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## “I like to innovate, I accept the challenge”: everyday life, identity and innovation in the visual forms of television newscast Bom Dia São Paulo

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## Abstract

This article aims to reflect on the innovations proposed by local television journalism based on analysis of the audiovisual elements of Bom Dia São Paulo. We focus on two aspects that define the program's identity: the use of live broadcast as a preferred resource for the dissemination of information, and the arrangement of visual elements in the presentation scene. In both cases, it can be seen that the news coverage is innovative as it seeks to capture an authentic experience of the city, while maintaining continuity with forms from the past. From a Cultural Studies perspective, innovation is considered in relation to the cultural contexts that allow newness to arise and simultaneously make visible the social transitions that are involved.

### Keywords

local television journalism; innovation; television genre.

## Introduction

"People are asking for change." These words from Rodrigo Bocardi, Bom Dia São Paulo presenter, highlight the intersection between the editorial objectives of the Globo TV station and the audience's expectations regarding changes proposed by the program at the beginning of this decade. Bocardi's emphasis on the "new" - which is also noted in the title of this article - is aligned with the station's strategy to periodically reinvigorate its news programs in the name of modernization, whether in equipment or in audiovisual language.

When we look at the history of Brazilian television, it is evident that innovation has been a criterion used in its evaluation and found in its products since its early days. New formatting and new language mix with new television discourses as part of an evolving audiovisual vocabulary. If innovation is considered as a goal for producers, it also represents a horizon of expectation for the audience, which demands a constant renewal of entertainment language.

In the contemporary scenario, where television battles with other media to remain hegemonic (Jost, 2011), the focus on product and language innovation is notoriously accelerated by technological possibilities, new spaces for television production, and new markets.

Although many critics, consumers, and researchers may seem eager to explore new television possibilities, it is important to bear in mind that these new forms appear in a relation of dispute with the previous ones, seeking to consolidate certain practices instead of others. Concerning innovation in TV series, Jason Mittell (2015) argues that television complexity is due to changes in the expectations of watching TV, in the forms of story-telling, and in the forms of distribution, which brings with it new cultural practices. Thus, innovation in programs' configuration is accompanied by a contextual transformation. For Mittell (2015), innovation is the nexus of innumerable historical forces that transform norms and possibilities.

If on one hand fictional narratives are great spaces for innovation, on the other hand television journalistic narratives seem to have a slower pace, with creative possibilities being confined to a few subgenres<sup>1</sup>. We believe that one of these spaces for experimentation lies in local broadcasting. While national broadcasts, especially those in prime time, are cautious to feature innovative elements - and when they do, those elements are usually explained to the viewer - in the local news programs, journalistic resources can be more freely allocated to topics that are concerned primarily with conveying a picture of the city's visuality,

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<sup>1</sup> In this article, we consider television journalism as a television genre that unfolds in several subgenres: interview programs, television news, debate programs, in-depth reporting, among others.

and of what is considered to be daily life in that community. Hence, local programs have the flexibility to address topics in interesting and innovative ways, which may or may not align with the standardized practices of national network television journalism, but which the larger broadcasters might seek to incorporate in the future<sup>2</sup>. These ruptures, often, appear as innovations of the forms and also of the legitimating discourse of the television news

In this article, we propose an analysis of the local TV news *Bom Dia São Paulo*, produced and screened by TV Globo-São Paulo, in an attempt to understand how the audiovisual elements used in the program suggest innovation in their way of relating to the audience, as they seek to explore a temporality intimately associated with daily life. We contend that the program follows general broadcasting guidelines by presenting certain innovations as a modernization effort, but does not necessarily imply a new conception of journalism or of the city with which it is in dialogue. Our analysis focuses on twelve editions of the program exhibited throughout 2016, centering around the two preferred sites explored by the TV newscast: the studio, with its standardized and static composition, and the street, where reporters, broadcasting live, are located in different geographic areas of the city of São Paulo. From these locations, the program endeavors to exhibit innovative audiovisual elements that are anchored in television vocabulary. Before the analysis, however, we will approach the idea of innovation by linking it to a culture process. This indicates that innovation does not only result from the personal agency of the broadcaster and/or from technical possibilities, but from a network of meanings that it assumes in relation to culture and society. We have used the procedures of Cultural Studies in order to examine innovation in a perspective that goes beyond simple cause and effect, and instead focuses on looking at the implied internal social configurations that produce those effects. In our case, modernization presents itself as a landmark of a city's identity that local programming seeks to accompany with its new audiovisual vocabulary<sup>3</sup>.

## Innovation in a cultural perspective

"The new segment", "the new scenario", "the new team" are recurrent expressions used by television producers to describe their products, inserting them in a logic of permanent renewal. However, whenever a formal change is presented to the audience, it is often preceded by subtle transformations in the program so

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<sup>2</sup> This is the case of Yvana Fachine's (2002) analysis of the role of presenters, initially focusing on the performance of Chico Pinheiro in the presentation of SPTV, which later spread to others television news.

<sup>3</sup> A short version of this text was presented at the Seminar on Communication and Visual Culture, held in December, 2016, at the Federal University of Minas Gerais.

that new forms are more easily accepted and make sense within the product. In order to understand the innovation process in telejournalism, we adopt a Cultural Studies approach, which leads us to think that new television forms do not arise purely and simply from the will of producers' logic, but from a process of negotiation with cultural and societal spheres. More specifically, we seek to understand the sort of innovation exemplified by the television News program *Bom Dia São Paulo* and its meaning in a contextual dimension. In this way, we recognize that although certain conventions of television broadcasting - values of journalism, the centrality of journalists in investigating events, the use of visuality to lend authenticity to reality - are shared between various subgenres, each uses different devices to establish its relationship with the audience.

To be considered as innovative, a product must evoke memory, recognition, and similarity in habits of viewers while also encouraging the audience to confront and adopt new ideas. Therefore, in this article it is important to recognize how conventions are established in television genres (and their subgenre correlates), and how they reproduce and perpetuate themselves over time. The notion of television genres has been treated by academia as a cultural category (GOMES, 2011a, MITTELL, 2001, 2004, GUTMANN, 2012; SILVA, 2013), which overcomes the taxonomy of television texts in rigid classifications, to incorporate the transformations, hybridizations, and reconfigurations of the products from the relation with real-world context. Therefore, considering television genre as a cultural category implies taking into account television texts, as well as the definitions, interpretations, and evaluations that occur outside them (Mittell, 2004). Thus, the genre is not something that is in the text, but that which is transmitted via the text (Martin-Barbero, 2009, p. 303). According to Mittell (2004), genres are not consolidated in an isolated program, but in a group that operates according to similar conventions - a process the author calls reproduction.

According to Jason Mittell (2004), this reproduction of the genres does not occur spontaneously, as if the elements ascended from the texts that were to be reproduced. On the contrary, it is in the cultural context and in the actions of production and reception that the elements that remain active in the genre are selected, and thus become convention. For example, it is important to note that, in current network television journalism, a device that is in transition is the News Desk from behind which journalists sit to deliver their reports (GOMES, 2007). An immediately recognizable element of television news since the first broadcasts, the News Desk, apart from being an important element to set the scene, demarcated the difference between journalist and viewer: the owners of knowledge *versus* the laity. Nowadays the News Desk, when present in the program, allows the

presenters to escape to other spaces of the scene, even those that resemble a living room<sup>4</sup>. Thus, today, the News Desk is not an element that necessarily continues to reproduce itself in the genre. This is related to a desire to convey authenticity and authority of reporting in other spaces and in other ways, breaking down the constructed distance between specialists and ordinary people, and seeking a greater feeling of intimacy in broadcasting.

According to Mittell (2004), innovation occurs in the moment of reproducing the genres, of multiplying programs that follow the same proposals and use similar conventions. The author states that television texts employ innovative elements - which he defined as narrative complexity for fiction series - because they are in direct relation to the transformations in the practices of the industry and the audience. The text does not propose a new way of performing spontaneity and naturalness, but it enacts a cultural proposal articulated within the historical context. Therefore, understanding how reproduction and innovation occur implies a focus on the broader phenomena that give rise to the emergence of new forms.

At this point, Raymond Williams's contribution to a culture analysis is noteworthy, as the author suggests concepts that allow us to deepen the analysis towards an understanding of innovation as a phenomenon of culture, and not as a simple novelty tied to the products of culture, motivated only by the field of production. In his proposal for a cultural theory, Williams (1979, 2011) focuses particularly on new forms, new practices, new cultural values that could offer an alternative to hegemonic models. Thinking about the new, the author analyzes the ways in which various temporalities can act at the same historical moment. One of the inaugural authors of cultural studies, Williams posits that a look to the past is necessary to understand in what moments and in what ways society welcomes transformations in the dominant forms. In two of his earliest works, *Culture and Society* (1969), published in 1958, and *The Long Revolution* (2001), published in 1961, history is present as a lens that allows him to observe the present and its dynamics. To analyse this process of a dimension of culture that is in perpetual transformation, Williams outlined a cultural hypothesis that he calls *structure of feeling*. Concerning the productivity of the notion of structure of feeling for the analysis of culture, Itania Gomes affirms that:

[...] structure of feeling refers to a social experience that is in process or in solution. The problem of the analysis of culture is to recognize how new conventions arise and are consolidated in the continuous process of cultural change (GOMES, 2011b, p. 40, emphasis added).

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<sup>4</sup> In previous works, we have argued that in the television news program Bom Dia Brasil there is an ambiguity of the living room space that sometimes functions as a place of relaxation,, with light conversations, sometimes the access to a specialized knowledge, with commentators of political, economic or public security (SILVA, 2010).

Williams (1979) points out three other concepts tied to the notion of the structure of feeling that account for distinct cultural forms: the dominant elements are those that have established themselves hegemonically in the present through a series of disputes with resistant and alternative forms; the residuals are the forms of the past that remain in use in the present; and the emerging ones are those elements that act in the present as tendencies for new cultural practices in the future. The emergent, therefore, elicits innovation, but with the aim of overcoming the dominant and establishing a new practice. The residual is a cultural form of the past engendered in the present, just as the emerging one points to new cultural forms that seek to advance in the dominant cultural forms and their socio-formal relations. The process of cultural reproduction occurs in the dominant, which can absorb or try to absorb the residual and the emergent.

According to Williams (2011), the new forms demonstrate that the established social order is in transformation, adding new practices. Like Mittell, Williams also believes that innovation becomes evident at the moment of reproduction: it is there that new practices can be incorporated into the process of culture. Thus, the idea of reproduction cannot be that of replication, since the processes are active and in transformation. In this way, the author gives special attention not only to the elements of continuity, but also to the ruptures, to the contradictions, that is, to the configurations of what he classifies as emergent. These new forms can manifest themselves both in the internal / external relationship (that is, they are new cultural forms and also the social order in which they are inserted<sup>5</sup>), or only in the internal characteristics, as their relationship with the social order is weak or insistent.

For Williams, these innovations do not occur abruptly, but most often are the result of long historical periods. When he says that there is something radically new in cultural forms, the author does not mean that this new form came forth spontaneously, but that it "made itself new", and brought contributions from various places.

For the author, however, there is a distinction between the emerging - new forms with possibly transformative cultural potential - and innovations that represent the reconfiguration of the dominant - that needs to be renewed to remain hegemonic. According to Williams:

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<sup>5</sup> A good analysis of this relationship between internal transformation of works and transformation of the social order is found in Örnebring (2003), who makes a historical analysis of talk shows in Sweden, showing that changes in the configurations of the programs followed changes in social relations.

[...] the emergent is correlate but not identical to the innovator. Some types of innovation (eg, subjective expressionism) are movements and adjustments within the dominant and become their new forms (WILLIAMS, 2011, p. 202).

From the author's perspective, we understand, therefore, that there are innovations of various types: those that have deep relations with the social order; those that say little about the social order and turn to internal characteristics of the products of culture, those that destroy the social order (WILLIAMS, 2011, p. 202); and even those that present themselves as a reconfiguration of the dominant.

We believe that while the innovative proposals of local news programs are at an important point of transition for society - which is transforming various cultural practices, including television consumption - many of them represent a renewal of hegemonic practices. In the television broadcast *Bom Dia São Paulo*, innovation in the visual scope seems to obey the desire for the perpetual modernization of television, that has accompanied it since the 1970s. The televising critique of the period highlights the idea of the progress of television as a goal to be achieved by broadcasters, and the most obvious way of perceiving this progress was through audiovisual and technological elements. Hence technological determinism set the tone for much of the criticism of television journalism in the 1970s and after (SILVA, 2014).

TV critics spoke in the name of a cultural context in which it was desired to implement modernization hastily in various sectors of Brazilian society, even in decades before the emergence of television. According to Renato Ortiz (2006), since the 1920s, there has been an intention on the part of the national elites to make Brazil a modern country, which has been observed with industrialization, the growth of urban centers, technological advances, and the emergence of cultural industry. All these transformations were fomented by an ideology that was strengthened from the Vargas era until the military dictatorship. Television itself was synonymous with progress, and so too should its programming have been, always in search of technical refinement.

The city of São Paulo played a very important role in modernizing the country, so that modernity became a feature of the city's cultural identity, fostering new practices, new language, and new architecture (SEVCENKO, 1993). It is not by chance that the local TV news broadcasts of TV Globo in São Paulo are pioneers of many changes made by the broadcaster, seeking to strike a balance between the television discourses and traces of the city's identity, which seeks to place itself as the center of international trends and disseminator of that information from the modern world to the rest of Brazil.



The discourse of modernization, however, masks the contradictions of a city that skipped several stages to become a megalopolis. Growing violence, conflicts over urban space, poverty, and numerous other problems contradict the impression of modernity that the city aspires to build. It is not the purpose of this article to analyze the content of the television news program in search for the contradictions between modern / backward, but to take the innovations proposed by Bom Dia São Paulo as the mark of an intention of modernity. In the analysis that follows, we seek to answer how the São Paulo newscast adopts certain audiovisual strategies to establish distinctions regarding telejournalism and, at the same time, provokes continuity with what has already been practiced in television news.

## Innovation in its visual dimension: the Bom Dia São Paulo newscast

As we have seen so far, thinking about innovation from a cultural point of view implies considering the different temporalities that affect the products of culture. The new appears in the reproduction of the dominant, at the same time that it evokes the recognizable experience of viewing for the audience. Because of this, our analysis does not disregard the historical matrices that led to innovation. The forms presented by Bom Dia São Paulo can be called new forms if we consider them as a meeting between past and present that builds the repertoire of viewers. Thus, this analysis takes into account the possible ruptures and continuities involved in the process of presenting something new to the audience.

For this analysis, we randomly selected twelve editions of the newscast, one from each month of the year 2016. From the preliminary observations, we identified two primary elements that constitute the identity of *Bom Dia São Paulo*: the live broadcast - as a presentation format of news - and the visual elements being presented.

### The stand-up live

The importance of direct transmission to the configuration of television language has already been widely discussed in the academic field. We summarize part of this discussion to show the strategies employed by *Bom Dia São Paulo* to suggest the audience a way to follow the program from a strong link with everyday

life. Thus, we refer to "live" not only in the broadcast, but as the preferred format chosen by the program for the display of News: stand up.

Yvana Fechine (2006) states that live transmission does not only provoke a greater sense of instantaneousness, but also generates a sense of presence among the subjects involved in communication. Direct transmission is the way telejournalism simulates a temporal proximity between the event and its transmission. It is the so-called current time (Fechine, 2006, p.140).

According to the author, there are two possibilities for the reporter presenting live: 1) he, present at the place of the event, reports what happened in a format known as stand up; 2) he reports the event before or after a prerecorded material, relating a report, written by himself or others. The presence of the reporter marks the transmission of the latest information about the fact. There are rare moments in which the reporter catches the event as it is unfolding.

In national transmitted newscasts, when a reporter enters a place live to make an account, he relates something from the past, therefore not concomitant with the present time of the television news transmission. In this way, the "live transmission" becomes a strategy of making the event feel like it is happening in the present.

According to Fechine (2006), since the 1990s news programs have invested more in live broadcasts. Today, it seems, the "live transmission" functions as a legitimizing device of the television experience - it is not any audiovisuality (from YouTube or from social networks), it is television audiovisuality, marked by a sense of co-presence given by the simultaneity of real time: television time and world time. The bet of *Bom Dia São Paulo* with live transmission is a strategy of distinction. The presenter, Rodrigo Bocardi, stressed the importance of live transmission for the television news:

All live. The way *Bom Dia São Paulo* likes to do. Bringing you information instantaneously, in the moment it unfolds. It's always like this on *Bom Dia São Paulo*. (Edition of January 25, 2016).

Often, the opening of the program shows the dispersion of reporters at various points in the city to reveal the unfolding of various news stories as they occur. Beyond that, cameras installed on top of tall buildings and a helicopter flying over the city throughout the transmission corroborate the idea of a steady transmission of city surveillance.

Following the established matrices in telejournalism, *Bom Dia São Paulo* sends live reporters to anchor certain events, as suggested by Fechine. But in the case of this newscast, live is the preferred format through which information is transmitted. This emphasis of direct transmission becomes more evident when the

newscast "creates" certain events for the information to be more current. In this way, the newscast takes advantage of its duration to deal with certain subjects, which distinguishes it from other local programs. Thus, reporters sometimes appear at various times in the news to update the information<sup>6</sup>. For example, to cover the theme of urban mobility, *Bom Dia São Paulo* assigned a reporter bicycling in the city to talk about bicycle path conditions, risks, benefits, critical points, among other aspects. As the "world out there" produces several narratives that occur simultaneously, the dispersion of subjects in small snippets throughout the course of the news program, besides functioning as a strategy to update any viewer who did not follow the program from the beginning, allows the audience to see the multiple events as they unfold. This use of the live transmission seeks to emphasize a simultaneity between the time of the television news and the daily life of the city, which amplifies the effect of authenticity in the reports, as in the case of the reporter Felipe Guedes, in front of a daycare center in the city of Guarulhos, to speak about how and why the center's activities had stopped. With the news schedule coinciding with the beginning of the morning classes, the reporter informed: "We know how the street usually is where there is a kindergarten school. Look at this street here. There is no one "(Nov 24, 2016). In this way, the viewer can witness the fact by sharing the same moment in time. In general, the actions of *Bom Dia São Paulo* to value live coverage seek to highlight the sense of simultaneity between the world, production, and reception, all sharing one here-and-now effect.

The analysis of the program revealed at least three forms of live transmission employment. At first, the goal is to show something that is happening during the transmission of the program. In this case, the live transmission gains a testimonial attribute. On November 24, 2016, *Bom Dia São Paulo* made extensive coverage of a fire that occurred in the central region of the capital. The reporter, live from the scene of the fire, gave three entries on the broadcast news. In the first, she reported the incident, stating that the fire had started the night before and that since dawn the television news teams were covering the event. At another time, she interviewed a fire department representative to explain the difficulties of the operation, the procedures, and data on the burning property. Finally, the reporter showed again the work of firefighters in fire control, this time highlighting that throughout the program, the agents worked hard and the flames were going down. The use of the prerecorded material as a cover image served to authenticate the reporter's account, reviewing the first images displayed at the beginning of the

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<sup>6</sup> This strategy is not common to all Globo's regional TV news programs. *Bom Dia Minas*, for example, brings little presence of the reporter live in the place of the event. The use of prerecorded material prevails in this case.

newscast as a way of comparing them with the updated images of the event. Thus, what became news was the firefighters' action in controlling the fire.

The use of the duration of the program to emphasize the simultaneity between the television time and the time in real life was also marked in the words of the presenter Rodrigo Bocardi. On November 24, 2016, he reported coverage of another fire case in the Brás district, which had occurred the day before. To present a prerecorded report, Bocardi said: "Yesterday on *Bom Dia São Paulo* we also talked about a big fire in the Brás region. The work of the firefighters *was evolving during our broadcast. We show it all live*".

Second, live transmission values the reporter's action so that he, by his performance, becomes news. On October 24, 2016, reporter Alessandra Cunha was announcing a subway service to speed up the collection of passengers' tickets. She explained the change, simultaneously becoming a character using the service in front of the camera, moving through the subway turnstall and walking to the subway manager, who gave an interview. In this way, the television news broadened the use of live: normally only the interview would be done, but on *Bom Dia São Paulo* the reporter becomes a citizen - she buys the ticket and tests it.

Juliana Gutmann (2012) affirms that the reporter represents the symbolic presence of the TV in the place of the event. In the polyphony of the news, the reporter is one of the most important voices. When looking at the camera, it constitutes us as the first interlocutor, establishing a dialogical relationship. The reporter is a "not-me," a manifestation of a supposed impartiality of television news. If the norm before was the reporter presenting himself soberly to emphasize the neutrality of coverage, the journalistic practice today signals the reporter's body as a place of personification of the event being narrated. He puts himself in the narrative and builds another position for the viewer. Thus, the author distinguishes two positions of television reporters: the first one is more related to practices of the past, and seeks to constitute the authenticity of its account from markers such as "here" and "now", attested by the presence at the scene of the event. Following this parameter, the viewer is positioned as subject-witness. In the second case, the reporter is not a reporter of the fact, but becomes his own subject, inserts himself in the event and asks the viewer to be an accomplice that shares what is experienced by the reporter. The reporter lives and interprets what is said, assumes a persona. The reporter embodies a social subject (in the previously mentioned case, an ordinary citizen who uses transportation services). Thus the live dimension gains greater weight through the body of the reporter, who shares here-and-now facts, presenting them to the audience. In the report by Alessandra Cunha, the

dimension of co-presence and complicity gained even more prominence by taking place live, incorporating a 'now' that was shared between producers and recipients.

A final case occurs when the television news takes advantage of its duration to absorb the process of investigation. On November 24, 2016, journalist Jaqueline Brasil, responsible for weather and traffic information on the newscast, used this strategy to transform the information-gathering process into the main goal of the news for the viewer. At the time, the reporter, looking at the screen that transmitted aerial images of Marginal Pinheiros avenue, said: "Look, there's something going on there. After the bridge from the University City there is a slow down. Let's try to find out what is going on". Shortly afterwards she informs viewers that the slowness is caused by a broken truck, but says: "We are trying to find out more information".

Thus, television news does not create something necessarily new, but seeks to give new uses to a journalistic practice that can come to be hegemonic in the future. Despite the technical challenges of having multiple teams in multiple spaces in the city, the presence on the spot linked to the current time shared during the transmission ratifies a connection with the daily life of the viewer, which assures more authenticity in the stories. Thus, the live coverage is strongly linked to the values of journalism - actuality, vigilance, verification, transparency - and therefore offers great potential to become a dominant trend.

## The visual elements in the presentation instance

In addition to reporters and sources, presenters and commentators compose the authorized voices of news broadcasters charged with conveying information. The presentation scene is carefully thought out by the broadcasters, who seek to insert the subjects in a scenario that favors care with the information and the geographical and symbolic spaces from which it comes. In the early years of television, the sponsor of the television news determined the scene where presentation of news occurred. It was later replaced by a studio where themes could be viewed through screens and infographics. Today, network news broadcasts are presented - mostly - from inside the newsroom, affirming a relationship of contiguity with the news production. With this, the practice of putting journalists as news presenters (after the 1990s) was allied. Thus, if in network television there is a sense of continuity between the production of news and its presentation - leading to an understanding that the television news has greater agility for its transmission, and can be updated at any time - in local news, and more specifically on *Bom Dia São Paulo*, this continuity is in relation to the "world out there", the possibility of

being in many places at the same time, the fulfillment of a vigilance role and, simultaneously, sharing the effect of belonging together in the same world. And this being in the world translates into the attempt to establish a "perfect symmetry", an exact simultaneity between the time of the newscast and the time of daily life. More than in the network news broadcasts, *Bom Dia São Paulo* transports us to the time of events (many of them created by the newscast itself) so that, as the newspaper claims, we not only receive information for the day, but we can experience the "world out there" upon waking.

This closeness to the outside world can occur in many ways. In some cases, we can see, in addition to the News Desk where the journalists stand and the screens that are configured as "windows to the outside world" (where live reporters appear and images that inform about climate and traffic are shown, among other factors), images of recognizable and often tourist spots of the cities. In the form of panels, these images seek to promote recognition of the places that the viewer may frequent or know. The aim is to bring journalism closer to the city, as if it meant to the viewer that the involvement with the daily urban in the production of the newspaper is similar to the reception of the newspaper. In doing so, however, the broadcasters cut and freeze certain moments and spaces, favoring established stereotypes about the place, precluding some spaces instead of others<sup>7</sup>.

Seeking a reinvigoration of the audiovisual language, TV Globo changed the proposal of local news programs, desiring them to be more informal and more community-oriented. The first to undergo this change was *Bom Dia São Paulo* in April 2007, followed by the headquarters in Rio de Janeiro in 2011. The proposal was to seek greater interaction with the city and its citizens, which led to an increase in audience engagement - viewers could send videos or even elaborate reports to be broadcast on the news.

To this was added a change in the studio. Following an international trend, the Sao Paulo and Rio de Janeiro<sup>8</sup> television news programs now have a panoramic studio, located on top of a building, with a large glass window from which can be seen strategic points of the cities. On the occasion of the premiere of the scenario in Rio de Janeiro, Rede Globo regional director of journalism, Erick Bretas said:

Nothing better to talk about our city than having the city itself as a backdrop. In this new studio, we will be even more integrated with Rio de Janeiro (Globo Inaugura ... Mar 31, 2011).

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<sup>7</sup> For example, one of the images that appears in *Jornal da Manhã* scenario, shown by TV Globo's affiliate in Salvador/BA, is a photograph of Baía de Todos os Santos on a beautiful sunny day, from where we can see part of the Lacerda Elevator. It's a tourist spot, so it shows only one side of the city. *Bom Dia Minas* does not even have it. It's an enclosed studio with two screens that bring the "outside world" images to the studio, keeping it in a fairly traditional paradigm.

<sup>8</sup> More recently, Brasilia also established a version of the panoramic studio, facing the National Congress.

Unlike the big screen, which transports us to various places in the city, and the panels, which freeze time, the panoramic studio has a glimpse of the "happening city": passing hours, the change of climate, the traffic, the movement. In this way, the devices provoke different and complementary senses: the screen has a dispersion and surveillance effect, the panorama studio, one of sharing and participation.

In order to materialize the new scenario in São Paulo, it was necessary to move the studio and commercial sector of the station from Avenida Paulista to Brooklin, an upper-middle class neighborhood in the capital, located on an avenue of great business importance. The panoramic studio, however, maintained the principle of panels by favoring the presence of a postcard in the background<sup>9</sup>. The opening of the panoramic studio in São Paulo coincided with the inauguration of its main scenario: the Otávio Frias bridge that crosses the Pinheiros river and its fringes, known (even outside the city) to have frequent traffic jams and accidents. It is curious to note that both in the debut of the studios in Rio and in São Paulo, the presenters (Ana Luíza Guimarães and Mariana Godoy, respectively) highlight the "dazzling scenery"<sup>10</sup>.

The panoramic studio does not have the purpose of just showing the city, but of proposing to the viewer a way of living in the city simultaneously with the production. Thus, the television news program intends to give the viewer an experience, not just news. The temporality of the television news emphasizes this function: in the morning, it is possible to see the day dawn, the traffic intensify, the airplanes land and take off, conferring a sense of "being in the world" and of sharing.

This dimension gains strength in everyday news, such as weather forecasting. Certainly the television news did not abandon the coverage with maps and graphics, but the redundancy in saying "it will rain today in the capital of São Paulo" gains more weight when we see the cloudy sky. Despite having the objective of providing a service and informing the various viewers who did not follow the program from the beginning, the multiple entries of the weather forecast in the newscast emphasize the possibility of updating information with the passing hours<sup>11</sup>.

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<sup>9</sup> The same attitude was adopted by the Rio news channels. At the opening of the studio in Rio de Janeiro, presenter Ana Luíza Guimarães stressed: "every morning we will be here in this panoramic studio, with this breathtaking view of Rio, where you will be able to follow the morning in the city minute by minute" (4 Apr. 2011 ). Available at <https://www.youtube.com/watch?v=VgL1OPR-aH4>, access on 1/12/2016.

<sup>10</sup> In Rio de Janeiro, the panoramic scenery is in the Jardim Botânico neighborhood overlooking the Rodrigo de Freitas Lagoon.

<sup>11</sup> Television critics rated *Bom Dia São Paulo* negatively for its emphasis on weather forecasting. See FELTRIN, 2016.

Such a dimension of sharing, as if the television news program wanted to give the viewer an experience of being in the city, gained reinforcement in the edition on the 25<sup>th</sup> of January, 2016, the anniversary of the city of São Paulo. At that time, the pact based on sharing became even more intense when the anchors left the studio and went to Paulista Avenue, one of the main spaces of the city, to give the dimension of sharing of being in the world.

The opening of the television news catches the presenter Rodrigo Bocardi arriving by subway at Trianon-Masp station and walking on Paulista Avenue with the following text:

Good morning! Sao Paulo. Monday. January 25, 2016. Temperature in the state capital of 19 degrees this morning. I'm coming. I'm coming. I'm back [from vacations] and on the subway. Here at the Paulista Trianon-Masp station. Arriving for a super special *Bom Dia São Paulo* after this period off. Thank you very much Monalisa Perroni who presented *Bom Dia São Paulo* with all affection during this period. I was able to sleep, sleep, and sleep a lot until I woke up. We are here on Paulista Avenue this morning, still dark. I say it's a special *Bom Dia São Paulo* because it's the anniversary of the city of São Paulo. The city is celebrating 462 years this Monday.. And we will go to Paulista, the central region of the city of São Paulo. All live. The way *Bom Dia São Paulo* likes to do. To bring you the information in the instant moment, in the moment that it is rolling. It's always like this on *Bom Dia São Paulo*.

Abandoning the suit and wearing a T-shirt, the presenter, during the opening of the show, summons the viewer to be with him and to experience São Paulo along with the television news. The space-time marking of the presenter ("We're here on Paulista Avenue this morning where it is still dark") puts an emphasis on the innovative endeavor to leave the studio and live in the city.

Such choices, although episodic, suggest a deliberate focus on innovation proposed by television news. This is not the first time that television news presenters are moving from the studio to the street. Network journalism has already experienced this, but generally by dividing the authority space from the News Desk to the street, as there are usually two presenters. *Jornal Nacional* used this strategy to cover attacks by the PCC in 2006, the World Cup, the funeral of Pope John Paul II among others, but the sense provoked was to follow closely an event. In the case of *Bom Dia São Paulo* there is no event. The television news goes to the street to "seem born and raised in São Paulo", to generate greater identification with the public that appears there in the commercial breaks, to share the personality of the city in which the audience lives, to have experiences (like eating breakfast in a bakery and riding a bus, activities that the presenter has throughout the edition). As reporter and commentator of the facts, Rodrigo Bocardi assumes a greater role, embodying the character of a person who was born in São Paulo. It is by showing this evidence of belonging that he has the authority to



report on the city. On that day, more than in others, he becomes "one of us" - not someone who gathered, checked information. He is there and deserves our credibility because he is just like his audience.

## Final considerations

As we can see, the São Paulo newscast strives to be innovative and modern, which is part of the strategy of its broadcaster and the identity of the city. It builds itself as a pioneer in visual and discursive ways of doing telejournalism today. It was in order to highlight this place of distinction that we made brief comparisons with other local news programs of the same group, shown at the same time. If, on the one hand, Rio de Janeiro and São Paulo are aligned in this new moment, exploring new possibilities, local news programs from other networks are still following quite traditional conventions. We have, therefore, in the development of the subgenre local television news, different temporalities, past and present, that confront and suggest bets of *a modernity* and *a tradition*.

Thus, following the assumptions of Williams (2011), the newscast presents innovative ways that support a baseline connection to social transformation. *Bom Dia São Paulo* can guide future transformations in television news, but little is presented as a new way of doing journalism. Thus, television news is innovative, but not emerging.

Regarding the attempt to propose innovations, *Bom Dia São Paulo* seems to want to highlight daily life not only in the formulation of its guidelines, but in the direction of seeing, in the proposition of ways of looking at and using television news. Thus, it seeks to create interactive spaces and media times and everyday life - which Martin-Barbero (2009) called rituality - through an audiovisual vocabulary that emphasizes the ways of life of the city. In this sense, the innovations seek to achieve this ritual and to configure a new way of thinking about local television news.

However, it shows itself to have continuity with what is practiced in television programs that use the panels as scenery, since they privilege the tourist and the upper middle class as the preferred place from which to speak. The contradictions of the city of São Paulo appear little in their visual strategies, keeping the conventions established in the subgenre.

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