The university telejournalistic document: an application's proposal of the Thematic Representation for Audiovisual Information

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Abstract

This study aims to present a model for the Thematic Representation of Information (TRI) in the context of the university telejournalistic production. This research is guided by the following problem: as a proposal for an application of the Thematic Representation of Information specifically in the context of the audiovisual production of television documents in the university environment, it contributes to the recovery of information in digital environments. Based on its multimedia characteristics (textual, iconographic and sonic), there is a need to develop an application that encompasses the dynamics of this documentary model, which is still little researched in the scientific field. The main goal is to present this application model in relation to the university telejournalistic production, visualizing how it contributes to the field of Communication with regard to the safeguarding, accessing and recovering of the production developed by students of the Journalism Course at the Federal University of Cariri. This proposal stems from the interdisciplinarity studies in the area of Library Science, Information Science and Communication Sciences. The methodology starts from a qualitative approach, followed by a documentary and descriptive research. It identified that this proposal meets the multimedia characteristics of the university telejournalistic document and its audiovisual information, bringing to the studies of Communication the importance of envisioning the safeguarding of social and institutional memory.

Keywords
Thematic representation of information ; Telejournalistic document ; Audiovisual indexing.
Introduction

Universities, as well as other institutions, are major producers of information and knowledge. This valuable bibliographic source is going to be registered in products which will later become documents. In this scenario, we can stress the reality of Journalism Courses and their audiovisual production that occurs both in the disciplines linked to telejournalism, as well as in the production of the Undergraduate Thesis (UT) based on the elaboration of a journalistic product such as the television documentary or the television report.

In view of the above and focusing on the environment of the Journalism Course of the Federal University of Cariri (UFCA), this research aims to investigate and to suggest a documentary treatment model for the telejournalistic document. One of the main intentions of this model is to propose better conditions in the processes of storage, dissemination and recovery of audiovisual memory in digital environments.

From a bibliographic survey about the researches whose themes were about audiovisual documentation - in the areas of Information Science and Communication Sciences - it was found that, of the 28 researches identified, the topics of Thematic Representation of Information (TRI) for the audiovisual document as well as the critical perspective directed at the university environment were not visualized. The research took place under the descriptor "audiovisual document" in the Digital Library of Theses and Dissertations (BDTD); proceedings of national events such as the Brazilian Communication Congress of INTERCOM and the National Research Meeting in Information Science (ENANCIB); and in Brazilian scientific journals of Information, presenting data between 1980 and 2019.

The topics investigated were: preservation policies; use of audiovisual material; case studies on institutions that have audiovisual collections; audiovisual documentation in journalistic enterprises; document management and digitalization. However, the concern in relation to the university and its audiovisual documents presents itself as a novel proposal still in need for research.

The object of this study thus provides the development of a reflection on the practices of TRI, as well as on the treatment and safeguarding of the university telejournalistic document. We propose an application model that can encompass its multimediality, that is, its textual, iconographic and sound dimension. This concern arises from the following problem guiding this study: how does a proposal directed to the application of a Thematic Representation of Information - specifically in the context of the university telejournalistic document - contribute to the recovery of information in digital environments?

The basis for the development of this study relies on: a) the lacking of reflections about the university telejournalistic document (as previously explained) and the safeguarding and retrieval of information from these products in dialogue with digital environments; and b) the construction of a proposal more suitable for this type of document, which has specificities in its informational elements: the imbrication of text, images and sounds.

Thus, it will be possible to build a better way of representation along with its recovery process by proposing the use and access of audiovisual information in digital memory systems. The main goal of this project is to present a model of application in the field of university telejournalism, seeking to ascertain how it contributes to the field of Communication regarding the safeguard, access and recovery of the productions developed by the Journalism Course’s students of the Federal University of Cariri.

Therefore, this article develops such proposal through the interdisciplinarity of studies between the fields of Library Science, Information Science (BCI) and Communication Sciences, with a focus on Journalism - glimpsing a fundamental intertwining of these areas for the understanding of this study’s object. Given that, as explained by Tartaglia and Brutuce (2015, p. 331), "(...) the audiovisual records have only recently come to be understood as documents and recognized as heritage to be preserved and disseminated".

These authors’ thoughts triggered the observation of the university telejournalistic document as
an important object of study. In the investigation undertaken on the reality of the UFCA Journalism Course as well as on the telejournalistic products developed in its students' UT, we have observed that these works - after the filing process in the course coordination and in the library - were not processed, stored and made available for access and consultation by other students.

Information, document and the journalistic scenario

Information may take different forms, such as the textual character identified in a book; iconographic information, displayed in a painting or in a photograph; and sound information, which can be heard through a radio program, music or podcasts (sound media files made available in digital applications, as a format reconfigured by the convergence of media). It is also possible to identify the information coming from the combination of these presented characteristics, developing what some authors understand by Audiovisual Information (AI). Objectively, AI is the integration of multimedia characteristics formed by text, image and sound, as can be seen in the university telejournalistic documents.

The understanding of this informational format relates to what Le Coadic (1994, p. 5) argues about the concept: "(...) the information is an inscribed (recorded) knowledge in written (printed or numerical), oral or audiovisual form and on a medium". This concept of information is fundamental to explain the visualisation of audiovisual information and its importance as a source of knowledge. Anchored in this concept of materialized information, we understand that the AI is inscribed in the university telejournalistic documents as a documentary model of informational presentation.

According to Santos et al. (2018), this kind of information is built through multiple senses (image + sound + text), possessing its own characteristics and undergoing processes of change over time. Thus, it is necessary to highlight the elements of audiovisual information that condition this telejournalistic format, since its main features are constituted by different media dimensions that ultimately generate an audiovisual document.

In view of the above, we observe the existence of the Audiovisual Document (AD). The use of the term audiovisual rather than the term moving images takes place because of the understanding that the term audiovisual needs the sound element in its composition, which differs from the term moving image (where sound is not exactly necessary). This nomenclature is reinforced by authors such as Santini and Calvi (2013, p. 166-167, our highlight) who emphasize that “the general use of the term audio/visual tends to suppress the audio component and highlight the visual component, taking into account the sound component as not restricted to the moving image’s support (video)".

Thus, the understanding of AI enables the visualisation of the DA, which is characterized as a document that is formed by recordings of "sounds and/or moving images arranged on a medium (cassette tape, beta tape, CD, DVD etc.)" (Buarque, 2008, p. 1). In addition, the DA has its specific features such as: a) recording, transmission, perception and the understanding of the vital importance of the technological device (for viewing its content); b) visual and/or sound content of linear duration; and c) communication purpose of that content, rather than the use of this technology for other finality (Edmondson, 1998).

Based on the above, we understand the journalistic field - in particular telejournalism - as one of the major areas that create information and audiovisual documents. The production of television news stories and documentaries throughout the existence of TV has demonstrated the relevance and the need to study such documents for the reconstruction of social memory and the preservation of Brazilian history. However, besides the documents developed on TV stations (which already have some preservation criteria), it is necessary to highlight the university telejournalistic documents.
The university telejournalistic document

Most of the time, we found the university telejournalistic document linked to the curriculum matrix of the telejournalism's disciplines. In addition, some courses also enable students to produce a telejournalistic product as their Undergraduate Thesis, for instance a television documentary or a television news story. In this sense, we can look more closely to the Journalism Course of UFCA and its university telejournalistic documents.

According to the Pedagogical Project of the Journalism Course (PPC) of the Federal University of Cariri (Ministério, 2016, p. 129):

The Journalistic Product allows the student(a) to develop, in an experimental way, the creation of a journalistic document that can contribute to their professional development. The discipline is related to the field of experimentation, but requires the necessary rigor to carry out the work based on the assumption that the student is able to formally enter the labor market afterwards. It is a fundamental premise for the development of the project that the work to be developed has either commercial viability (market) or cultural relevance.

Within the possibilities that encompasses the Journalistic Product, we would like to highlight the production of these telejournalistic documents of UFCA, as can be observed in Table 1:

Table 1 - Modalities of audiovisual journalistic products

<table>
<thead>
<tr>
<th>Journalistic Product</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Television Documentary</td>
<td>With the aim of producing a television documentary, the student should develop a project that includes the filming and the final editing of the documentary. The documentary should have a minimum of fifteen minutes. It can be done by up to three people, but with individual evaluation.</td>
</tr>
<tr>
<td>Television News Story</td>
<td>With the aim of producing a television news story, the student should develop a series of five thematic videos that address the same subject. That is, the student - up to the number of four - will produce five videos which are going to constitute a telejournalistic series with a total time of 15 minutes. There is no individual timing regulation for each video.</td>
</tr>
</tbody>
</table>

Source : Created by the authors based on the PPC of Journalism (Ministério, 2016).

Based on Table 1, we face the need to explain the studies on telejournalistic products elaborated at the university. Since:

(...) the universities and their various services have an appreciable audiovisual heritage about their creation, historical evolution and achievements, which are not accessible or are little referenced. In spite of this, it is a subject little raised and discussed in the fields and professional forums of Library Science and Documentation: the existing bibliography is very scarce (López-Yepes et al., 2017, p. 401).

As reported by the author, there are few discussions and spaces dedicated to the construction of a collective thinking about the audiovisual work produced at the university in the field of Audiovisual Documentation. Therefore, it is necessary to build a literature on the area, to observe the reality in different countries and, mainly, to ground a more solid base for the treatment of this documentary model.

Thematic representation of audiovisual information

The process of representation can be considered as something intrinsic to human kind, being a natural process without the need for a rationalization. However, this streamlining is present in the BCI
in order to organize and represent the information contained at first in the written document (textual media).

In an attempt to understand how the organization and representation of information takes place, Brascher and Café (2008) explain the relationship between these two processes:

The organization of information is therefore a process involving the physical and content description of informational objects. The product of this descriptive process is the representation of information, understood as a set of descriptive elements that represent the attributes of a specific informational object (Brascher and Café, 2008, p. 5).

With that in mind, we understand the product of this organization as the focus of this research: *the representation of information*, since the idea of representation has as its fundamental premise to make it easier to identify and understand the content of a given document. Through such conception, the representation of information becomes a living activity, reproducing (audiovisually) the content of documents in order to make available its digital recovery and assimilation by users (Maimone; Silveira, Tálamo, et al. 2011).

It is in this sense that we can talk about the Thematic Treatment of Information (TTI), which is understood by Guinchat and Menou (1994) as an "intellectual treatment". This intellectual treatment aims to understand the informational content so that it is possible to identify what the document is about. From this, it is feasible to develop and apply strategies of organization and representation of the information in order to make it accessible and widespread. Thus, this process - visualized in library practices - is redirected to the journalistic environment, contributing to the management of telejournalistic documents and its preservation.

In the TTI, it is necessary to pay attention to two fundamental points that comprise the analysis of the document: on the one hand, its *content* and, on the other, its *structure* (Miranda and Simeão, 2002). This combination of factors with regard to the thematic treatment should be understood by seeking its completeness through the analyses of both the operations that cover the physical description (support) and its thematic content (information). Thus, a documentary cycle is visualized in the TTI process, which occupies a strategically intermediate role between informational environments and users. However, the content and structure of the AD assume different shapes from the other document types. This changes the way the analysis techniques are applied and makes it necessary to have a more specific model to do so.

Therefore, this research "(...) has as its object the aspects linked to the analysis, description and representation of the document’s content, as well as their inevitable interfaces with theories and systems of informational storage and retrieval" (Barité, 1999, p. 124). That is, the two forms of approach and analysis of information can go together, contributing to a better way of representing the information. It is in this context that Kobashi (1994) observes the stages of the representation process starting from the following structural model (Infographic 1):

*Infographic 1 – The representation of documents.*

Source: Produced by the authors based in Kobashi (1994)
When viewing the procedures of the thematic representation (upper part of the figure), the author explains all the steps: document; documental analysis; abstract and indexing; and, in the latter, the documentary language used. When dealing specifically with the use of subject indexing in the context of the research, two essential steps stand out: conceptual analysis and translation. They are intellectual stages and both are distinct, but can occur simultaneously (Lancaster, 2004). In addition, Fujita and Leiva (2012) highlight the importance of identifying concepts in the document’s treatment process. In view of the above, the following indexation process is currently used for the treatment of documents in general (Table 2):

Table 2 – Phases of the Brazilian thematic treatment

<table>
<thead>
<tr>
<th>Phases</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conceptual Analysis</td>
<td>The conceptual analysis implies the identification of the document’s subject through the use of assigned terms. It is related to the technical reading, which considers different parts of the document to ensure that the proper information will be present in the final product.</td>
</tr>
<tr>
<td>Identification of Concepts</td>
<td>What is the subject matter of the document? How is this subject defined in terms of theories, hypotheses? Does the matter contain an action, an operation, a process? Does the document refer to special methods, techniques and instruments? Were these aspects considered in the context of a particular place or environment?</td>
</tr>
<tr>
<td>Translation</td>
<td>The purpose is to determine the words that will be assigned to the document. After the concepts are analyzed and translated into the system’s indexing language, the terms are inserted into a database based on a recovery strategy.</td>
</tr>
</tbody>
</table>

Source: Created by the authors based on Lancaster (2004) and Fujita and Leiva (2012)

In the conceptual analysis stage, the following should be considered for the thematic representation of information: the title and subtitle; abstract; summary; introduction; illustrations, diagrams, tables and their explanatory headings; references; featured words or group of words (underlined, printed in different types); and conclusion (Cunha e Mazini, 1989).

In the translation stage, the use of incorrect or inaccurate terms may result in a search failure. The indexer should pay attention to what is in fact significant to represent the content of the document. In other words, the choice of terms and keywords should be directed to the user of the informational environment. In this sense, the professional needs to pay special attention to: the existence of the descriptor in the Authorities Catalogue; the use of vocabulary control instruments; and the negotiation between librarians.

The steps arranged in the table above describe how the classical TTI process contained in the documents occurs. However, it should be noted that such a proposal does not take into account the specific characteristics of each document (it is presented as a general proposal). It is in this case that the problem of representation related to the audiovisual documents is perceived, which is further complicated when we look at the telejournalistic document produced in the university. These issues encourage us to reflect on the representation and storage of the audiovisual documents in database systems and on the access, use and appropriation of this information by users outside the university. Since, as Smit (1987) explains, when it comes to the representation and the search for an image - be it photographic or audiovisual - it is well known that this kind of document has some very specific features compared to information that is contained in a written material, such as a book.

Thereby, "(...) who works with images works with more details, more information and mainly with
less evident information (...)” (Smit, 1987, p. 101). It is in this sense that we understand the importance of the studies carried out by Fournial (1986), Caldera-Serrano and Moral (2002) on the stages of the document analysis for an audiovisual document. These phases are divided into: visualization, abstract and indexing as expressed in Table 3:

Table 3 - Phases of the Spanish thematic treatment

<table>
<thead>
<tr>
<th>Phases</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visualization</td>
<td>It implies the process of observing the document that will be treated. In other words, it is a prior analysis aimed at understanding the document in its totality.</td>
</tr>
<tr>
<td>Abstract</td>
<td>It is elaborated considering the accuracy and conciseness of the document's content. It should present the general idea to situate the user and facilitate the search and recovery of information.</td>
</tr>
<tr>
<td>Indexing</td>
<td>It is the transformation of the document’s content into terms or keywords, which within an informational system will facilitate the search for its audiovisual information.</td>
</tr>
</tbody>
</table>

Source: Created by the authors based on Fournial (1986) and Caldera-Serrano and Moral (2002)

Needless to say that the models used in Brazil and Spain maintain similarities, thus corroborating the proposition of a model aimed specifically at the university telejournalistic document. Each of these steps allows for a deeper contact with the audiovisual information by the professional who will carry out such documental analysis procedures. Thus, in the table below, we highlight the goal of each of the elaborated phases (Table 4):

Table 4 – Thematic treatment phases for the journalistic audiovisual document

<table>
<thead>
<tr>
<th>Phases</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st Viewing</td>
<td>A more general view of the document to situate its content context.</td>
</tr>
<tr>
<td>Shooting Script</td>
<td>Describe in detail all content contained in the document (text, image and sound).</td>
</tr>
<tr>
<td>2nd Viewing</td>
<td>Here, we have a more accurate and detailed visualization of the content, especially of the items in non-verbal language. Once all the content has gone through the shooting script process, this second visualization makes it possible to see more technical details. This step exists in order to ask questions about the information collected from the document.</td>
</tr>
<tr>
<td>Abstract</td>
<td>The main information in the document (context) should be briefly considered.</td>
</tr>
<tr>
<td>Indexing</td>
<td>Define the descriptors that will be inserted into the system for its subsequent recovery (preferably natural language).</td>
</tr>
</tbody>
</table>

Source: Created by the authors

The construction of these phases in a more expanded way than the Spanish and Brazilian models is due to the need for a more detailed information of the document that is developed at the university. As a result, these five stages present the possibility of deepening the contact between the information professional and the documents.

The shooting script process is widely used in cinema and television - especially in telejournalism - allowing the editor to have an overview of the audiovisual content. When describing all the information contained in the document, it is possible to establish the cuts and transitions, visualizing the whole context and some particularities of this product. Thus, the shooting script is a technique that can be applied to the
telejournalistic document.

The purpose of the shooting script process is to translate to audiovisual form all the information contained in a document. In order to achieve this, it is necessary to pay attention to the triad of characteristics related to this kind of product (text, image and audio), describing the shots, the places, the characters, the angles, among other important information. For example, if in the content of a television documentary there is a dialogue between two characters, the professional will need to describe the scene in the shooting script model, since it may contain important information about the context of the work.

The need to develop this model is felt in the Documentation Center (CEDOC) of Journalism courses, which do not have specialized professionals to perform the representation procedure such as librarians or archivists. This lack of a model for the Thematic Representation of Information is the reality of the UFCA Journalism Course, as we shall see in the next part of this research.

Methodological Framework

The methodology adopted is part of a research with a qualitative approach, in which there was a bibliographic survey on the theme and the use of documentary and descriptive research. In the documentary research, a survey of Undergraduate Theses produced in the format of a telejournalistic product was carried out and it was found the existence of 22 telejournalistic productions (17 television documentaries and 5 television news stories) made between 2013 and the first half of 2019, totaling 99 UT developed in the university.

By emphasizing the telejournalistic product, we have observed that - within the time frame - it presents an exponential and expressive growth, corroborating the need to turn attention to its representation, storage and availability (Graph 1):

Graph 1 – University telejournalistic documents (2013-2019)

Thus, one of these telejournalistic products was used as an empirical object of observation for this article: the television documentary "A Imagem Vale Mais", from 2017. This documentary made possible the implementation of the thematic representation proposal for the university telejournalistic document.

According to Sá-Silva, Almeida e Guindani (2009), the documentary investigation is used by the researcher in order to systematize and interpret the information. The researcher also makes use of the descriptive research that, as explained by Richardson (2011), has as its main goal the systematic description of a given phenomenon or area of knowledge, which has to be investigated in an objective and detailed way.
Proposal for the application of the audiovisual documentary treatment

Once the stages of the proposed application of the TTI for the university telejournalistic document are explained, it is necessary to demonstrate in practice how this process occurs. The application was used in the television documentary "A Imagem Vale Mais" (Almeida e Nascimento, 2017). The choice to work with this document was due to the information contained in its content, which safeguard and maintain proximity to the history of the Cariri’s region, more specifically to the city of Juazeiro do Norte, located in the south of Ceará.

The television documentary narrates, through images and interviews, the power that the image of Father Cicero exerts over the Cariri region, specifically in the city of Juazeiro do Norte, which is located in the Northeast region of Brazil. Utilizing the stories told by artisans, researchers and entrepreneurs who use the image of Father Cicero in the artistic, cultural and economic spheres of the city, the authors of this audiovisual work present to the viewer how the image of this figure is used and how it strengthens the bond with the region.

The first step of the present proposal is the visualization. It enables the professional to position himself in relation to the content of the document analyzed. At this stage the purpose is to have an overview of the document’s content. Thus, one can make some notes on the most expressive information that jump to the eye. But, in general, it serves to contextualize the content.

In the process of visualizing the document, in addition to the title that can already indicate certain information, others can also be identified by monitoring the content as: handicraft about Father Cicero, religiosity, art in the Cariri region, catholic church, pilgrimage, history of Father Cicero, relationship between religion and economics, economic sector of Juazeiro do Norte, the power of religious image over the population, the faith and the city; in addition to observing the images and sounds present in the document: Padre Cicero Square, Socorro Church, Padre Cicero’s Memorial, interview in the garden, people praying in the church, people singing in the church, pilgrims in the procession, and so forth.

In the second stage, the shooting script process, the goal is to detail all the information contained in the document. This information extraction will be useful for the abstract writing process and selection of indexers terms, which will start from the natural language to facilitate the internal communication process of the image file (Table 4):

<table>
<thead>
<tr>
<th>Time</th>
<th>Sequence</th>
<th>Shot</th>
<th>Description</th>
<th>Scenario</th>
<th>Audio</th>
</tr>
</thead>
<tbody>
<tr>
<td>00’ 02’</td>
<td>1</td>
<td>1</td>
<td>Name of the Federal University of Cariri</td>
<td>Black Background</td>
<td>Ambient Noise</td>
</tr>
<tr>
<td>00’ 10’</td>
<td>2</td>
<td>1</td>
<td>Close up shot showing the arm of a craftsman. Around the artisan there is a plaster bag, a white bucket and materials for the production of art pieces.</td>
<td>Atelier</td>
<td>Ambient Noise</td>
</tr>
<tr>
<td>00’ 29’</td>
<td>2</td>
<td>2</td>
<td>Close up shot showing the craftsman working with the plaster and a mold.</td>
<td>Atelier</td>
<td>Ambient Noise</td>
</tr>
</tbody>
</table>

Source: Created by the authors

Due to the volume of information that the television documentary contains, it is not possible to...
insert all the information in the shooting script process for this article. Therefore, it is expected that this exemplification can serve as a basis for the replication and use of this model, since the rest of the time and information follow the same description pattern of Table 4.

In the example above, the basic and essential information such as title, duration time and year of the document's production are described in detail. In addition, it also has the main information of the content: time, sequence, shot, description of the content (the shooting script), scenario and audio.

Through the shooting script process it is possible to detect accurate information such as: the different sounds, all the places that served as locations for the filming (specially public places like churches, the Memorial and the shopping center of Juazeiro do Norte) and the constant presence of the Father Cicero's image, which strengthens his presence in the document's content. That is, these details are fundamental to the indexation process of the audiovisual document that, from this stage of analysis, aims to contribute to a better representation of information in its audiovisual format.

The third phase, the second visualization, works to reinforce the information that has already been recorded, especially with regard to the image and sound characteristics of the document. The proposal of this third stage acts as a careful review about the information contained in the audiovisual document. In the case of the television documentary under analysis, one notices many sound features and images that have a potential value for the representation of information.

In the fourth stage, the information professional prepares for the production of the abstract. It is necessary to pay close attention to the simplification and utility of this device, providing the central idea of the document to the user so that they can identify whether or not there is interest in watching this telejournalistic product. In this way, it is possible to arrive at the following summary (Table 5):

<table>
<thead>
<tr>
<th>Table 5 – Summary Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>A documentary that portrays the image of Father Cicero and its relationship with the economic growth of the city of Juazeiro do Norte in the 21st century. From the use of his image in statues, bottles, photographs and local businesses, the documentary exploits the power of religious image allied to art, popular economy, faith and belief.</td>
</tr>
</tbody>
</table>

Source: Created by the authors

After these steps, the responsible professional will begin the indexation step with the process of selecting the terms. In the television documentary analyzed, the word “image” is highlighted, but this term, in itself, is very broad for the content of the document. Thus, thinking about the indexing from its whole context and with the other available information we arrive at terms such as: religious image, image of Father Cicero, Catholic image, Juazeiro do Norte, Cariri cearense, religion, economy, faith, Catholicism, commerce, pilgrimage, religious music, music, sacred, religious art, religious power, history of Father Cicero, history of Juazeiro do Norte, among others.

The selected terms, starting from a natural language, help to make it easier the indexing process of the document "A Imagem Vale Mais". It is noted that several terms are proposed keeping in mind the title, the abstract and the shooting script of the documentary. Thus, however broad the terms are, they make it possible to cover a diversity of information contained in the document's content.

It is important to note that this proposal follows an application model for a specific group and a specific object within this group: the documents related to the Undergraduate Theses of the UFCA Journalism Course. However, it can and should be applied to other documents for the purpose of retaining their content, storing their information and providing their access to users. That is, this same proposal can be extended and replicated in the audiovisual archives departments of Journalism courses, as it is being exposed for use in UFCA.

Final considerations

The scope of the 22 telejournalistic documents identified as Undergraduate Theses produced in
the context of the UFCA Journalism Course between 2013 and 2019 are among a total of 99 UTs developed in this time frame by the student body; of which 54 are monographic researches, 10 are reportage books, 4 are photographic documentaries, 3 are radio documentaries, 3 are communication plans and 3 are web documentaries.

Despite the predominance of monographic work, there is a growing production of journalistic products, specifically telejournalistic products such as television documentary and the television news stories. The data are more expressive from the year 2017, especially with the production of television documentaries. With that in mind, the present proposal of thematic treatment for the university telejournalistic documents enables the construction of a specific procedure for this type of document. By covering its multimedia characteristics, it is possible to understand the whole of the available information and thereby to better represent such documents.

In the Communication area, this study aims to make visible the need and importance of the treatment and safeguarding processes of the audiovisual material produced in the university. So, besides the elaboration of these documents observed as sources of information and knowledge, it is also necessary to care for their preservation. In this sense, the interchangeable relationship between BCI and Journalism is identified in the adoption of such practices and techniques developed and applied in the telejournalistic context.

Although the study takes place in the UFCA Journalism Course, the proposal developed can be appropriated by other courses and institutions whose purpose is to extend the care to the telejournalistic production of their students. Also, the goal of this research is to develop mechanisms so that the institutional and social memory contained in these documents can be preserved through the use and enhancement of digital memory environments and systems.

Therefore, we highlight the need to increase the visibility of these documents as they function as integrating elements of the institutional memory of the course, the institution and the students, also bolstering the preservation and dissemination of the telejournalistic content produced by students. This preservation, retrieval and availability of information occurs in tune with the transformations of informational systems that are being enhanced by digital memory systems. These new technologies make it possible for information to circulate more quickly, mediating communication processes between informational environments, products and users.

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