete outdoor film sets, 10 studios, 25 video editing departments, 10 sound editing departments, 4 mobile production units and a special effects production center. There are areas for scenery, property, wardrobe and film and also administrative offices and a complete service infrastructure. The production center is responsible for about 2,500 hours of entertainment, including drama, shows for children and adults, reality shows and special events. Rede Globo is proud to have produced approximately 283 soap operas and mini-series, more than 35,000 recorded episodes in total.

When producing documentaries, soap operas and entertainment programs it is important to archive the film so that it can be used again in new products such as programs, books and DVDs etc. To achieve this, Globo has many memory centers to

assist in research, documentation, archiving and data storage. Hundreds of employees are involved in research, scene numbering, editing, information organization, new content production and tape storage.

As an example, it will be shown how this information has been used in programs that have used the existing archives as a basis. This is to demonstrate how new technology is being applied to research, information recovery and archive organization. Also, it will demonstrate how these archives generate new products, from cable channels to books and DVDs.

Central Globo de Produção (Globo Production Center) Drama and Entertainment

A Casa das Sete Mulheres (The House of the Seven Women) is a mini-series written by Maria Adelaide do Amaral, based on the novel of the same name by Leticia Wierzchowski, from the south of Brazil, and directed by Jayme Monjardim. It is set during the Farroupilha Revolution. This was an anti-imperialist separatist movement, that took place between 1835 and 1845 in the then province of Rio Grande do Sul, in the south of Brazil. Seven women are obliged to take refuge in an isolated farm, awaiting the return of their husbands, sons, uncles, nephews, cousins and brothers. In order to guarantee accuracy, a team of historians and specialists carried out painstaking research. The art production, for example, headed by Tiza de Oliveira and Marco Cortez, was based on the works of Nico Fagundes, a specialist on the Farroupilha Revolution. All the items, scenery and designs were specially produced for the mini-series, from the bed linen and tablecloths to the barrels, pottery, swords, flags, money and coats of arms. Even the diary of the Manuela character was entirely written by a calligrapher. Great detail went into the boat built by Garibaldi, the Italian revolutionary who supported the Farroupilha cause and fought against the confederate troops.

All the research carried out for the mini-series is stored in the **Memória da Criação (Creation Memory)**. This is a department dedicated to preserve all the material researched and designed by staff involved in the relevant areas of a TV production. This includes the set designers, wardrobe, photographers, lighting, art and scene producers, make-up and hairdressers etc. There are approximately 500 staff, including assistants, that are constantly generating new data for these artistic records. These professionals design almost 40,000 items each year. The **Memória da Criação** organizes and makes available its records to serve as the basis for new productions, to be used as research material or to be recycled. In this way, drama programs set in the same region and same time can make use of the research carried out on behavior, currency, architectural style, wardrobe details and items designed for previous programs. This speeds up the process and leaves more time to refine even further the aesthetical composition of the productions. It also helps to economize both physical and human resources.

All the wardrobe research carried out for period soap operas such as *A Padroeira* (*The Patron Saint*), written by Walcyr Carrasco and directed by Walter Avancini and Mário Márcio Bandarra, and televised at 6 p.m., or soap operas with more contemporary themes like *Mulheres Apaixonadas* (*Women in Love*), written by

Manuel Carlos and directed by Ricardo Waddington, a great 8 p.m. success story, are recorded in the **Memória da Criação** database.

Some of the location work in soap operas and mini-series (30%) takes place in the original surroundings. However, most (the remaining 70%) is recorded in the studios and sets of the Central Globo de Produção. Consequently, scenery production can be intense and requires extensive research and the involvement of many different people in its creation. It is when new sets are being created that the importance of the **Memória da Criação** is fundamental. The soap opera *O Clone (The Clone)*, for example, written by Glória Perez, and directed by Jayme Monjardim, is a love story that touches on controversial subjects such as human cloning and drug addiction and is situated in Morocco and Brazil. All the preparatory work and set design created for this soap opera, including scenes of minute and complex detail, such as Medina in the city of Fez, with its traders and their merchandise filling the alleyways, or even a typically Moroccan house, were recorded in the data base. Future productions that take place in similar surroundings, or even a remake of the original soap opera, will be able to recreate the settings quickly and without additional expense, using the **Memória da Criação** database.

In the **Memória da Criação** database, production teams may look for information about scenery, preparatory work and set design, characteristics of the personalities, articles used in the scenes, wardrobe, locations, research and artwork. The consultations are made using keywords and the user can opt for three methods. He can use ordinary vocabulary, he can use a search by navigating through a pre-defined classification or he can use an advanced search with an index. The search can also be performed by using the relevant time span for the period in question. For example, if it is supposed that the next soap opera to be produced takes place in Bahia, an important center of African culture and of the “candomblé” religion in Brazil, the art production team will need to produce clothing, images and offerings that represent the Orixás, the divine figures of the “Yorubá” mythology. The producer would consult the **Memória da Criação**. He has the option to search freely using the words “clothing” and “orixás” or “images” and “orixás”. He could make a retrieval using the field type of library, “clothing” and in the field location, “Bahia”. Or he could carry out an advanced search using the keywords “clothing” and “Orixás” or “divine figures” and “offerings”. Research would certainly appear that was carried out for the soap opera *Porto dos Milagres (Port of Miracles)*, by Aguinaldo Silva and directed by Marcos Paulo, a free adaptation of the writing of Jorge Amado. The drawings of the Orixás and their clothes, a photo of a statue of Orixá Yemanjá, or of a devotee making an offering before an altar would be important references for a new soap opera. If the same production team required information about the scenery in a coastal resort in Bahia, they would also discover the set designs of interiors and exteriors created for *Porto dos Milagres*.

All the drama productions, including soap operas, mini-series, series and specials and the entertainment programs, including musicals, audience based programs, variety shows, children’s shows, comedy and reality shows are stored in the **Arquivo de Mídia (Media Archive)**. There are approximately 360,000 records of the most varied formats, such as Betacan digital, Betacan analogical, DVCAM, U-matic and 35mm film, which have been stored since 1967. 71,000 tapes are taken

from this archive every month by the production teams to recycle scenes, show old programs and to re-edit programs that are being broadcast etc. In order to locate an archive the program producers consult an online system (SISVT) that has an interface with the other archive management systems. In this way, the user can find a record by its number, the name of the program/episode and the date of the broadcast. A project involving scene division and content indexation is being studied. The search system in the **Arquivo de Mídia** of Central Globo de Produção uses barcodes to recognize the tapes and there are two robots on rails to locate them on the high shelves.

The *Video Show*, a daily program that has been on the air for some 21 years, is made entirely from the images taken from the archives of the entertainment programs. Using scenes from previous programs, the *Video Show* recounts with humor and feeling the history of Brazilian television and particularly that of Rede Globo. There are sections that make fun of excerpts from previous soap operas, show behind the scenes of television, and deal with the daily life of the stars. The **Arquivo de Mídia** images are the principal source of reference for the program.

This archive is not only used by the station for its own programs but is also used as a basis for the various programs of Canal Futura (Future Channel), the first private TV channel in the country exclusively devoted to education. It is funded by a partnership of various private institutions, including Rede Globo, and has an audience of 12 million spectators who can watch the channel by subscription or via satellite, using conventional parabolic antennas (band C). Moreover, around 10,253 institutions (schools, nurseries, libraries and NGOs amongst others) belong to a network that encourages the use of the program in local communities. In this way, over 1,500,000 people have daily access to the contents of Canal Futura.

Many Canal Futura broadcasts use images and programs from the archives of Rede Globo in their schedules. This is the situation with *Tá na Roda: o diálogo para prevenir o uso de drogas* (a discussion about drug use prevention), a program that stimulates a lively discussion about drug addiction and demonstrates the problem to families, young people and teachers. The program is not only shown on the channel but also can be acquired in a collection of 20 videos, a teacher's handbook and a CD-Rom designed for instructors. In the series, young people from different backgrounds discuss the subject of drugs, assisted by scenes from the soap opera *O Clone*, which deals with drug addiction. Reporting, statements and dramatizations are added, serving to stimulate and guide the debates in the classroom, at home and in the places where young people congregate. The program includes the same young actors that appear in the soap opera *O Clone*. With the help of a psychiatrist and a TV presenter, they hold a studio debate in front of an audience of 40 adolescents.

Globo Center of Journalism

With approximately 600 reporting teams in their 115 stations, Rede Globo journalism is responsible for the daily production of 6 daily television news programs. Four of these are networked nationally, *Jornal Nacional* (National News), the television news program with the largest audience on Brazilian TV with more than 25 million viewers on average, *Jornal da Globo* (Globo News), *Jornal Hoje*

(*News Today*) and *Bom Dia Brasil* (*Good Morning Brazil*). There are two regional broadcasts (the local *Bom Dia* and *Praça TV* (*TV Square*)), and another program *Globo Rural* (*Globo Countryside*) that reports on rural life. It also produces 3 news programs every week with different formats, *Fantástico* (*Fantastic*) (described as an electronic magazine), *Globo Repórter* (documentary) and *Pequenas Empresas, Grandes Negócios* (*Small Companies, Big Business*) (a reporting program). The journalism team is also responsible for the daily production of a networked news program about sport (*Globo Esporte* (*Globo Sport*)) and a weekly program also about sport (*Esporte Espetacular* (*Spectacular Sport*)). The journalism teams are mobilized during sporting events such as the World Cup and the Olympic Games, as well as during the Carnival, in order to bring all the action of these events to millions of Brazilians. This production center presents more than 2,500 hours of journalism each year.

The main objective of Globo television journalism is to show the Brazilian viewer what is happening of importance in Brazil and the world. This leads to a dilemma between the unpredictable, an item that may affect the news at the last minute, and the need to plan each broadcast. It is necessary to reconcile the speed of news with the sophisticated logistics of TV coverage. Adequate investigation into the material to be covered, the recording, editing and production of the story, the selection of crews, the transport of equipment and the relocation and accommodation of employees must all be taken into consideration. Each reporting product has its own production model, as a function of the editorial line. In a television news program such as *Jornal Nacional*, which in 50 minutes has to provide information about the most important events in Brazil and the world, priority is given to the “hottest” fact, the news that will be in all the newspaper headlines the following day. Nevertheless, much planning is done beforehand. The television news production is required to organize coverage of hard news in advance, such as presidential trips, large conferences, a war that could break out at any moment or a series of special reports about crime or employment. The closer to transmission time, the greater is the importance in finding the balance between previously produced material and the events of the day. Coverage of the World Cup or the Brazilian presidential elections, both of which took place in 2002, were planned at least one year in advance. However, an event such as the September 11 terrorist attacks on New York demanded immediate and rapid decision-making.

In a documentary program such as *Globo Repórter*, where the subjects are dealt with on a more in depth basis, the advanced planning is much greater. The program is like a production line in a factory: there is always a team carrying out research into some material; another is writing the script for the program; another is recording; another editing; another applying the finishing touches. However, as this is a news program, the conveyor belt can be interrupted when a relevant fact presents itself. Friday’s program was already completed when the Brazilian composer Tom Jobim died on the Thursday. The team had only 24 hours to produce a *Globo Repórter* about the life and work of the maestro.

The news program *Fantástico* has a production model that is a mixture of two formats. One is that of an editorial line program and the other is that of a weekly magazine. It contains well-planned reports and previously prepared specials, as well

as a “hot” fact, that has taken place on the day. One such item can change the whole program. This occurred when the racing driver Ayrton Senna died on a Sunday morning, the broadcast day of *Fantástico*.

It is in the planning phase of material, programs and coverage that the research work in the image library is fundamental. This is when the **Centro de Documentação da Rede Globo (Rede Globo Documentation Center) (Cedoc-Rede Globo)** comes into action. **Cedoc** was inaugurated in 1976 and is the largest archive of moving images in Brazil. It contains about 98,000 tapes (beta digital and analogical, U-matic and 16mm) representing 750,000 news items. These are pictures that have been exclusively captured for 39 years by the lenses of Globo cameramen and images bought from news agencies or acquired from other sources. **Cedoc** provides its search services on a daily basis to a multitude of diverse clientele; professional people, journalistic events and projects, sport, production, programming, art editing, promotional work and marketing, and commercial and legal departments. However, its main purpose is to analyze all the journalism produced in the 115 stations. This is almost 7 hours of news production each day. It has to be organized into an archive and analyzed, broken down and indexed into a data bank. **Cedoc** also has to cope with the picture research demands of the journalism and sport departments when their material, programs and coverage are being planned. To give an idea of the volume, in any one month, about 3000 production tapes of news stories are analyzed that originate solely from Rio de Janeiro. In 2003, for example, 22.356 tapes arrived at Cedoc to be analyzed, of which 3,681 were archived.

The work of scene division and content indexation of material on the database is fundamental to its identification and reuse in other journalistic materials. The system includes technical details (data, tape number, length, start and finish time-code, type of tape, chrome etc), title, name of the reporter (when relevant), a summary of the content and a description, scene by scene, highlighting the best images and scene content and the narrative of the reporter and those being interviewed. This description is then indexed using keywords so that the material can be found in a search by free or pre-defined vocabulary.

After having their content analyzed and organized in the database, the tapes are stored in the image library. This is a large area, with a controlled temperature, dehumidifiers and sliding shelves that protect the tapes. They are arranged by program and numerical sequence, which is done with barcodes.

When a journalist needs images for a new subject or coverage, he carries out a search in the **Cedoc** database. When he finds what interests him, he collects the tapes from the image archive and goes to edit his material in the editing department. For example, a month before the Brazilian presidential elections in 2002, the *Jornal Nacional* showed a series of reports comparing the current Brazil with the Brazil of 10 years earlier. Library images from 10 years ago were used to indicate what had changed or not in the country during this period. The financial situation of the government, income distribution, education and employment, regional inequalities, the environment, the situation in large cities and the importance of voting were all highlighted.

Since the end of the 1960s, Rede Globo has broadcast annually at the end of December, a news program called *Retrospectiva (Retrospective)*, a selection of the most important events of the year. This program is made entirely from archive records and involves not only pictures that have already been broadcast but also previously unseen images taken by cameramen and not shown in earlier television news programs.

The Rede Globo image library is also frequently used by the Globosat cable channels, particularly Globonews – a 24-hour all news channel. *Arquivo N (Archive N)*, for example, is a weekly program that is repeated daily. It lasts for 23 minutes and almost 60% is archive images. The content is designed to take into account important historical dates, both nationally and internationally. The 25th anniversary of the Iranian revolution, for example. Perhaps a national event, such as President Lula's trip to China, which led to an *Arquivo N* about aspects of Chinese politics and culture. Or, following on from the September 11 terrorist attacks on New York, when 10 programs were devoted to related material. During the 2002 World Cup, a series was shown called *Os Colecionadores de Copas (The Cup Collectors)*, 13 programs that covered the soccer world championships from 1930 to 1998. These programs are only viable due to the existence of an abundant archive that is well organized, well stored and easily accessible.

New technology and innovative systems are being developed by Rede Globo to cope with the increasing amount of content. During the 2002 World Cup, an event that required agility and speed to deal with the vast amount of material and images (in the previous World Cup about one thousand 90 minute videotapes were produced), the journalism team was assisted by a Losys system. This is a mix of video servers and low-resolution video manipulation, using a database and data tape. The system uses information technology (IT) in almost all the internal processes. It enables the teams of journalists and Cedoc to receive images of high and low resolution (data) at their Brazilian base. It works in real time providing an analysis of the matches (each scene is identified by type of sport, event, athlete, nationality and every incident in the game or event). The low-resolution images, without any loss in quality, provide information to a database that can be consulted simultaneously by journalists and editors. Then the tapes with the original high-resolution images are edited, for example match highlights or relevant material, providing a finished product also in high resolution, ready for broadcast. This is very cost effective, reducing the number of personnel required to work at the location of the event and speeding up the processing of image research and editing. It also reduces the number of copies of the original image and any consequent deterioration of the source material. The system has been used in the broadcasts of the Brazilian soccer championships ever since.

For the Olympic Games in Athens, various innovations are being introduced, the main one being the use of information technology in the entire process, including the editing of the material content and the games. For example, the games and reports will be transmitted from Athens to Brazil by a data channel of 45 Mb/s; in Brazil the images will be stored simultaneously in high and low resolution in a robot machine (*petasite*). This robot machine has the capacity to store up to 400 hours of high resolution images and 5400 hours in low resolution. The whole process of scene selection, research and editing is carried out in low resolution and in

simultaneous operations. To finalize the editing of the material, the editor gives a command that enables the system to transform automatically the edited material into high resolution and ready for broadcast. In other words, there is no handling of videotapes for either scene selection or editing and all the material is stored digitally.

New products in other media

The Rede Globo libraries serve as a base to generate products in other media: books, DVDs and Internet sites. Besides providing images and information for the Globo.com sites, these records are also the source for the production of a series of DVDs commemorating the first 30 years of the news program *Fantástico*. The first DVD, *Domingos Inesquecíveis (Unforgettable Sundays)*, dealt with the events that have changed Brazil and the world in the last 30 years. It consists of two discs each lasting 3 hours 40 minutes, of which almost four hours are archive images. The second DVD, *Humor*, highlights all the comedy and comedians that have appeared on the show since 1973. It is a 3 hour DVD, of which 2 hours 30 minutes is archive material. The third DVD, *Grandes Reportagens (Important Reports)*, is comprised of reports that had been broadcast, unseen interviews and statements. There are two 3 hour 30 minute discs, 100% of the content being archive images. The unseen material, particularly the interviews, was shot on the 16mm film of *Fantástico*.

O Dicionário da TV Globo – Dramaturgia e Entretenimento (The TV Globo Dictionary – Drama and Entertainment), published by Jorge Zahar Editora, is the first in the series *Memória Globo (Globo Memory)*. There are 1,500 entries and about 750 photos on the subject of Rede Globo programs produced since 1965. The entries are divided by genre into soap operas, mini-series, series, comedy shows, shows for children and teenagers, musicals, reality shows, audience based programs and variety shows. They are arranged in chronological order. Each entry contains a description or plot of the program, cast, technical details, date of broadcast, awards, technological innovations, production details, direction and foreign sales. There are also cross-references to related programs and to a general index. The work was carried out by a team from **Memória Globo**, part of the Central Globo de Comunicação (Globo Center of Communications), consisting of historians, journalists and anthropologists. Their assignment was to bring back the history of Rede Globo and the other companies belonging to the Globo Organization. In order to complete the *Dicionário*, the **Memória Globo** team consulted more than 1,500 tapes from the media and Cedoc archives.

Memória Globo began its task in 1999. This consisted of documental research (in newspapers, video and audio tapes, specialist publications and books) and a course of interviews. These were designed to rescue the history of the company and its programs by taking statements from current and ex-employees. In interviews recorded in video and audio, each lasting about 3 hours, journalists, actors, directors, executives, producers and technicians recalled their experiences at Rede Globo. Each interview is stored, transcribed and organized into a database. In other words, the entire content of the interview is stored into the system for research. There are today about 300 interviews (approximately 1,000 hours) in the database. They serve as a reference and source material for books and other products.

In September this year, **Memória Globo** will release its second publication *Jornal Nacional: a notícia faz história (National News: the news makes history)* which deals with events in Brazil and the world in the last 35 years as seen through the lens of the television news program most watched by Brazilians. In order to produce this publication, over 1,500 Cedoc library tapes were consulted as well as newspapers, books, specialist publications and, of course, interviews from the program. **Memória Globo** is also planning two more publications; a profile of the journalist Roberto Marinho, founder and president of the Globo Organization for 78 years, and a book about the 80 years of the O Globo newspaper. Both publications will be available in 2005.

Memória Globo is also working on a project, *TV 40 Anos (40 Years of TV)*, to commemorate the fortieth anniversary of Rede Globo in 2005. The products and programs that are being planned in all the company departments to recount their history over these 40 years will require extensive use of archive material.

Of the many projects that are being planned, either to be shown on TV, in other media or as special events, seven will use the Globo libraries. A program with the comedy outfit known as *Casseta e Planeta* will reenact highlights from previous episodes. Television news and reporting programs will recount their past using previously broadcast images and material. Daily *drops* will use archive material to describe the station's 40 years on the *Videoshow* program. There will be a film production of the *Guerra dos Sexos (War of the Sexes)*, based on the soap opera of the same name. A special program will be produced about the art of drama, using famous scenes from soap operas, mini-series and specials already shown on television. There will be a large commemorative party, where 20 videos, divided by genre, will be shown on a large screen, celebrating the station's output over the years. Finally, there will be a large exhibition, open to the public, with videos, items from the wardrobe department, scenery fixtures, sets, interactive rooms and whatever the archives can produce over time, to tell the story of the 40 years of Rede Globo de Televisão.

Rede Globo, by investing in its past and in its libraries, has shown that it believes that the history of a company or institution is fundamental in the construction of its identity, in strengthening its values and in understanding the processes of change through which it passes. By recognizing and valuing its past, the company has created a solid foundation for present and future challenges.