

AUDIOVISUAL WEBJOURNALISM

An analysis of news on *UOL News*
and on *TV UERJ Online*

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ABSTRACT

This work shows the development of audiovisual webjournalism on the Brazilian Internet. This paper, based on the analysis of *UOL News* on UOL TV – pioneer format on commercial web television - and of UERJ Online TV – first on-line university television in Brazil - investigates the changes in the gathering, production and dissemination processes of audiovisual news when it starts to be transmitted through the web. Reflections of authors such as Herreros (2003), Manovich (2001) and Gosciola (2003) are used to discuss the construction of audiovisual narrative on the web. To comprehend the current changes in today's webjournalism, we draw on the concepts developed by Fidler (1997); Bolter and Grusin (1998); Machado (2000); Mattos (2002) and Palacios (2003). We may conclude that the organization of narrative elements in cyberspace makes for the efficiency of journalistic messages, while establishing the basis of a particular language for audiovisual news on the Internet.

Key-Words: TV; Internet Webjournalism; Language; Audiovisual Narrative.

INTRODUCTION

The transformations that have occurred in the communication media of contemporary societies throughout the last two centuries have shown that the development of each new media represented a challenge for the already existing technologies. The present scene indicates that this process of evolution is the result of a series of political, economic, cultural and technological factors. As Fidler (1997) maintains, the new media was born gradually based on the changes undergone by the earlier media, which continued to renovate and adopt even after the appearance of the new media. This phenomenon was defined by the author as *mediamorphosis*:

Mediamorphosis is not so much a theory as it is a unified way of thinking about the technological evolution of communication media.

Instead of studying each form separately, it encourages us to examine all forms as members of an interdependent system, and to note the similarities and relationships that exist among past, present, and emerging forms. (FIDLER, 1997:23).

For Fidler, the established communication media need to change in response to the emergence of a new media; the other option is to die. This would be a corollary to the metamorphosis principle, which – as several other key principles of mediamorphosis – derives from three concepts: co-evolution, convergence and complexity. In the specific case of TV, its rapid development caused significant alterations in the entertainment and information industries.

TV journalism has sought gradually to consolidate a language increasingly more efficient in the utilization of audiovisual resources since it emerged in Brazil in the 1950s. After the first filmed news report of the civic-military parade in the streets of São Paulo, which was transmitted in the opening edition of the TV newscast *Imagens do Dia* (Images of the Day) on *TV Tupi* (REZENDE, 2000:105), Brazilian TV journalism has gone through many conceptual and technical transformations, but it has always appeared as a form of interpretation of the social reality of an epoch.

In order to win over the public, the first Brazilian TV newscasts needed to guarantee a fixed place in the TV channels' programming grids. At that time, the most important thing was to form an audience that would be accustomed to watch the programs always at the same time and on the same TV channel (MATTOS, 1990). In this first phase of TV journalism in Brazil, therefore, the editions' periodicity played a decisive role, including with respect to the media's survival.

Starting in the second half of the nineteen sixties and the beginning of the seventies, the priority would be the wide coverage that broadcasted news could have. Brazilian TV journalism was entering the era of the television networks (REZENDE, 2000:109-113), in which the simultaneousness category stood out, defining the second phase of Brazilian TV journalism. The objective was to strengthen the TV channels' signal so that it would be possible to reach at the same time the most distant points of Brazil. In the nineteen nineties, it was the instantaneousness that began to stand out, marking a third phase.

It is important to note that with each new phase of TV journalism in Brazil, a key aspect stands out, without abandoning the basic characteristic of the previous stage, in a cumulative process. This division of Brazilian TV journalism into stages follows the history of television itself in Brazil,

which also had its development phases detailed in a social-economic-political and cultural context. MATTOS (2002) defined the evolutionary trajectory of the media in the following way: 1) Elitist Phase (1950-1964); 2) Populist Phase (1964-1975); 3) Technological Development Phase (1975-1985); 4) Transition and International Expansion Phase (1985-1990); 5) Globalization and paid TV Phase (1990-2000) and 6) Convergence and Digital Quality Phase (2000-...).

Definition of Audiovisual Webjournalism

As Mielniczuk (2003:22) has observed, most Brazilian authors follow the American line which has adopted the term 'online journalism' or 'digital journalism'. Spanish authors use 'electronic journalism' and others prefer 'multimedia journalism' or 'cyberjournalism'. After analyzing the application of these terminologies, the author proposes "a systemization that favors the technological means by which information is worked on as the determinative factor for developing the name of the type of journalistic practice, whether on the production level or on the level of the dissemination of journalistic information". (MIELNICZUK, 2003: 24)

In the area of audiovisual news on the web there is also no consensus with relation to the use of the term 'digital TV journalism' or 'online TV journalism'. Antônio Brasil (2002) nevertheless uses the latter terminology:

We still work in an isolated way, and our references are the already existing mass communication media, such as the newspaper, radio and television. Therefore we adopt "terms" such as webjournalism, webcasting, in contrast to TV broadcasting or journalism on the web. For the time being, since we are in a transition period, I prefer to work with "online journalism". It is not the ideal solution, but it facilitates comprehension for all of us that were brought up with television as the main mass communication media. (BRASIL, 2002:13).

We agree with the first part of the author's declaration, as to the need for adopting some terms. But we disagree with the rest because we believe that when one talks about TV journalism, one thinks of journalism on TV and not on the web. On adding the adjective 'online' one refers possibly to the confusion relating to the supports. One intends to make reference to the audiovisual journalistic content available on the web, but an opposite effect is produced. 'Online TV journalism' could appear to the public to be an allusion to journalistic products on TVs connected to telephone lines. The same occurs with relation to the term 'digital TV journalism' which could induce whoever reads it to think of news

transmitted by digital TV (HDTV) .

Because of our understanding that journalism practiced on the web is webjournalism, we decided to adopt the terminology *Audiovisual Webjournalism* to identify the activity that utilizes news formats with moving images and sound as constitutive elements of the product made available in web databases. The concept also involves journalistic activity that is transmitted only by means of this support. It is important to remember, also, that webjournalism incorporates the users in the production of the content and is innately multimedia. That is to say, it is carried out in cyberspace and therefore allows various elements such as photography, infographics, audio and video to be used in the supplementation of the message . Although, as Palacios (2003:23) demonstrates, this could already be found on TV, the web tends to give more importance to the multimedia and interaction characteristics. Nevertheless, as we will see below, the audiovisual elements and the interaction in the production of content are present only as potentialities until the third phase of journalism on the web.

Methodology

We analyzed audiovisual news production and transmission models that seek to exploit the technological potentialities of interaction, of access and of language offered by the Internet. We chose two vehicles that fit into this profile: *TV UERJ Online* – that emerged in June 2001 as the first Brazilian university television on the Internet – and *UOL News on TV UOL* , the first audiovisual news channel on the Brazilian Internet .

We chose to work with these two differentiated models for production of news in videos for the network – one professional and the other university – with the objective of perceiving the trends in the development of audiovisual webjournalism. This choice was due to the fact that both models are pioneers in their segments. *TV UOL* was the first in the commercial circuit to emerge with the objective of exploring the network's potentialities . And *TV UERJ Online* was born with a proposal for developing the practice and the teaching of TV journalism having the Internet as its support and as an alternative to the large conventional networks.

During the two years duration of this research for our master's dissertation, we observed the sites of the channels mentioned for a daily average of one hour and a half and we analyzed fifty editions of the news models of each one. These formats were analyzed from the months of September to November 2004 due to our understanding that during this

period the main changes occurred in the products researched.

Audiovisual news in cyberspace

Initially, we intend to discuss the differences between audiovisual news on TV and on the web. For this purpose, we are utilizing the concepts of Bolter and Grusin in the book "*Remediation – Understanding New Media*" (1998) with the objective of understanding better how the adaptation of audiovisual journalism's grammar to the new media takes place and in what way this could contribute to the emergence of new news formats or even of new structural models for journalistic narrative in the hypermedia environment.

We are also making use of one of the studies carried out by the Online Journalism Research Group (Communication Faculty of the Federal University of Bahia – FACOM/UFBA) from August 2000 to August 2001. The work, which was coordinated by Professor Marcos Palacios (2002), traces a panorama of webjournalism, dividing it into phases of development based on the exploitation of the potentialities offered by the Internet. Based on this study, Luciana Mielniczuk (2003) proposes a classification for the trajectory of journalistic products on the web. We are applying the results of these works – done in print newspapers – to the audiovisual journalistic content available on the network.

The charting distinguishes three moments in the evolution of webjournalism; the one that most interests us in this study is the last, that of the "emergence of both business as well as editorial initiatives devoted exclusively to the Internet" (PALACIOS, 2002:3). As Mielniczuk emphasizes:

In this stage, among other possibilities, the journalistic products present resources in multimedia, such as sounds and animation, which enrich the journalistic narrative; offer interactivity resources such as chats with the participation of public figures, surveys, discussion forums; make available options for the product's configuration according to the personal interests of each reader/user; present the utilization of hypertext not just as a resource for organization of the edition's information, but also begin to use it in the narrative of events. (MIELNICZUK, 2003:36).

It is at this moment that we identify the emergence of the audiovisual phase of webjournalism. The use of the audiovisual webjournalism terminology is therefore a methodological option that has the objective of directing the reader to the exact focus of our analysis: news in video on the web. Nevertheless, as we have already pointed out, we recognize the multimedia nature of webjournalism. In this context, we note that

audiovisual journalistic products have followed a path similar to that taken by printed news, which allows us to also group the transformations in phases, as we will see below.

The digital mosaic of news

In Brazil, the Digital Mosaics of News (MDN) reflect characteristics of the three phases into which audiovisual webjournalism is divided. The criteria observed in order for us to propose the division were the same used by Palacios (2002) when analyzing journalism on the web: multimodality, hypertextuality, memory, interactivity and personalization. We perceived that the MDNs of the conventional TV stations could be grouped in a first phase, which we defined as contemplative.

The main function of the MDN's of this type is to guarantee the presence of the communication company in the cybernetic domain, without prioritizing the exploitation of the multimedia resources in the digital networks. There is no production of material exclusively for the Internet and most of the texts are devoted to promoting the television programming.

The Digital Mosaics of News classified in the second generation already permit a greater involvement by the user. In addition to access to databases, they offer more interactivity by means of search engines, surveys, forums, chats, sending of material by e-mail etc. and also offer the possibility of watching some live programs. These changes were fundamental in classifying this phase as participative. And it is important to emphasize that most of the MDN's with this profile present content produced exclusively for the web.

In the third phase, the aspect of personalization of the audiovisual content would draw most attention. Among the stations studied, we did not find any journalistic products which could be classified in this stage of development. The MDN's of this generation, besides possessing all the characteristics present in the earlier ones, would enable the user to assemble his own audiovisual news by means of specific tools. Since it would be the user who would need to make the decisions and the mounting and circulation of the news sequence would also depend on him, we call this phase constructive.

It is important to emphasize that the differences existing between MDN's do not characterize a temporal evolution. The MDN of *TV UERJ Online*, for example, was created in 2001, offering fewer resources than that of *UOL News*, made available in 2000. Therefore, as in the case of the webjournalism generations identified by Mielniczuk (2003),

the phases of audiovisual webjournalism “are not stagnant in time nor mutually exclusive, that is to say, in the same time period we can encounter journalistic publications for the web that are classified in different generations and, in the same publication, aspects can be found that refer to different stages” (MIELNICZUK, 2001:31).

Based on these studies, we note that the MDN of *UOL News* presents characteristics that make possible its classification in the participative phase. The user can utilize search tools to consult the stored files both of text as well as of video, can send the content of the pages via e-mail and also participate in online chats with columnists from the *TV UOL News* channel. *TV UERJ Online* also presents an MDN with characteristics of the second phase. The newscasters of *TJ UERJ Online*, the main journalistic program of the university TV station, mention the e-mail address on the air for users who want to participate in the live program, transmitted from Monday to Friday at 5:30 p.m.

The MDNs described up to now can also be related with the levels of complexity of a hypermedia script studied by Vicente Gosciola (2003:85-86): “In a hypermedia, the contents are organized in a vertical hierarchy called ‘levels of complexity’”. Level one is the simplest, offering only play, stop, fast forward and reverse controls similar to those that we find in the MDN’s of the contemplative phase. In level two, the presence is noted of pre-coded buttons to locate specific moments of a program, like the search tools existing in the mosaics of the participative phase. And in level three, the user would have more control of the interactive work, as can occur in the constructive stage.

The variation in the levels of complexity – according to this author – can also occur within the same hypermedia work. Everything will depend on the way in which the user wants to relate to the product. The choice of a simpler or more complex navigation, based on the levels offered in the scriptwriting activity, will make possible – as we will see below – different discursive results.

The Narrator in Hypermedia

The Internet offers the possibility of breaking away from the conventional mirror model and leads us back to the idea of Digital Mosaic of News (MDN). It is as if we were to break up the table of news stories prepared by the editor-in-chief and to make the content of each line become a part of the mosaic. That is to say, each news story that would make up the model now receives a title and a subtitle. Then it is made available on the screen separately and associated with an image

(photo) referring to the matter. The image as well as the title and the subtitle are links that will take the user to the audiovisual report and to its respective hypertexts.

We note that a similar configuration is applied to the material made available by *TV UERJ Online* and allows the user to establish his own order of reception of the messages. Another aspect to be considered is that, on the web, the newscaster – fundamental in a TV newscast – gives way to the MDN. This interface will permit the user to have direct access not only to the head of the news report that he is about to watch, but also to the complete text of the story chosen and other available information on the subject. The newscaster in front of the camera loses importance on the web, since it would be redundant to announce a news item which had already awakened the user's interest. The figure that is most adapted to this context is close to what Gosciola describes as a hypermedia scriptwriter (GOSCIOLA, 2003:154).

The author maintains that the scriptwriter cannot be limited to the function of writer in the achievement of an interactive product. It is also necessary to master the skills of a designer. This gives rise to what he called the designer-writer. In audiovisual webjournalism, it is the journalist's responsibility to decide what should or should not be made available and to choose the way that the material will be distributed in the MDN and in the internal pages of the audiovisual product, in addition to modeling the news on the computer screen offering the addressee some options for production of meaning based on predetermined discursive paths.

We could identify this new actor of cyberspace as an editor, since in the conventional audiovisual media the latter is the professional responsible for selecting what goes on the air. However, on noting that this term does not take into account the activities of scriptwriting and modeling information in cyberspace, we arrived at the concept of *'narrator in hypermedia'*. In this position, the journalist can construct a narrative – from the script of the news report to the MDN – based on the potentialities offered in the hypermedia environment. Even inserted in this emerging media, "the narrative will always reveal the narrator's mark". For this reason, Walter Benjamin compares it to a ceramic work that shows the artist's style.

The subjects can be divided into several formats that, together, can provide a broader and more contextualized comprehension of the event. In television, the news has to be given in seconds. The TV newscasts have a predetermined duration and a fixed time to begin. If the editing

of the news story is delayed, the information may not go on the air.

On the Internet, audiovisual news gains another dimension and can be made available as soon as the editing process is concluded. The content in video can be made available 'live' or on demand. The important thing is that the narrator in hypermedia knows that the product's narrative structure needs to have a certain number of links so that the user can interact, although the narrator is never sure of the paths that the public will choose. Therefore:

...the more different possibilities for links between contents that are offered, the greater will be the communicational efficiency of the hypermedia. (GOSCIOLA, 2003:205)

The configurations that became possible for journalistic material in the hypermedia environment, based on the combination of the imagery, auditory and textual elements, will be analyzed below in a more specific way.

The structure of audiovisual news in cyberspace

Our main interest, in this stage of the research, is to investigate the new narrative forms that are emerging based on audiovisual webjournalism. It is important to emphasize that - for us - narrative is not the same as narration. There is a subtle though basic difference between these two terms that are closely related. We interpret narration as the act of telling a specific episode, while the narrative is the way in which it is narrated. Through observation of the journalistic material made available on *UOL News*, it was possible to identify some basic narrative structures. Our study proposes a classification that takes into account the main discursive elements of an audiovisual news item on the Internet: image, sound, text and link.

The analysis of the MDN of *UOL News* based on the study by Manovich (2001) led us to classify the basic narrative structures in the digital support taking into consideration two fundamental aspects: 1) the nature of the elements that comprise the message and 2) the involvement of the senses: sight and hearing. McLuhan (1964), in his pioneering reflections on the written word, perceived that this separation between vision, sound and meaning extended to the social and psychological effects. The author declared that a learned man's life underwent, therefore, a breaking up of the rational, emotional and imaginative aspects (MCLUHAN, 1964:90). In the narrative experience in cyberspace, we believe these aspects are being activated to the extent that the user defines his options, since, as Gosciola maintains, it is through the several

sense organs that hypermedia reaches the user.

In *UOL News*, we perceive that the narrative is presented with text, image and sound. When the first two elements appear – combined or separate – without the presence of a link, the narrative can be identified as flat, in contrast to the depth offered by the hyperlink resource. If even when combined, the elements require only one of the senses for comprehension of the message, the narrative form is classified as simple. On the other hand, we note that narrative structures become complex when they combine two of these elements – text and sound or image and sound – that require more than one sense, at the same time, for comprehension of the message. In addition, we have seen that when the hyperlink resource is added to the development of the narrative structures, we have as a result navigable forms (see summary-table).

It is important to emphasize that the utilization of these elements in a news report in hypermedia depends on the importance given to the subject. Just as occurs in print newspapers – in which the most important event is narrated with text, photo and exceptional space – or in television, where the main subjects of each edition are handled in complete news reports and with more time, the scriptwriting of the news report in hypermedia also makes use of this criterion.

During this work, it was possible to identify sixteen basic narrative structures of audiovisual journalism on the web. Eight are complex forms and the other eight are simple. Of the total, six are flat – that is to say, without links – and ten are navigable (see summary-table).

Summary-Table – Basic Narrative Structures of Audiovisual Webjournalism

	Flat (without link)	Navigable (Hypernarratives)
Simple Forms (one sense)	1)TEXTUAL	1)HYPERTEXTUAL
	2)IMAGE-BEARING	2)HYPERIMAGE-BEARING
	3)IMAGE-BEARING-TEXTUAL	3)HYPERIMAGE-BEARING-TEXTUAL
		4)TEXTUAL-HYPERIMAGE-BEARING
		5)IMAGE-BEARING-HYPERTEXTUAL
Complex Forms (two senses)	4)IMAGE-BEARING-AUDITIVE	6)AUDIO-HYPERIMAGE-BEARING
	5)AUDIO-TEXTUAL	7)AUDIO-HYPERTEXTUAL
	6)IMAGE-BEARING-AUDIO-TEXTUAL	8)AUDIO-TEXTUAL-HYPERIMAGE-BEARING
		9)AUDIO-IMAGE-BEARING-HYPERTEXTUAL
		10)AUDIO-HYPERIMAGE-BEARING-TEXTUAL

As we have seen, in the complex forms the user will need sight and hearing in order to fully understand the message. It is important to stress

that the idea of audiovisual here goes beyond the moving image with its matching audio and also incorporates the written word as a graphic component, since in cyberspace the latter has shown itself to be the focal point of the audiovisual narrative.

The narrative form in *UOL News*

Navigation through the journalistic pages of *TV UOL* takes us on a hybrid trajectory, similar to the multiform nature of the stories gathered together in the book by Janet Murray . The user´s path is shaped by the frenetic alternation between the simple and complex, flat and navigable forms. This path will design virtually a discursive fabric capable of producing meaning and generating knowledge, forming the essence of what we understand to be a webdiscourse.

As Manovich calls to our attention, this capability of penetrating into the subtlety of the narrative process, altering its materiality, is one of the abilities of the new media. If literature or the movies allowed the narrative to acquire a material existence, the Internet transmutes this possibility, attributing a virtual character to it. Manovich resorts to semantic theory based on the ideas of syntagma and paradigm to explain this change. The literary or movie narrative would be the syntagma, that is, would have relation to space and would be explicit, existing in a concrete way in the book or in the film respectively, while the paradigm would correspond to the database of the choices that the author could make in order to construct the narrative. That is to say, it is what would be implicit, the author´s imaginary world.

In cyberspace, also according to Manovich, it is the database (the paradigm) that takes on concrete existence. The narrative (the syntagma), therefore, would be dematerialized, now being constructed only in a virtual way. Despite our agreement with most of Manovich´s thinking, we consider risky the attempt to attribute materiality to the paradigm, under penalty of making the concept fragile. In our opinion, the paradigm remains in the imaginary field, but it is the narrative – and no longer the database – that now represents it. In this way, the narrative goes from syntagmatic (palpable) to paradigmatic (imaginary), taking shape in the user´s mind to the extent that he moves forward in the navigation. When the database is transformed into the very place for composition of the multimedia narrative, as Machado (2004) proposes, the navigability through the architecture of the information will make it possible for “the composition to be thought of as a type of plot which determines the events of an interactive narrative displayed around an

audiovisual space” (MACHADO, 2004:11).

In accordance with the classification proposed here, we can assert that the basic narrative structures most utilized in *UOL News* on *TV UOL* are complex narrative forms that sometimes are seen as flat and at other times as navigable. The journalistic columns of this online audiovisual product contain small texts with links on the opening pages highlighting the main topics.

The *UOL News* Digital Mosaic of News utilizes hyper-image-bearing-textual narrative structures, which enables the user to access the main content of the audiovisual products both by means of the text as well as by means of the static image (photo). The navigation trajectory through the news contents of *TV UOL* will appear hybrid or multiform when it makes the user go from a simple structure in the form of a hypertextual structure to another structure which this time will be complex, albeit flat.

It is important to recall that on *UOL News* we did not find any environment in hypertext capable of enriching the journalistic narrative with characteristics similar to those of the HyperCafé. According to Gosciola, the authors of this work on hypermedia “were able to develop three forms of links: temporal form, when the link operates with specific time periods; spatial link options, which define the interface as luminous rectangular frames within the video, changes in the cursor and playback of a preview of the audio of the final video; and interpretative textual link, which permits the user to interfere directly in the text presented simultaneously to the video” (2003:207-208). If the hypertext were integrated with the content produced by *UOL News*, we could have a narrative structure with multiple links based on images (static or moving). Therefore we would have a multi-hyperimage-bearing form.

When navigating through the pages of *UOL News*, we frequently have the impression that we are facing old cultural forms such as television that were juxtaposed with a printed text and received new garb with the use of the hyperlink. Even in these formats with less-developed narrative structures it was possible to identify the attempt to establish a characteristic language. Before discovering the advantages of exploiting the new media’s potentialities to benefit journalistic products, the professionals involved in the migration from one media to another tend to repeat or adapt the old practices to the new reality. This occurred with TV in relation to radio and the process is being repeated now with all the earlier media in relation to the Internet .

TV UERJ Online, for example, takes us back to the first Brazilian

television newscasts , but uses the Internet as a support. Edition number 599, shown on Friday, 9/3/04, lasted for 4'49" and despite being a cultural TV news program, with 'hints for the weekend', all six news items – that varied from 29" to 53" – were presented as plain notes . No trailer of the movies that were going to be shown for the first time on the weekend, for example, served as a supplement for the information of this edition. And although the program had two student-announcers in the studio, there was almost no interaction between them. The presentation model adopted in this case was that of the o-o axis , in which the announcer looks directly at the camera as if he were looking in the eyes of the TV viewer.

In *UOL News*, on the other hand, the interview format is much utilized, including between the newscasters themselves, at times including the participation of users by means of chats, as occurs in the *multi-oriented commentary*. This model resulting from the reformulations undergone by audiovisual journalistic products on the web in an attempt to adapt to the new media will be analyzed in more detail in the following stage.

Audiovisual dialogical types in cyberspace

The word 'dialogue' is usually understood as a reciprocal conversation between two or more people. This interpersonal interaction has presented several variations in its nature in accordance with the evolution of the communication media. We consider that the dialogical relation is established when there is an exchange of information between two or more parties. And we emphasize that today this interchange can be carried out in several stages and combine various forms of expression.

in the case of the program, 'Oops!' - in which Lilian Witte Fibe shares the newsdesk with Ricardo Feltrin – the anchor counts on the collaboration of the Internet users who enter the William Shakespeare virtual auditorium and send questions. However, only the questions selected are read on the air.

Multi-oriented Commentary

In order to analyze the users´ participation in this case, we need to deal with the characteristics of the interview as a journalistic product. Some authors such as Mariano Cebrián Herreros (2003) classify the interview among the dialogical types, while López and Bolaños (2003:517-522) consider the interview to be the dialogical type par excellence on the Internet. The forum or debate, the survey and the chat also form part of the typology of dialogical types in cyberspace.

According to Herreros (2003:247), who bases himself on the information on conventional TV, the dialogical types are those that function as information investigators, as resources for obtaining narrations, ideas or opinions with respect to a previously disclosed news item. And this definition matches perfectly the editorial proposal of *UOL News* of making, on the web, an “instantaneous analysis of the events of the moment”.

The format utilized by the *Oops!* column, nevertheless, comes closer to what Herreros defines as commentary and therefore would belong to the list of expressive and testimonial types (2003:250), since it relies on a permanent commentator inside the newsroom, which, according to Herreros, enables continuity of the analysis and generates a greater familiarization with the audience.

The difference between this comment described by Herreros and the model used in *UOL News* lies in the following details: 1) the latter relies on the plural contribution of the users who send in questions ; 2) while on TV the comments are brief and almost always function as the spin-off from a news item, in journalistic production on the web, they become the news itself and receive a differentiated treatment with a duration that reaches thirty minutes.

This confers on them autonomy absent from the commentary on conventional television. The similarity between the two types of commentary would be in the use of file material such as photos or video excerpts that illustrate the narrative while the anchor and commentator talk about somebody or about some specific event. Because it also presents an approach very much centered on the author, the web commentary can also be compared to a column in a print newspaper, with respect to the representative nature of the personality who performs the analysis of the events.

According to the reflections of López and Bolaños (2003:495-496), the dialogue concept undergoes an alteration in cyberspace. Formerly this process functioned as a cycle in which the sender would send something to the receiver and the latter would respond in several ways: buying an advertised product or not; voting for a candidate supported by the vehicle’s editorial line or not. And the response was always addressed back to the sender. Today, the receiver’s response no longer goes only to the sender; it will be available also for all the other receivers. In the case of the *Oops!* column of *UOL News*, Lillian Witte Fibe shares her power with the colleague on the newsdesk and with the users who

participate in the virtual chat with Ricardo Feltrin.

Based on the observation of the Ooops! column and on the contributions of Herreros (2003) regarding the informative types of television and of López and Bolaños (2003) regarding dialogical types in cyberspace, we perceive that a new format begins to be developed on the World Wide Web: a mixture of interview, chat and specialized critical commentary that we call **multi-oriented commentary**. The new model derives from what Boretzky and Kuznetsov (1983) identified as **opinion-interview**:

The added value, the analyses and the final response are very subjective here. Consequently, the program's efficiency and the importance of its influence on the public will depend, in the first place, on the interviewee's prestige, and in the second place, on the interviewer's security with relation to the matters covered. This means that the conversation must appear to be an exchange of impressions between two participants who are on the same level, although perhaps not each one is as well informed as the other, and who understand each other perfectly. (BORETSKY and KUZNETSOV, 1983:65).

The difference between *multi-oriented commentary* and opinion-interview is the live participation in the former of Internet users via chat. As in this case the interviewee is also a journalist we believe that it would be most appropriate to identify the format as 'commentary', applying the definition of Rezende (2000):

Journalistic material in which a journalist specialized in a specific matter (economy, sports, national politics etc.) makes an analysis, an interpretation of everyday events. (REZENDE, 2000:158).

In the conversation by the newscaster and by the users, each piece of information receives a personal analysis by columnist Ricardo Feltrin, commentator-interviewee specialized in the relaxed coverage of the behind-the-scene aspects of the artistic world. The form in which this content is organized and offered to the public approaches what Dominique Wolton (2003) classifies as knowledge-information:

This information, as opposed to news-information, is the result of knowledge and of construction. The data only exists after it has been constructed; it is then arbitrary and reflects directly a relation with the real, that is to say, a choice. (WOLTON, 2003:91).

As we have seen, this format aggregates both the model of sending from one to all – during the first minutes, when the information is

also given that “the Internet user can participate” asking questions via chat – and from all to one when, once within the William Shakespeare virtual auditorium, the user can talk with the journalists, in addition to communicating with all the other occupants of the room. This does not occur, for example, in TV programs in which the interaction is done by means of e-mail or telephone.

The interview-event

The ‘interview-event’ is a format much utilized by *UOL News* to examine the main topics of the moment and their social consequences. Lillian Witte Fibe interviews specialists from several areas by telephone (audiotape). According to Boretzky and Kuznetsov (1983:65) the ‘interview-event’ is useful for getting to the bottom of an important event which has occurred.

As in the case of the commentary seen earlier, the interview-event also can receive a multi-orientation. For this purpose it suffices for the chat recourse to be made available. We also note that two types of multi-orientation can exist: 1) the spontaneous one which occurs by means of the chat room, since it was the user himself who entered into the chat motivated by an interest in the proposed topic and 2) the stimulated one, when *UOL News* reporters go into the street to hear people regarding the topics already defined in the newsroom. This material in video is inserted in the interview in the studio. Nevertheless, these two types of multi-orientation can appear together in the same interview-event, and in this case it will be a mixed multi-orientation product.

Another interesting aspect to be highlighted is the fact that journalist Lillian Witte Fibe at times takes notes in a notebook placed on top of the newsdesk as if she were in the process of checking the information with the source. And she herself has said that she was impressed by seeing how the Internet users knew the ins and outs of the topic. This allows us to infer that the public, previously absent from the news investigation phase, can be integrated into the process on the web. And the format shown is the result of the joint investigation itself of the events, something similar to that which occurs with the production, as we will see below.

The ways audiovisual news is circulated in cyberspace

During this work, we succeeded in identifying three ways in which audiovisual news circulates in navigable space, which we are listing below:

1. Open TV in online presence
2. WebTV
3. Video Content channel

The first model includes the pages of the conventional TV stations, that is to say, vehicles that were not born on the web, but perceived the importance of occupying a place on it. Open TV in online presence makes available, in its MDN, on demand files of journalistic programs already shown on television and can sometimes transmit the same program live by TV and by the Internet. In this way, the communication company's image is present in an environment accessible from any part of the world, twenty-four hours a day, seven days a week, permitting the disseminating of institutional information – with an expanded range - and also serving as an alternative for the times of the grid set up for television. It is important to note that this model presents only files in video of the products shown on conventional TV, which is the basis of the business.

The second type includes the stations that were born on the web, but on perceiving that the audience for audiovisual content on the web was still small due to technical questions, opted to show their programming also in cable TV channels. These stations use the web only as support for regular dissemination – live or on demand – of the contents produced based on the same practices of conventional TV. The programs shown live are transformed into on demand files and can be consulted later by users registered at the site of the webTV, by means of a search system.

In the case of the video content channels, we note the existence of a variety of thematic sections. One of these sections is devoted to news material, produced exclusively for the web. Journalistic sections normally try to utilize the forms of interactivity offered by cyberspace (such as chats, forums etc.) and propose, as we have seen earlier, differentiated configurations for audiovisual news. The channels can be associated with large communication conglomerates, but the only means of having access to the audiovisual content produced is by means of cyberspace . There also exists the possibility of accessing earlier programs available online.

Due to our understanding that this last model is the one that most presents elements capable of contributing to the development of a language characteristic of audiovisual journalistic contents on the worldwide computer network, we will concentrate our analysis on it. We

cannot fail to emphasize that the simple act of making available video files online is not enough to classify a site as representative of any of the three models presented here. For this to occur a periodic regular updating of the audiovisual contents is necessary. Otherwise, the web page will function only as a large database in cyberspace.

Of the three ways that audiovisual news is transmitted which we have identified in this study, only the video content channels offer mechanisms capable of making information in video circulate through navigable space. In other words, they enable the material produced to transit through cyberspace either by means of e-mails that the users themselves exchange between them or in the periodic bulletins that the vehicle sends registered users. This practice transforms audiovisual news into a dynamic product that seeks out the user. While in open TV in online presence and in webTV, the news remains static in the database and it is the user that needs to go there to access it.

News production in video in the online newsroom

The formats of audiovisual news on the web still result more from juxtapositions of the elements (text, hyperlink, video, photo) than from a real supplementary character obtained based on the exploration of the multimedia potentialities offered by cyberspace. Authors such as Machado (2000b), Pavlik (2001) and Quinn (2005) pointed to possible changes in news production in the hypermedia environment of convergence. While the previous model required a complete attuned team of producers, reporters, editors and technicians to put on the air a few minutes of audiovisual production, the technology available today makes possible an increasingly smaller number of people present in the online newsroom (PAVLIK, 2001:86).

The videonews sections studied here indeed possess a smaller number of professionals working in the production of content than a conventional TV newsroom, but still maintain vestiges of a system based on the centralized model of production. We note that no matter how much the technology enables expansion of the online newsroom beyond the physical boundaries of a station's headquarters – since it would be possible to see, edit or publish contents, including in video, from any point that could be connected to the web – in practice, the vehicles studied do not exploit this possibility. Perhaps, at heart, this attitude conceals a certain apprehension on the part of the news professionals over sharing with their public the social power present in the current circulation systems. .

Intermedia Collaboration

The conventional media continue to be much used as sources of information within the online newsroom, but the Internet and material from Reuters agency is also used. In addition, we observed that the *UOL News* professionals adopt, albeit sporadically, a practice of news production that is in harmony with the convergent nature of the media being formed. This is *intermedia collaboration*, a mutual collaboration between companies from different groups and from different segments, with the objective of improving the quality of the information. It operates in the following way: if something important happens in any place in which the vehicle does not have correspondents or branch offices, there are no constraints in inviting local reporters from another media to converse by telephone with the *UOL News* anchor. According to Irineu Machado, several radio reporters have already participated in productions of this type.

This cooperation between competing media on behalf of information is related to the change in mentality that Stephen Quinn (2005:36) highlights as a factor that is common among the journalistic organizations that were successful on adopting convergence. For the author, this model would therefore be a business ideal on the web.

The Analytic Model

The user of *UOL News* has the profile of an individual that belongs to the country's economically active population, since, according to Irineu Machado, he is someone who accesses the journalistic contents from his workplace during business hours. This perhaps helps us to understand why the process of selection of what will be made available favors prominent sources from the political and economic areas; personalities of importance on the national scene such as former ministers Máílson da Nóbrega and Luiz Carlos Mendonça de Barros; former presidents of the Central Bank, Gustavo Loyola and Gustavo Franco; representatives of commercial associations and businessmen. The interviewees give their opinion of events of the day and tend to legitimate the establishment.

The main format used in this context is the interview-event which we mentioned above. According to Boretzky and Kuznetsov, in these cases the journalist normally limits himself to a basic question, and other questions to clarify the situation (BORETSKY and KUZNETSOV, 1983:65).

As the authors also note, this is a format that gives more importance to the auditory information and appears poor from the visual aspect, since we see only the journalist's image in the newsroom-studio, making an

introduction to the topic before beginning the telephone conversation with the source. And when the interviewee starts to reply, his voice is covered with his photo or with a green base in which the icon of a phone appears. These two visual references alternate in accordance with who is speaking during the time the interview lasts.

The choice of the topic that will be the event of the day also forms part of the process of selection similar to that which Epstein observed in the news on the large American TV networks:

Network news organizations select not only which events will be portrayed as national and world news on television but which parts of the filmed portions of those events, when recombined by editing, will stand for the whole mosaic. (EPSTEIN, 1973:05)

Before composing the MDN of *UOL News* the journalistic content producers converse and make decisions that will guide the tasks of the day. Epstein considers this practice to be fundamental in order to make an end to the mirror metaphor, according to which the TV journalistic networks would reflect reality like a mirror:

A mirror makes no decisions, it simply reflects what occurs in front of it; television coverage can, however, be controlled by predecisions or “policy”. (EPSTEIN, 1973:16)

This type of procedure occurs in all the communication companies and, in most cases, the decisions show the vehicle’s editorial line. The study of the news on *UOL News*, therefore, shows us an analytic production model, which does not concentrate on the factual presentation but rather on examining the aspects that are revealed based on it. In this way, the audiovisual vehicle of the web achieves a differential with relation to its conventional analogues that focus on the dissemination of the news of the day.

The Disseminator Model

Before the last renovation of the page, which occurred in 2004, *TV UERJ Online* used to make available the text of each news report alongside the corresponding video. After the renovation, however, the text of the news reports disappears and short notes accompanied by photos without links appear on the page. Although it makes available its products on the web, *TV UERJ Online* still works with analogical equipment.

Authors such as Pavlik (2001) and Quinn (2005) bet on the convergence of the media – possible in cyberspace – as an alternative

for performing better quality journalism. But for this purpose, the media organizations need to invest in the training of their professional teams.

For the purpose of contributing to the development of the practical teaching of TV journalism, TJ UERJ Online – the main product of the university station – is made available on the web five times a week after being shown live. The method of presenting the news, distributing the notes between the newscasters demonstrates that – contrary to the previous model – there is little room for analysis or opinion. TJ UERJ Online is devoted to propagating the audiovisual journalistic content resulting from information contained on the network itself or obtained from traditional sources. As in the case of the interview-events, carried out by Lillian Witte Fibe on *UOL News* and already analyzed, TJ UERJ Online is also not rich in images: 82.2% of the 292 news items made available during the period of the analysis are plain notes. That is to say, it is the figure of the announcers that predominates during the showing of the journalistic product. In addition, we note that 49.3% of the news items have a local community as their focus, while 37% are national and 13.7% international.

These aspects allow us to conclude that the (university) channel of news in video adopts a disseminator model of production of its contents. And, in contrast to the former example, focuses on the factual and the local, disseminating the main events of the day. It is important to note that in this case the web is used much more as an alternative support for television than it is utilized for its real potentialities. It is clear that the product was not thought of as intended for cyberspace, but rather as conventional journalistic video that is shown on the web. Nevertheless, it is not a question of a webTV, since the content produced is destined exclusively for the web. Although the results of the search for a characteristic language for audiovisual webjournalism are still timid, it is – without doubt – experimentation that will allow us to achieve it.

Final Comments

During this work we have sought to contribute to the study of audiovisual webjournalism based on the identification and classification of the ways for configuration of the news in cyberspace. We have perceived that the main differences between the audiovisual journalistic content transmitted by TV and by the web are still being outlined. In this process of the search for a characteristic language, news material in video which is transmitted through the Internet still very much repeats the practices and techniques of conventional television. We have also noted that

audiovisual webjournalism emerges only starting from the third phase of webjournalism. That is to say, when technical development begins to make possible wide utilization of multimediality in the navigable space in which webjournalism is configured. As we have sought to demonstrate throughout this study, the degree of importance accorded the topic is what will determine a greater or lesser degree of multimediality in the final product.

We believe that audiovisual webjournalism is still taking the first steps toward its own grammar, which tends to be consolidated to the extent that the conventions most appropriate for the emerging media are established. Future studies in this field should take into consideration the importance of the business model appropriate for companies that work with production and distribution of journalistic contents in video on the web. This is an aspect of great interest: to elucidate market issues which were not the subject of this research, but which can reveal details of information management still not duly worked on up to now.

NOTES

- 1 For a historical contextualization of these transformations, see BRIGGS, Asa, BURKE, Peter. *Uma História Social da Mídia: de Gutenberg à Internet* (A Social History of the Media: from Gutenberg to the Internet). Rio de Janeiro: Jorge Zahar Editor, 2004.
- 2 FIDLER, Roger. *Op. Cit.*, p. 23.
- 3 For a comparison with the TV journalism practiced in the XXI century, see SAMPAIO, Walter. *Jornalismo Audiovisual: rádio, TV e cinema* (Audiovisual Journalism: radio, TV and movies). Petrópolis: Editora Vozes, 1971 and also TEODORO, G. *Jornalismo na TV* (Journalism on TV). Rio de Janeiro: Tecnoprint, 1980.
- 4 To learn more about journalistic discourse as a symbolic production of reality, see GADINI, S.L. *A Dinâmica Discursiva do Acontecimento Jornalístico* (The Discursive Dynamics of Journalistic Events). In: Pauta Geral – Revista de Jornalismo, Vol. 3, Nº 3, Salvador, Federal University of Bahia (UFBA), 1995, pp. 147-164.
- 5 We have applied periodicity, simultaneousness and instantaneousness to TV journalism based on the studies of Carlos Eduardo Franciscato

- (2003), in which these descriptive categories are utilized to analyze the current state of journalism together with novelty and public revelation.
- 6 See more details on High Definition Television in PATERNOSTRO, Vera Íris. *O texto na TV: manual de telejornalismo* (The Text on TV: TV journalism manual). Rio de Janeiro: Campus, 1999, pp. 50-57; GOSCIOLA, V. *Roteiro para as Novas Mídias – do game à TV interativa* (Script for the New Media –from game to interactive TV). São Paulo: SENAC, 2003, pp. 65-66 and MATTOS, Sérgio. *História da Televisão Brasileira – uma visão histórica, social e política* (History of Brazilian Television – a historical, social and political view). Petrópolis: Vozes (2nd Ed.). 2002, pp. 153-162.
 - 7 In this respect see also: CANAVILHAS, J.M. *Webjornalismo: considerações gerais sobre jornalismo na web* (Webjournalism: general comments on journalism on the web). Available at: http://www.bocc.ubi.pt/_listas/tematica.php3?codt=8.
 - 8 To understand better how the potentialities offered by the Internet are exploited in journalism on the web, see: PALACIOS, Marcos. *Ruptura, continuidade e potencialização no jornalismo on-line: o lugar da memória* (Rupture, continuity and increased importance in online journalism: the place of memory). In: MACHADO, Elias, PALACIOS, Marcos (orgs.). *Modelos de Jornalismo Digital* (Digital Journalism Models). Salvador: Edições GJol; Calandra, 2003, pp. 14-36.
 - 9 Launched in April 1996, *UOL Brasil* (www.uol.com.br) is the most visited Portuguese language site in the world and is updated 24 hours daily. As content supplier, UOL offers 42 stations and more than one thousand different channels, with more than 7 million pages of news, information, entertainment and services. Universe Online was the first commercial vehicle to develop a television station created especially to produce and transmit content by means of the Internet: *TV UOL*. (Information furnished by the access provider itself).
 - 10 *UOL News*, under the command of journalist Paulo Henrique Amorim, went on the air on July 28, 2000. In September 2004 it underwent a graphic renovation and Lillian Witte Fibe took over command of what they called 'interactive journalism channel'. See more in: 'Lillian Witte Fibe is the new anchor of UOL' – 9/15/2004. Available at: <http://sobre.uol.com.br/ultnot/noticias/2004/09/15/ult2051u24jhtm> (accessed on 3/15/2005).
 - 11 *TV UOL* was created in 1997 to transmit clips, interviews and trailers during 24 hours by means of the Internet. In November of the same year TV Terra (<http://tv.terra.com.br/>) appeared and in April 2002 *AllTV* (<http://www.alltv.com.br/>) was born, two later commercial

initiatives that also began to produce audiovisual journalistic content on the web.

- 12 The Online Journalism Research Group (GJOL) performed a study of 44 commercial, daily and free newspapers existing on the web. PALACIOS, M. (et al.). *Um mapeamento de características e tendências no jornalismo on-line brasileiro* (A charting of characteristics and trends in Brazilian online journalism). Text presented in the Redecom, Salvador, 2002. The result of the work is available at: <http://www.facom.ufba.br/jol/producao.htm> or at: http://www.facom.ufba.br/jol/pdf/2002_palacios_mapeamentojol.pdf.
- 13 See more in this respect in: NOGUEIRA, L. *Quebrando o Espelho – uma análise comparativa do jornalismo nas TV's UOL e UERJ Online* (Breaking the Mirror – a comparative analysis of journalism in TV's UOL and UERJ Online) (Annals in CD-Rom of the I Encounter of Journalism Researchers – SBPJor – Brasília, November 2003).
- 14 PALACIOS, M. (et al.) . *Op. Cit.*
- 15 It is important to recall that, as we said previously, the first phase of audiovisual webjournalism takes shape starting from the third phase of webjournalism, since – as the study made by the GJOL (op.cit., p.04) revealed – only in this third moment the internet presented a more advanced technological structure for the transmission of sounds and images.
- 16 For a broader view of the participative journalism concept, see: LARA, Tiscar. *Weblogs y Periodismo Participativo* (Weblogs and Participative Journalism). In Pauta Geral: Journalism Review. Salvador: Calandra. year 11, nº 6, 2004, pp. 217-239.
- 17 This proposal is shared by Dan Gillmor in the book, “We the media: grassroots journalism by people, for the people”, that can be downloaded for reading at the following address: <http://www.oreilly.com/catalog/wemedia/book/index.csp> (accessed on 4/18/05). Gillmor's view is in harmony with the Creative Commons (<http://creativecommons.org>), which besides offering free tools for the reader to assemble his own site using text, photo, audio and video, also maintains that the author holds only part of the rights to the work created and not all of them, as occurs in the copyright system. In this way, the work can be transformed based on the use made of it.
- 18 Available at: <http://noticias.uol.com.br/uolnews/>

- 19 The material in video can only be seen if the addressee of the message is a UOL subscriber.
- 20 We will deal with this subject again in a more specific way when we talk about dialogical types.
- 21 tvuerj@yahoo.com.br
- 22 Gosciola interprets hypermedia both as a system of audiovisual communication as well as the media and the language – or the fabric – that organize communicational events. In his work, hypermedia is also conceived as “an audiovisual object that is materialized by the use made of it”. Another aspect that Gosciola insists on emphasizing is that “hypermedia goes beyond multimedia because it places emphasis on interactivity” (2003:17 and 35).
- 23 GOSCIOLA, Vicente. *Op. Cit.* p.85.
- 24 See more in this regard in MACIEL, Pedro. *Jornalismo de Televisão: normas práticas* (Television Journalism: practical norms). Porto Alegre: Sagra-Luzzatto, 1995, p. 81.
- 25 In TV journalistic jargon, the head of the news story is the text read by the newscaster in the studio. It corresponds to the lead in print journalism. See more about this subject in MACIEL, Pedro. *Op. Cit.*, p. 104.
- 26 GOSCIOLA, Vicente. *Op. Cit.* p.157.
- 27 See more in this regard in CURADO, Olga. *A Notícia na TV: o dia-a-dia do quem faz telejornalismo* (The News on TV: the day-to-day of he who does TV journalism). São Paulo.: Alegro, 2002, pp. 129-133.
- 28 BENJAMIN, Walter. *O Narrador* (The Narrator). In: Textos Escolhidos – coleção Os Pensadores (Selected Texts – The Thinkers collection). São Paulo: Abril Cultural, 1975, p 69.
- 29 See more in this regard in MACIEL, Pedro. *Op. Cit.*, pp. 70-72.
- 30 On demand files are those that, once available on the web, can be accessed by anyone, at any time and from any place. See more details about this terminology in MACK, Steve. *Streaming Media Bible*. New York: Hungry Minds, 2002, pp. 31-32.
- 31 GOSCIOLA, Vicente. *Op. cit.* p. 193.

- 32 For a broader view of scriptwriting of products for the web see: GOSCIOLA, V. *Roteiro para as Novas Mídias – do game à TV interativa* (Script for the New Media – from game to interactive TV). São Paulo, SENAC, 2003.
- 33 MURRAY, J. H. *Hamlet no Holodeck – o futuro da narrativa no ciberespaço* (Hamlet in the Holodeck – the narrative’s future in cyberspace). São Paulo: Itaú Cultural Unesp., 2003, chap. 7, pp. 179-202.
- 34 MANOVICH, Lev. *Op. Cit.*, p.231
- 35 Hypervideo is the result of the articulation of digital video with hypertext. The main example of an application of hypervideo is the work “HyperCafé: Narrative and Aesthetic Properties of Hypervideo” developed by Nitin Sawhney, David Balcom and Ian Smith from the Georgia Institute of Technology. Available at www.lcc.gatech.edu/gallery/hypercafe/
- 36 In an interview granted the author via e-mail, Antônio Brasil, creator of the *TV UERJ Online* project, also commented on this phenomenon.
- 37 The TV news programs presented during the early years of TV in Brazil, called newscasts, were limited to the reading of the news by the newscasters in the studio. See more in this regard in ARONCHI DE SOUZA, José Carlos. *Gêneros e formatos na televisão brasileira* (Types and formats in Brazilian television). São Paulo: Summus.2004. p.174.
- 38 Also called simple note, live not, or naked note, it is the text of the news item read by the newscaster without the corresponding images. See more in this regard in: REZENDE, Guilherme Jorge de. *Op. Cit.*, p. 157 or in: MACIEL, P. *Op. Cit.*, p.48.
- 39 For a more specific discussion of the look question, see: VERÓN, Eliseo. *Televisão e Política: História da televisão e campanhas presidenciais* (Television and Politics: History of Television and Presidential Campaigns). In: FAUSTO NETO, A. (org.) et al. *Lula Presidente: Televisão e Política na campanha eleitoral* (Lula for President: Television and Politics in the election campaign). São Paulo: Hacker; São Leopoldo, Rio Grande do Sul: Unisinos, 2003., and also : ECO, U. *Viagem na IrRealidade Cotidiana* (Trip through Daily Life’s Unreality). Rio de Janeiro: Editora Nova Fronteira, 1989, pp.182-204.
- 40 The selection of the questions sent in is made by the editor-in-chief, Irineu Machado. This information was given the author by him in an

interview held on 6/28/04 in the *UOL News* editorial office in São Paulo. At the time, it was journalist Paulo Henrique Amorim who presented the programs of this news channel.

- 41 Interview with Irineu Machado *Op. Cit.*
- 42 The possibility of the users' dialogue with the commentator by means of a chat, at the time that the program is being transmitted, refers to the principle of distributed construction, which – in outline – proclaims that the production of content in the new media results from interaction with the users. See more regarding this concept in: BOCZKOWSKI, P.J. *Digitizing the News: Innovation in Online Newspapers*: The MIT Press, London, 2004.
- 43 See as an example the program made available on 12/20/2004: "*Ana Hickmann é chamada para gravar pilotos de novo programa*" (Ana Hickmann is called to record new program pilots), available at: <http://noticias.uol.com.br/uolnews/celebridades/ooops/2004/12/20/ult1966u42.jhtm>.
- 44 This author states that the multiplicity of information available on the web can be organized into four categories: Service; Leisure; News-information and Knowledge-information. See more in this regard in WOLTON, Dominique. *Internet, e depois? Uma teoria crítica das novas mídias* (Internet, and then what? A critical theory of the new media). Porto Alegre, Sulina, 2003, pp. 90-92.
- 45 Dan Gillmor maintains that professional journalists have much to learn from their sources. See GILLMOR, Dan. *We The Media: grassroots journalism by people, for the people.* : California O'Reilly Media, 2004, pp. 118-123. The book can also be downloaded for reading at the following address: <http://www.oreilly.com/catalog/wemedia/book/index.csp> (accessed on 4/18/05).
- 46 A local television station, on the web, can have its page accessed by users from any part of the world.
- 47 In some of them, such as *TV UOL*, the content in video is limited to subscribers, as we have already emphasized.
- 48 If we take into consideration that the newsroom of *TV Globo's* journalism department has 32 professionals, without counting the employees of the technical, operations and administrative areas, we will see that the total number of people working in the production of news is much higher than in the online newsrooms: in *UOL News*, there are 9 people and in *TV UERJ Online*, there are 18. See more

- regarding the journalism department in a conventional TV station in PEREIRA Jr., Alfredo Eurico. *Decidindo o que é notícia: os bastidores do telejornalismo* (Deciding what is news: behind-the-scenes of TV journalism). Porto Alegre: EDIPUCRS, 2000. p. 85.
- 49 See more in this regard in PAVLIK, John V. *Journalism and new media*. New York: Columbia University Press, 2001, pp. 106-107.
- 50 See more in this regard in MACHADO, Elias. *Op. Cit.*, pp. 311-319.
- 51 Interview, *Op. Cit.*
- 52 Interview, *Op. Cit.*
- 53 It is like the head of conventional TV journalism; but, at times, before talking with the interviewee, Lillian Witte Fibe makes a covered note with art and numbers in GC to summarize some data.
- 54 TJ UERJ Online available at: <http://www.painelbrasil.tv/uerj/index2.htm>
- 55 In edition nº 621 of TJ UERJ Online, made available on Friday, 10/8/2004, the student-announcers Bárbara Rebello e Camilla Rizzo converse during 27" about what they are going to do on the October 12 long holiday weekend. The conversation occurs after a covered note that predicts rain for the period. And on their return from the holiday weekend, on Wednesday, 10/13/04, announcers Eduardo Assunção and Thaissa Lemos comment on the previous news item about singer Michael Jackson for 17' in edition nº 622. Editions available at: <http://www.painelbrasil.tv/uerj/arquivotj.htm>'
- 56 The material with moving images accounts for 17.8% of the total: 17.5% are videotapes (51) and 0.3% are live (1).

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