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# TELEVISION NEWSCAST NEWS PRODUCTION:

## the transformation of the news process and professional routines

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Brasileira de  
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Jornalismo

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**ABSTRACT** - Journalism dynamics have been modified due to the insertion of the audience in the production process by means of participatory journalism. In that light, it is important to ask: in what ways could the participation of the audience modify the production process of reports and the professional routines of journalists? This work focuses on a TV newscast broadcast by the RJTV (Rede Globo Rio de Janeiro), called “Parceiro do RJ” – in which pairs of young participants took part in the process of news production – and it was chosen to be the empirical object of this study. The objective of this work is to analyze the ways in which the participants act, by pointing out the differences among them in their production of the newscast reports. The theoretical background was provided by various authors in the area of genre studies, participatory journalism, and quality. The empirical object was analyzed by means of videos based on the method of “Addressing Modes” (GOMES, 2011), as well as interviews performed with newscast representatives during a visit to the Brazilian television organization’s headquarters.

**Keywords:** Television. TV Newscast. Participatory journalism. Addressing Modes.

### A PARTICIPAÇÃO DO TELESPECTADOR NA PRODUÇÃO DA NOTÍCIA EM TELEJORNAL: transformação do processo noticioso e da rotina profissional

**RESUMO** - Com a inserção do público no processo de produção da notícia, por meio do jornalismo participativo, a dinâmica produtiva é modificada. Nesse sentido, de que maneira a participação do telespectador pode alterar a produção da reportagem, assim como a rotina profissional? Tomou-se como objeto empírico o quadro “Parceiro do RJ”, do “RJTV 1ª edição” (Rede Globo Rio de Janeiro), no qual duplas de jovens participam da produção noticiosa. O objetivo do estudo foi o de analisar a forma como os participantes atuam, verificando diferenças em como os jornalistas produzem a reportagem para telejornal. O referencial teórico é composto por autores ligados aos estudos sobre gêneros, jornalismo participativo e qualidade. O objeto empírico foi analisado por meio de vídeos com base no método “Modos de endereçamento” (GOMES, 2011) e entrevistas realizadas com representantes do telejornal durante visita à emissora.

**Palavras-chave:** Televisão. Telejornalismo. Jornalismo participativo. Modos de endereçamento.

## LA PARTICIPACIÓN DEL TELESPECTADOR EN LA PRODUCCIÓN DE LA NOTICIA EN LOS INFORMATIVOS TELEVISIVOS: transformación del proceso de elaboración de noticias y de la rutina profesional

**RESUMEN** - Con la incorporación de los ciudadanos al proceso de producción de noticias a través del periodismo participativo, la dinámica productiva se ha modificado. En este contexto, ¿de qué manera la producción de noticias y la rutina profesional se pueden ver alteradas por la participación de los espectadores? Se tomó como objeto empírico la sección "Colaboradores de RJ", de "RJTV 1ª edición" (Río de Janeiro TV, de la Red Globo de Río de Janeiro), en la que parejas de jóvenes participan en la producción de noticias. El objetivo del estudio fue examinar cómo actúan los participantes, evidenciando las diferencias con respecto a la forma en que los periodistas elaboran el reportaje para el informativo televisivo. El marco teórico está compuesto por autores vinculados a los estudios sobre géneros, periodismo participativo y calidad. El objeto empírico fue analizado por medio de vídeos, utilizando el método "Modos de direccionamiento" (GOMES, 2011), y entrevistas con representantes de la televisión durante una visita a la emisora.

**Palabras clave:** Televisión. Teleperiodismo. Periodismo participativo. Modos de direccionamiento.

### INTRODUCTION

In the first decade of the 21st century, when the Internet started to gain popularity, the Brazilian public audience was provided with a different relationship in terms of television and its content. At the same time, television started to compete with alternative means of communication, which ended up by providing interaction between the audience and the media outlets. Nowadays, the audience is able to watch a TV program while surfing the Internet, and is also able to access social media websites via devices such as tablets and smartphones – and even opine about the content. According to data from the Brazilian Institute of Public Opinion and Statistics, 43% of Brazilians use Internet while watching TV. Out of this portion, 70% look for information on what they are watching (NO BRASIL..., 2012).

The transition from analogical journalism to its digital version transforms its reference place by modifying both the productive and professional routines with the addition of a new agent to the process (VIZEU & SIQUEIRA, 2010). Considering the current period in the history of television, as well as its genres and subgenres, TV broadcasters invite their audiences to participate in the process of news production, not only by means of the so-called traditional media, by suggesting contents – a mode of participation consolidated throughout the history of Brazilian

media outlets (COUTINHO, 2012) – but also by sending in photos and audiovisual recordings.

Even though they are not provided with technical and theoretical knowledge offered by news media professionals at the Journalism schools, the public audience is now an alternative to the traditional media vehicles. In addition, the audience has access to news production training programs. Observing the history of Brazilian journalism<sup>1</sup>, it is possible to glimpse examples of public participation such as “people speak”, telephone, letters, contact with reporters in the streets and, furthermore, via websites and e-mails. It is also possible to analyze cases in which the main form of interaction between the newscast and the audience is the actual audience rating. There are also broadcasters driven by the new types of media, as well as social media websites, and they propose to select and train viewers who are interested in working in news production as reporters.

With the insertion of the audience in this process – seen here as participatory journalism – professional dynamics and routines take a new direction. In the particular case of newscasts, they depart from adopting an exclusively unilateral communication – from one to many (GILLMOR, 2004), in order to include their audience in the process of news production, even though it means dealing with limitations (it is important to mention that one of journalists’ roles is to check the veracity of the news they receive). However, this participation interferes in the process in terms of the techniques and ways of conducting traditional journalism, as well as in the quality of the product. This initiative divides opinions: for some people, it is considered to be an innovation related to the ways of producing information; for others, participatory journalism would indicate a precariousness of media with regard to the quality of the reports produced jointly with the audience.

With that being said, there is a question calls for an answer: in what ways could the audience modify the production process of a newscast, as well as the professional routine of journalists? In order to find possible answers to this question, a TV program called “Parceiro do RJ”, broadcast by the “RJTV 1ª edição” (Rede Globo Rio de Janeiro) – the newscast which implemented that initiative -, is taken as the empirical object of this study. On this TV program, pairs of young participants from the metropolitan area in the city of Rio de Janeiro participate in the news production. In this sense, the objective of the study is to analyze the ways in which the participants act, by verifying differences in the way journalists create and produce the newscast reports. Serving as a base

for this work, a theoretical background consisting of the works of authors addressing the areas of genre, participatory journalism and quality in journalism was adopted. The empirical object was analyzed by means of nine videos (one from each pair) considering the method “Addressing Modes” (GOMES, 2011). Interviews with journalists working on this TV program were also performed during a visit to the headquarters of the broadcasting organization in October, 2012<sup>2</sup>.

## 1 THE NEWSCAST WITHIN THE SPHERE OF TELEVISION DISCOURSE

Since the introduction of television in Brazil, in the 1950s, many newscasts with different formats have been created not only to personalize and differentiate the newscasts for each broadcaster, but also to make it easier for the audience to visually identify each one of them. Therefore, an explanation regarding the concept of newscast genre and subgenre and its formats is necessary.

In accordance with the peculiarities inherent to audiovisual media, genres can work both as regulators and classifiers of the discourse products. In the case of media genre, there are three instances: radio genres, film genres and televisual genres. However, for the purpose of this study, the focus is on the third aspect (JOST, 2004). When taking into consideration the discursive and cultural categories which delimit themselves by means of genres, subgenres and formats, the specificities of the field in question are a matter to be observed. The same is true for television and other products which are produced especially for this medium (DUARTE & CASTRO, 2007). In his study to delimit the classification of genres, subgenres and televisual formats, François Jost (2004) highlights the need to understand the concept of “worlds”. The first of them would be the real world, with TV newscasts broadcasting images and facts from real life. On the other hand, the fiction world would be the one that deals with facts and images opposed to reality, forcing the audience, while watching such images, to identify and make sense of the fact that what is being portrayed on the television is something artificially created, without any attributes from the real world. The third world, called “playful”, would be between those other two, an intermediate category in which there is a mixture of real and fictional information.

The existence of three spheres in which genres are classified can be observed while applying these concepts to televisual genres: the one of the real world, related to meta-reality; the fictional world, related

to super-reality; and the playful world, which would be the para-reality (DUARTE & CASTRO, 2007). In this context, genres, subgenres and formats are organized by the broadcasters inside their programming lineup.

Each subgenre can be presented in different formats. The newscast would be a subgenre among the journalistic TV programs inside meta-reality. The differentiation between the various TV programs that can be classified as subgenres depends directly on the format, regarding both aesthetics and semiotic characteristics. In the case of newscast, two modalities can be identified: network TV newscasts, and the ones broadcasted locally and/or regionally.

Network TV newscasts became popular during the era of the military dictatorship. They were broadcast to Brazilian areas through a terrestrial microwave network, since satellite transmission only became available in the 1980s. The military proposed integration by means of television as part of its “national security ideology” (COUTINHO, 2008, p. 91).

Decree number 52.795 dated October 31, 1963 determined a series of obligations for the owners of the radio and TV commercial broadcasting concessions, including content aspects such as the production of both local and regional audiovisual reports. The production of local and regional TV newscasts is also among these obligations, which is completely comprehensible, since Brazilian broadcasters were regional from their inception. Nevertheless, with the advent of a national outreach for the program schedule of certain broadcasters, the local and/or regional production was reduced. In 1980’s, however, the local and/or regional program schedule became popular again, including the creation of both regional and local versions of TV newscasts. These regional versions represent the means by which a virtual territory of belonging is established, where viewers and advertisers determine ties of identity, establishing what Coutinho (2008) calls “Proximity Journalism”.

On the other hand, it is important to highlight the differences between regional and local TV newscasts. The former are produced in “part of the penetration area of the locality (in general, in the pole-cities where the broadcaster itself has its headquarters)”, whereas local TV newscasts would be produced in the “same area as that of the channel’s transmission” (COUTINHO, 2008, p. 101). However, there are cases in which – and in spite of the presence of a regional TV newscast broadcast by a certain channel (which also counts on affiliate channels) – the practice of newscasts relies more on the location where it is physically

inserted, as happens with the empirical object analyzed in this study (the “RJTV”). Even though it broadcasts some news about the municipalities located in the countryside areas of Rio de Janeiro, most of the facts reported by this newscast are related to the capital and its adjacent cities. In this particular case, the presence of the citizens is exploited in the news by means of a resource called “people talk”, or by means of thematic features, hence forming a particular identity not only related to the newscast itself, but also to the channel in a broader sense.

The local TV newscast also compensates for the absence of a communication channel between the community and the government. Once there is a chance for the audience to make complaints about the place in which they live, the newscast expands its function, becoming not just an informative means, but also a service-providing instrument; the reason why news items on such themes are more popular during the TV program (BECKER, 2012).

As one of the themes studied in this work, participatory journalism was the main reason for choosing a local TV newscast, the “RJTV 1ª edição”. During the process of selecting themes, it was possible to observe that local TV newscasts are more open to experimentation, as shown by the empirical object analyzed later in this study.

## **2 PARTICIPATORY JOURNALISM: THE AUDIENCE AS THE CONTENT PRODUCER**

Due to recent transformations in journalism – mainly as a consequence of the emergence of informative channels on the Internet – traditional communication vehicles are now adopting different practices in the process of news production, allowing the audience to participate in this process.

There are several denominations to designate this type of integration, such as citizen journalism, civic journalism, community journalism and even open source journalism, and each of these concepts has its peculiarities. However, all of them count on the contribution from the part of the audience, mostly outsiders in terms of journalism techniques. Nevertheless, the concept adopted by this study is the one of participatory journalism, since it designates the participation of the audience taking into consideration the empirical object analyzed here. If they were associated to the broadcaster as employees, they would not fit the particularities presented in the other terms, which demand participation by means of ideological aspects. In addition, the

participation evoked would be faced by some researchers as devoid of activism and engagement. According to Silva (2011, p. 4), in this case “(...) users dress up in a more social than political outfit, evoking the need to belong to a community of sharing, social ties and interaction”.

The concept of participatory journalism became more frequent in the 90's, becoming popular with the advent of blogs and other social means of communication available on the Internet in the 2000's. It is part of the so-called 3.0 journalism, a movement that conveys the socialization of content and the means through which information is conveyed (VARELA, 2007). From the first decade of the 21st century on, a constant growth in the use of resources took place on the part of the traditional means, such as printed newspapers, magazines, radio and television itself.

Over the last 150 years, the communication media have worked based on the logic of “one to many” (including television) and “one to one” (telephone, letters, e-mail and other social media). On the other hand, Internet promotes a type of communication designated as “many to many”, and “some to some” (GILLMOR, 2004, p. 42). Within this context, receptors also have the possibility of performing different roles, including the role of content producer.

### **3 “PARCEIRO DO RJ” AND THE PROCESS OF TRAINING THE AUDIENCE**

Created in January, 1983, the TV program “RJTV”, broadcast by Rede Globo, from Rio de Janeiro, was developed to present local and regional news and also to deliver public service and other comments about the most important facts of the metropolitan area in Rio de Janeiro and its surrounding areas<sup>3</sup>. Nowadays, the first edition of this TV newscast is aired at midday, with an average duration of forty minutes, whereas the second edition is aired at 7 p.m., lasting fifteen minutes, both from Mondays to Saturdays.

Since 1999, this newscast has been investing in the strengthening of journalism dedicated particularly to the community. In addition to the traditional feedback channels, such as phone calls and, more recently, e-mails and comments via website, since 2001 there has been a larger opening for embracing public collaboration. Since then, a series of TV programs has been created in order to promote the participation of the audience in the content-producing process, such as the “Parceiro do RJ”. Launched in 2011, in its first edition, the audience from nine communities (Campo Grande, Complexo do Alemão, Cidade de Deus, Copacabana,

Duque de Caxias, Nova Iguaçu, São Gonçalo, Tijuca and Rocinha) acted as reporters and cameramen.

The procedures for the selection of candidates took place as follows: firstly, assessment of the candidates profiles to participate in the direction of the newscast. Once approved, candidates passed, then, to a second phase, in which they had to take tests in Portuguese, general knowledge, logical reasoning and writing. After that, group dynamics were carried out with the purpose of addressing other personal aspects of the candidates. After the testing phase, the pairs of participants that would represent the initial eight communities were announced. The last pair, representing Rocinha was chosen between the months of October and November 2011. Each pair received training lessons, as well as a video camera and a microphone to perform reports in their assigned areas (BRETAS, 2012)

Participants were trained with classes focusing on camera handling, notions on script production and safety training (in order to avoid the search for investigative guidelines that put their lives at risk, since this work should be done only by professionals). They also received ethical instruction by attending lectures and workshops. Professional journalists supervised the work performed by the pairs. The TV program was first aired on March 1, 2011 (BRETAS, 2012).

The young participants, however, did not work as volunteers. They were temporarily hired and paid for their activities. The first edition was organized between the months of March, 201<sup>1</sup> and August, 2012. The "Parceiro do RJ" could be considered to be what Silva (2011, p. 6) calls the "professionalization of participatory journalism", when news companies instrumentalize and empower individuals and members of the audience to help journalists by collaborating in the process of news production.

In the initial months of the project, the Union of Professional Journalists of the Municipality of Rio de Janeiro (SJPJR) and the Professional Association of Cinematographic and Photographic Reporters of the State of Rio de Janeiro (Arfoc) spoke out in a statement challenging the initiative. On April 29, 2011, the authorities wrote a letter of rejection sent to the TV Globo later that year. In one of the excerpts, both organizations entitle the initiative promoted by the broadcaster as "inadmissible casualization of the labor market." In a letter of reply, the *Globo Central de Comunicação* company issued a statement claiming that the project proposal had nothing to do with "casualization", instead it corresponded to an objective framework to give voice to communities under the supervision of journalists. They also stated that no professional



journalist was fired whatsoever; on the contrary: new jobs were generated (SINDICATO..., 2011). Despite the criticism, the project was continued for about a year and a half, and went on to a second edition.

To ensure objectivity and minimize the impacts caused by the lack of distancing among the participants, the project included a development manager responsible for training these people before and during the TV program, as well as a filmmaking monitor to assist participants with regard to the technique used for capturing images. Two other professionals were deployed to act as journalists responsible for jointly signing the reports produced during the process, supervising the edition and refining of the material<sup>4</sup>, and ensuring the quality of the images and sounds captured, as well as the topics discussed on the TV program. A third journalist was also part of the team and responsible for coordinating the project in all instances. Another professional journalist was also deployed to supervise some stages of the process (e.g. image editor, art editor, etc.). It was also up to the team to balance/select the themes of the reports they produced (BRETAS, 2012).

Besides the interview, nine journalistic video reports – produced by the participants in the first edition of the TV program -, were analyzed. The stories were chosen randomly while noting the need to consider a report from each area covered by the project. The analysis of both the content and the performance of the participants was guided by the "Addressing Modes" method (GOMES, 2011). Developed by the Research Group on Analysis of Newscast of the Federal University of Bahia, the method considers both the visual and textual elements, as well as the sound of television language. It also takes into consideration the way the TV programs are set up, with regard to the techniques and the material resources used in production. In other words, the ways in which the discourse is organized and presented to the audiences, and how they interpret, in this sense, the production of the TV program.

Taking into account that the television genre operates as a "strategy of communicability" (GOMES, 2007, p. 14), and being guided by theoretical and methodological perspective of cultural studies, the group developed three methods of analysis and interpretation of TV newscasts, namely: structure of feeling, television genre and addressing modes. In order to evaluate the videos, it is interesting, at this time, to know and to interpret the ways in which the TV program "Parceiro do RJ" addresses itself to the audience, as well as how it builds its own speech in order to be geared to its viewers.

In regard to method, four operators are suggested for analysis

taking into account the four elements of television language:

1. The mediator: refers to the presenters, commentators, reporters and correspondents, and the links that can be established with the audience;
2. The communicative context: encompasses both the sender and the receiver of the message, as well as the temporal and spatial circumstances, that is to say, where/how the communication is processed.
3. The pact on the role of journalism: is the relation between the newscast and the audience, taking into consideration the fact that this type of TV program is provided with a tacit agreement on what it will be offering to the audience, updating the values and norms of journalism as a social institution – objectivity, public interest, the idea of truth, etc.
4. The thematic organization: refers to how news items are organized in the editorials and the construction of geographic proximity with the audience.

By using this method, it was possible to observe the addressing mode applied and scrutinize the discursive marks, such as how the participants act. Regarding interviews, they made it possible to catch a glimpse of the journalists' role during this process and the alterations in their professional routines. In terms of video analysis, the proposal was not to present a description, nor a mirror for each report; the purpose was rather that of taking into consideration the analysis made by the pairs by exposing the peculiarities of each of them, when necessary.

#### 4 ADDRESSING MODES INSIDE “RJTV 1ª EDIÇÃO”

The corpus, consisting of nine videos<sup>5</sup>, was analyzed based on both the operators and the interviews, in order to observe how the professionalization of the participants took place, as well as the role of the journalist within this context. The selected videos were exhibited in the months of June and July of 2012, during the final stage of the first edition of the TV program. The selection of reports took into consideration mainly the fact that most of the participants were already familiar with the production routine, making it possible to observe their development and differences – or not – between the work done by these participants and the professionals who already perform the same roles as reporters and cameramen.

**Mediator:** the young participants, with aged between eighteen

and thirty, currently live in the represented communities. Even though it was not a mandatory criterion, some of the participants were already students at journalism schools (BRETAS, 2012), whereas others worked in dissimilar areas. The participant from Rocinha, for instance, was a hairdresser<sup>6</sup>; on the other hand, the participant from Campo Grande was a road sweeper before joining the project<sup>7</sup>.

The proposal was that the participants should not be neutral towards the themes brought up by the TV program, and this fact was observed, while analyzing the videos, in moments where they put themselves in the position of characters of the report and later on confirmed by the following excerpt from the interview: “we did not want neutrality, and they can’t be neutral. They are part of it” (BRETAS, 2012).

The informality on the part of the young participants could be perceived both in the way they dressed, very youthfully, with a lot of accessories (in the case of men, caps were allowed), and in the language, marked by strong accents and slangs. While the report was showing part of the history of the occupation of Rocinha<sup>8</sup>, the participant who was playing the role of reporter addressed the audience as follows: “So here we are at Largo do Boiadeiro. Come on with me, let’s see the famous fair, let’s eat something, since I am a daughter of the Northeast, right?”

Apart from the Rocinha pair, who had worked for less time compared to the others, it was plain to see how the older participants cared about maintaining the characteristics inherent to the project, such as the engagement in order to place themselves in the report as characters, that is to say, as individuals who also suffer from the infrastructure problems presented in the newscast. Considering the other pairs, such as the ones from São Gonçalo and Campo Grande, concern to be aloof from the subjects was noticed; they kept a certain distance from the themes approached by the newscast, especially in terms of their posture while reporting the facts, and also their discourse. Another example was the way they dressed: the participant from Nova Iguaçu wore a woman’s suit<sup>9</sup>, and she really tried to act like a professional reporter (with less gestures, and so on).

**Communicative context:** since the participants actually live in the places they were reporting about, it was easy to observe the fact that they approached the sources more freely, thereby showing a greater proximity in the relations among the participants, issuers of information and receptors. The relation of textual discourse between journalists (presenters) and the participants was also informal, in a certain way, giving the audience a sense of belonging (COUTINHO, 2008). Still

concerning the Nova Iguaçu report, by the end of the report, in the footnote, the journalist – acting as a commentator on that occasion, said:

Well, the city hall says that it is going to send someone from the department there, also a group from the department of transportation and public services to perform an inspection throughout the city, to find out where the problems are. Come on, you only need to watch “Parceiros” to know where the problems are<sup>10</sup>.

**Pact on the role of journalism:** among the reports analyzed, it was observed that the pairs from São Gonçalo<sup>11</sup>, Cidade de Deus and Campo Grande<sup>12</sup> adopted a moderate posture due to a lack of detachment. Although there are a few elements which characterize them as being individuals who are part of the reality presented, in these three cases it was possible to notice the formality in their discourse (not precisely related to their clothes) when compared to the other pairs. Considering the other reports, the lack of detachment was even greater, as can be seen in the following textual discourse:

The difficulty is really absurd. Besides the fact that the sidewalk is really bumpy, there are also the hawkers’ stalls, sewers, water, and ‘ya’ also have to fight for space with the people and street vendors<sup>13</sup>.

In regard to the reports on the services sector<sup>14</sup>, the space granted to the government organizations (city halls, government and their departments) for them to make their statements consists mainly of footnotes. Out of the nine reports analyzed, four (Nova Iguaçu, Campo Grande, Duque de Caxias and São Gonçalo) refer to the public services sector. Considering these reports, the space granted to the sources suffering from those problems is superior to the time given to the authorities. Out of 14 minutes and 37 seconds, correspondent to the total amount of time of the four reports, 54 seconds were destined to the authorities responsible for solving the problems identified by the reports (an average of 10 minutes for each right of reply). In two of those cases, footnotes were replaced by commentaries made by the journalists of the newscast regarding the facts.

**Thematic organization:** divided into four blocks with an average duration of ten minutes each, the “RJTV 1ª edição” newscast presents news with various themes concerning the metropolitan area of Rio de Janeiro. The main editorial area is the services sector, a fact that is also reflected in the feature “Parceiro do RJ”. In terms of the quantitative analysis, a count regarding the reports published on the website of the

feature was performed during its first edition<sup>15</sup>. Throughout this period, 187 reports were aired in 2001 and 131 in 2012, totaling 318 video reports later inserted on the “Parceiro do RJ” website. Out of more than three hundred of reports aired, 166 are inserted in the services area.

Citizenship was another area with a high quantity of reports (news on volunteer projects promoted inside the community by the residents themselves or even third parties, focusing on the community, totalizing 50 reports). Citizenship is followed by culture (reports embracing local culture, such as music, parties, dance or religion, totalizing 48 reports). The other areas stood out less. Four out of nine reports presented refer to the services area (Nova Iguaçu, Campo Grande, Duque de Caxias and São Gonçalo), three to citizenship (Complexo do Alemão, Tijuca e Copacabana), one to culture (Cidade de Deus), and another one to field of history (Rocinha).

The pairs with a higher rate of production during the period of exhibition of the first edition of the project were the ones from Campo Grande, with 48 reports, followed by the pair from Complexo do Alemão, with 44 reports. Due to late selection and, therefore, counting on a limited production in the year 2012, the pair from Rocinha was the one that produced fewest reports (a total of 16). The other pairs produced about thirty to forty reports in the same period.

One of the most important points is the increased production of reports in the services area; it is reasonable therefore, to consider the social role attributed to newscast programs in the absence of government:

The audience turns to television in order to achieve things that are not guaranteed by the institutions: justice, restitution and attention. It is difficult for one to affirm that television is more effective than institutions when it comes to corresponding to those demands; however, I suppose it is, since one does not have to stick to deadlines and formal procedures, that usually retard and transfer solutions to other people. (SARLO, 2000, p. 77)

Even though it has a strong propensity to supervise, this type of journalism needs to be contextualized as a way to avoid the banalizing of its role as a catalyst for change.

Informing society of relevant facts is the core of journalism and it presupposes respect for the public interest, commitment to the dissemination of information serving for common benefit, or even of what is imposed as a collective need [...] One must not comprehend journalism as a philanthropic activity. News is a product; however, the possibility of working with journalistic content exists and it ensures profiting by means of more contextualized news (BECKER, 2009, p. 107).

There is no such thing as a common opinion when it comes

to defining high-quality journalism. Considering broadcasters, improvements in technical aspects such as image and sound are paramount, whereas, in terms of ethics, both the content and its structure are even more important. According to Becker (2005, p. 63), high-quality television journalism happens when, during a journalistic coverage, a “plurality of interpretations and diversity in the themes and social actors” happens, engendered through contextualized subjects, with multiple biases about a given matter. However, the fragmentation of facts makes it difficult to engage on more profound matters due to time limitations for the journalistic subjects. Therefore, it is up to the audience to search for further information by other means.

Within that perspective, quality journalism is put into practice when there is a high use of many and different sources for a given theme, therefore improving the number of versions about a single fact. In the case of the reports analyzed in this study, more specifically the ones concerning services, it was noticed that, in spite of the constant use of different sources, those sources generally worked in favor of one side instead of working for all of them – notably reinforcing the allegations made at the expense of the smaller number of sources, which were supposed help solving the problems.

In the case of the report from Nova Iguaçu<sup>16</sup>, six sources were consulted regarding the lack of mobility on the sidewalks of the area, as well as the absence of adequate spaces for the population to wait for the bus. Five out of the six sources consisted of passengers who were waiting for the bus on the sidewalk, whereas the other one corresponded to a member of the Department of Transportation and Public Utilities, hence representing the government. Despite the relevant theme, this report could have explored other sources, such as architects and even an engineer. Those professionals could have proposed solutions in order to build adequate environments in rather small places. Given that the newscast reports both to the audience in the capital and other municipalities in the metropolitan area, it would have been interesting to hear the pronouncement of other departments concerning this matter, or even to propose a joint report between the pairs in order to supervise the same situation in other areas, as well as to hear different proposals from experts to solve the impasse.

Even though the definitive proposal is for a daily broadcast of the TV program, with an average duration of three minutes per edition, it would be relevant to propose weekly editions, with longer duration (one edition with up to eight minutes of duration per week), exposing not only

the opinion of the citizens, but also those of experts on each subject, as well as the authorities supposed to solve the problems (in the case of reports in the area of services). In that way, broader contextualization and deepening of certain themes would occur, thereby increasing the outreach to as many viewers as the "RJTV 1ª edição" can potentially achieve.

## FINAL CONSIDERATIONS

It is relevant to highlight the importance of journalists in the supervision of the contents made by the audience for this initiative, as well as in the examples of participatory journalism presented in various media. The participation of the viewers can be considered as a way of incorporating these social actors into the news process and going beyond the role of mere information source. To give the audience the chance to participate is to be in correspondence with the current scenario experienced by both the audience and media.

Even though participatory journalism corresponds to a modern and innovative form of news production, no one can predict for how long and by which means this type of journalism will endure.

Nevertheless, given its modern attributes and the way it has been adopted by other media outlets, participatory journalism appears to be indispensable to the renewal of the journalistic discourse, while still protecting the standard already adopted by the numerous communication companies.

Another thing, which is also emphasized by Gillmor (2004), is the importance of the audience as content producers, when walking side by side with journalism professionals – given the fact that these journalists are able to base their work on impartiality, objectivity and ethics. In spite of highlighting the collaboration on the part of the audience, it is important to emphasize that the professional journalist is still the one person to give final assessment on what would be relevant or not to be reported in the newscast, since it corresponds to the content that will be included and presented to the audience at the end of the production process.

## NOTES

- <sup>1</sup> For instance, the ones described in studies by Vizeu, Porcello and Coutinho (2010) and Mattos (2010).
- <sup>2</sup> One of the interviewers, Mr. Erick Bretas, was, at that time, the Executive

- Director of Journalism at TV Globo and was the one who idealized the project. The interview was allowed thanks to the “Globo Universidade” and was performed at the TV Globo Journalism headquarters, in Rio de Janeiro, on October 22, 2012 (FRAZÃO, 2013).
- <sup>3</sup> Information available at: <http://memoriaglobo.globo.com/>, consulted on September 16, 2012.
  - <sup>4</sup> After the pair of participants had captured the images and elaborated the report, the material was then analyzed together with journalists at the broadcaster’s office (BRETAS, 2012).
  - <sup>5</sup> The videos analyzed are available at the website <http://g1.globo.com/rio-de-janeiro/parceiro-rj/>.
  - <sup>6</sup> Report entitled “The pair from Rocinha is chosen to represent it on the TV program “Parceiro do RJ”, published on the website on December 16, 2011.
  - <sup>7</sup> Report entitled “See the pair from Campo Grande chosen to represent it on the TV program “Parceiro do RJ”, published on 02/18/2011.
  - <sup>8</sup> Report entitled “Parceiro do RJ gets inside the history of the occupation of Rocinha”, published on July 26, 2012.
  - <sup>9</sup> Report entitled “Parceiro do RJ shows the limited mobility in Nova Iguaçu”, published on July 3, 2012.
  - <sup>10</sup> Report entitled “Parceiro do RJ shows the limited mobility in Nova Iguaçu”, published on July 3, 2012.
  - <sup>11</sup> Report entitled “Parceiro do RJ shows improvised bridge in São Gonçalo”, published on July 27, /2012.
  - <sup>12</sup> Report entitled “Parceiro do RJ shows university placed at temporary site for 7 years”, published on July 18, 2012.
  - <sup>13</sup> Report entitled “Parceiro do RJ shows the limited mobility in Nova Iguaçu”, published on July 3, 2012.
  - <sup>14</sup> Encompasses the reports on poor infrastructure, including subjects such as health assistance, transportation and education offered to the communities in each area.
  - <sup>15</sup> Other quantitative analyses were performed later on by different studies, such as the one by Soares & Becker (2011). The purpose was to present a broad quantitative analysis, including both the beginning and end of the production process performed exclusively by the participants in the first edition of the TV program.
  - <sup>16</sup> Report entitled “Parceiro do RJ shows the limited mobility in Nova Iguaçu”, published on July 3, 2012.



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