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At the service of the people? A descriptive study of the community newscasts SE1, JPB1 and RN1

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Abstract

Since the 2000s, local television news have gained more space in the programming of broadcasters and have been betting on the insertion of community issues in their scripts. With the creation of *Calendar of NETV* attraction, by Globo Nordeste, in 2009, all the newscasts linked to regional broadcasters started to reformulate their editorial line, investing on community issues or in the service provision journalism, bringing to the fore charges in relation to the poor urban infrastructures or news stories related to inappropriate services provided by public agencies. In this sense, based on a descriptive-analytical research carried out in the period from 15 to 20 July 2019, the present paper aims to reflect on how attractions of this nature have been projected on the news programs SE1, JPB1 and RN1 (of the Globo's affiliates in Sergipe, João Pessoa and Natal) and how the figure of the reporter works in this context, also understanding him/her as having a inciting voice and a responsibility for the viewers' acceptance of this format.

Keywords

Telejournalism; Local television news; Community journalism.

Introduction

Since the 2000s, local television news produced by the broadcasters affiliated to Rede Globo have gained more space in the programming grid and assumed a more dynamic format, betting on a greater dialogue with the community - not only through strategies to get closer to the people using collaborative segments, but also through the insertion of public issues in the agendas of VTs and live broadcasts.

This has been the strategy for the restructuring of telejournalism pointed out since the mid-1990s, with the deployment and subsequent popularization of cable-TV (with a greater variety of channels), and investment in police programs on open TV, mainly in times of great relevance and larger audiences (near 12pm). The dispute for the viewer's attention, who has several offers available (on television and on the web), has become a key element to rethink narratives and to emphasise audience participation, forcing a dialogue with social strata of popular contexts marginalized by the negligence of political power that are not portrayed in the traditional media.

It is not a coincidence that, today, the local news - subordinated to the demands of the regional broadcasters - bear in their editorial project the duty to establish identification with the viewers of a specific city or state, whether by getting close to the community agendas they present or by their commitment to the social reality of spatial references that surround them. They claim to be more sensitive to the problems faced by viewers, giving visibility to what is of public interest and that emerges in the field of political and economic tensions.

Holes. Lack of sewage treatment. Precariousness of public schools. Insecurity on the streets. Unemployment. Absence of lighting or policing. Garbage on the streets. Unfinished works. Deficient public transportation. Inefficiency in municipal or state hospitals. Power cut. By inserting these agendas related to citizenship in the programs broadcasted by the so-called *community journalism*, companies create strategic links with a portion of the public that has been overlooked by the mainstream media and assume the responsibility of solving the problems of that community, functioning as *allies* in the collective struggle to improve the life quality of the population.

Thus, this kind of production seems to move away from the commercial interests of the broadcaster - which is mostly run by political groups or by entrepreneurs linked to them - to resort to sources and characters with information that confronts the quality of the authorities' work in order to supervise the institutions responsible for particular services. Thus, these productions assume the role of social mediators responsible for challenging and showing the fragility of public entities.

This was initially the case in São Paulo, in 1999. According to the site *Memória Globo*, SPTV - 1st Edition was one of the precursors in the implementation of this more incisive communication format aimed at the local population, describing the main problems of each neighborhood, showing habits and fads of the most distant residents in order to make them feel represented on the news and inserting news stories of illegal practices (*Memória Globo*, online document). Then, this model was incorporated by RJTV - 1st Edition, and, in the early 2000s, it became a project that was extended to the newscasts of the *Rede Globo's* affiliates in all regions.

Later, in 2007, was created *RJ Móvel*, a program that bet on an irreverent way of presenting the facts. The newscast introduced the kind of reporter who dramatizes the presentation of the news, confluing information dissemination with entertainment, using informal text and a less weighted posture, incorporating ironies, exhibiting dissatisfaction and engaging affectively with the reported situation. In 2009, Rede Globo Nordeste created the attraction *Calendar*, which is broadcasted in NETV - 1st Edition and has as format a reporter claiming the presence of public authorities in locations that have had complaints scheduled by the community, in order to arrange the damages' repair. Usually, *Calendar* also schedules a day in the future to check whether or not there has been a solution for the problem reported.

Given these investments of local journalistic programs to get closer to the population and to

exercise the charging of public services, this paper aims to observe how these practices have reverberated in three other news programs: SE1, JPB1 and RN1. As a methodological premise, we will conduct a descriptive case study (Yin, 2015) with the week of 15 to 20 July 2019 (Monday to Saturday) selected as the period of analysis. In the collection of this telejournalistic content, we used the Globoplay streaming platform for further qualitative analysis of the material.

We developed a systematic observation establishing as analytical criteria the amount of time allocated to these coverages, the reporters' performance, the prioritized topics utilized in the programs and the types of sources consulted, based on the taxonomy proposed by Schmitz (2011). The analysis also observed the context of local telejournalism and its provision of services, as well as the meanings surrounding the reporters performance in the broadcasted event.

Contextualizing the development of the so-called community journalism

Talking about community journalism on commercial television, like Globo, requires us to define what is Community Communication and what is the so-called community media production. This understanding is important because, as Peruzzo (2006) points out, "community is a problematic term to use, since it can refer to different processes".

Cicilia Peruzzo uses some authors to define what is Community Communication:

[It is] the expressive channel of a community (regardless of its socioeconomic level and territory), through which individuals themselves can manifest their common interests and their most urgent needs. It should be an instrument for the provision of services and citizen training; a means of expression always concerned with the issues of the local reality (Deliberador e Vieira, 2005 apud Peruzzo, 2006, p. 9).

Thus, for Peruzzo (2006 p. 9), the community communication is characterised by "communication processes based on public principles, such as not being for profit, promoting the active participation of the population, having collective ownership and disseminating content for the purpose of education, culture and the expansion of citizenship".

Despite this definition of what could be called a community communication, based on public principles, the commercial media also incorporated the word *community* to name some of its productions, as in the case of the analyzed newscasts. And in these cases, it is inevitable to question what is the meaning of this word in a production that is not made by the community, which has behind it a company grounded in the logic of profit and whose ownership is not collective.

Paiva (2006, p. 69) - understanding that the places of community communication and media production "should not necessarily constitute opposing forces, but opposing poles that dialogue among themselves" - highlights that:

The fundamental element for an inclusive community journalism, as a political-social horizon of the journalistic field, is that we do not lose sight of its main aspect, that is, the ability to produce new and inclusive viewpoints on the collectivities, on the Other (Paiva, 2006, p. 69).

Based on this understanding, Paiva (2006, p. 69) states that it can be enhanced "the positive facets of this interrelation, which for the mainstream media is the undeniable proximity to the concrete existence of populations that could be better understood through the community vehicles of expression". This proximity can result in the selection of agendas and issues that directly involve the collective.

This journalism focused on the "daily life of collectivities" (Paiva, 2006) has as its most striking feature "its close connection with reality and with the interests of a specific collectivity, which makes this

kind of journalism completely lose sight on the mere spectacularization of information" (Paiva, 2006, p. 69).

The production of these inclusive narratives, as highlighted by Paiva (2006), must

Be structured from a deep investigation that results in a draft in which it is possible to recognize the minimum of pre-judgements and preconceptions about a given context: it is parallel to an opening about what is presented as the other and his/her daily life. From this attentive, careful and supervised production, it would be possible to orchestrate the most diverse speeches and opinions on the issues in focus (Paiva, 2006, p. 69).

Based on this brief introduction, we should extend our discussion to the role of local telejournalism in this context, noting how SE1, JPB1 and RN1 manifest themselves in the relationship with the community or what strategies they adopt to build social ties with their audience.

Local telejournalism at the service of the community

Telejournalism is about telling stories. In every news that is broadcasted, images, texts and sounds organize multiple meanings for the audience with which it relates. This relationship is one of the ways, if not the most important, of the audience to interpret the context in which they live and relate it to what happens in the city, in the country and in the world. As Vizeu and Correia (2008) recall, television news is a place of reference in the social construction of reality.

In this sense, when it comes to local telejournalism, the newscasts arouses discussions, behaviors and redefine values closer to the public, whether in the territorial or temporal aspect. For Coutinho and Fernandes (2007, p. 6), in the search to strengthen this realm of belonging, "the local becomes an audiovisual territory that is constituted by clippings and by the reality's reconstruction broadcasted in the local news".

Regardless of the reference place, this dynamic is developed in the local news produced by the television stations distributed throughout the country, making a counterpoint to mainstream telejournalism. The commercial broadcasters and the newscasts produced by them, even when bringing issues of interest to the population, do not delve into many of the topics that are part of the communities' routine, such as sanitation problems, street lighting, among other things.

The fact is that, in different places, the strategies also diverge. It can be an attraction, a specific type of reporter performance, the language used, the condition of the news (whether live or recorded) or even the mixture of these items. In any case, all these strategies have the same goal: that of getting as much closer as possible to the community. These strategies make viewers identify with the messages conveyed and create special links with the local news; this is the main way in which television establishes social ties with its audience (Wolton, 1996).

This editorial adjustment is fundamental for the maintenance of a local telejournalism, which needs to speak directly with its audience. When discussing the concept of proximity journalism, Camponez (2002) recalls that, in the relationship between media and public, the identities of the regions must be contemplated to reinforce the sense of belonging. "[...] The territory of belonging and identity, in which local information seems to be anchored, can in itself condition the forms of a mass communication expression" (2002, p. 108).

This identification with the local reveals multiple strategies of the broadcasters to show that they are at the service of the public. It is in this context that, in recent years, reporters across the country have intensified the strategy of taking a more popular stance, hybridizing entertainment with information. Coutinho (2013) recognizes that this process brings elements of dramaturgy into telejournalism. In this context, the journalists assume the role of characters, acting not only as reportes of the facts, but as actors

responsible for dramatizing the situations presented in the news.

Besides, in theory, producing a more participatory journalism, with greater exercise of citizenship, requires the construction of belonging ties of a TV station with its audience, in the mold of the cultural industry, in a process that can be compared, effortlessly, to the manufacture of a product. Building a local and popular image implies investing in the viewer's recognition of a common origin, of something that brings into the house (via TV), the street, the neighborhood, the city where he/she lives (Coutinho e Mata, 2011, p. 69).

This figure that mediates conflicts between the population and the public power reinforces the ties of broadcasters with the provision of service. Situations that distinguish the strategies used by the different broadcasters, especially regarding the role of the reporter in this type of production.

The neutral reporter who is also an actor

Television language allows for a series of approximations. Coutinho (2003) drew attention to the existence of an underlying dramaturgy in the journalistic activity directed to television, which involves not only the spectacularization of the facts, but the staging, the presentation of the news, the choice of text and images and the performance of the characters selected and edited in a certain way.

In this study, among other factors, we sought to identify how the reporter's performance occurs in community journalism. As this is a study about local telejournalism, it is interesting to understand the extent to which the position of the reporter is neutral or aligned with the interests of the population/authorities; and to which extent this activity takes on new contours, including interpretation and inclusion of elements such as humor. The latter is a trend that has been identified by some authors in the Brazilian telejournalism. It is an attempt to inform, entertain, distract and arouse the interest that causes the "news to be presented as a show" and thus turn "social facts into fun" (Negrini; Tondo, 2009, p. 03).

Notes on SE1, JPB1 and RN1

SE1

The SE 1, produced by TV Sergipe (Rede Globo's subsidiary), has always had as its predominant feature the provision of service. Over the years, the news program has undergone several aesthetic, editorial and/or technological changes, maintaining this same bias over the topics it addresses. In May 2018, the newscast changed the presenter, placing reporter Priscilla Bitencourt in the studio. The change to a more popular presenter was accompanied by new attractions and by an expansion of the live moments broadcasted directly from the communities; in a preliminary monitoring, we have noticed that the newscast had at least one live link directly from the communities in each edition. SE1 also extended its duration when the station stopped airing the last block of the program *Encontro*, causing the news program to be up to fifty minutes long. The stretching of the news was a strategy of the station to put the program on the air at the same time as the edition of the competing station.

In the period of analysis, the consequences of the heavy rains that had occurred in the previous week dominated the news for a few days. Therefore, much of the week's content, whether live or recorded, had a more factual character, without exploiting the service provision as is usual in this newscast. Nevertheless, some important issues were identified for the analysis. On July 15, 2019, four VTs showed the situation in some neighborhoods of the capital and of the state. The predominant type of source was the individual one, where common people reported the upheaval caused by the rains. In this type of coverage, reporters adopted a more neutral stance, given the factual nature of the events.

The slogan *Chama o SE 1 que resolve* (Call SE1 to fix it) is the way that presenters and reporters identify live entries about community agendas. It is not recognized as a specific attraction, but is recurrent

and appears as a catchphrase. It is always inserted with the display of videos sent by the community or with the reporter entering live from somewhere in the city where there are complaints from the population, usually linked to deficiencies of public services. It was so on July 16, 2019, when the news had two live inserts of the reporter showing the population's complaint due to the lack of water in a neighborhood. Adding up the two entries, the time devoted to this issue totalized seven minutes and forty-four seconds. The voice of the community is predominant with regard to the sources used: six people were interviewed. The official source was not questioned, but the staff sent a note, which was read by the reporter.

Another initiative of the news in the search for a closeness with the community is the attraction *SE1 no meu bairro* (SE1 at my neighborhood), when the team - including the presenter - conducts the news live in the neighborhoods, with news stories broadcasted from different places in order to show the population's demands. The choice of locations is defined by popular voting on the G1 Sergipe portal. During the period of analysis the action did not occur.

But it is not just urban issues that build this closer connection with the viewer. Every month SE1 screens the attraction *Desaparecidos* (Missing People), which shows the reporter live in the capital listening to family members who are looking for missing people. On May 16, 2019, about nineteen minutes of the news were devoted to this issue: the edition restricted itself to listening to individual sources. In addition, there is the attraction *Preciso de Emprego* (I need a job), with the public participation via app, in which viewers send videos describing their professional skills. The public talks about their desire to get a job and leave their contact available to potential contractors. The initiative lasts on average two minutes and it appeared in four of the six editions aired in that week. As evidenced in this analysis excerpt, the newscast does not use the artifice of the reporter as a fictional character. The mediators of the facts assume a more neutral behavior, even if they often reinforce the discourse that it is through them that community problems are solved.

JPB1

JPB1, until June 2019, was produced and presented, independently and simultaneously by *TV Cabo Branco*, in João Pessoa, and by *TV Paraíba*, in Campina Grande, both belonging to the same communication group. As a result of layoffs in the broadcaster of the state's countryside, there was a staff restructuring process and since then JPB1 has become state-wide, being broadcast only from the capital of Paraíba (with content absorption from Campina Grande).

Despite this change, there was no modification in the editorial line of the newscast, which remains focused on community issues and on news of the day. From July 15 to 20, 2019, we identified 15 journalistic content with a predominantly community focus. Of these, the majority (13) had direct participation of reporters, either through the elaboration of reportages or the execution of live entries.

Overall, there were seven reportages, six live entries, a VT note (used to inform the outcome of a problem shown in the previous edition) and a video made with a smartphone. The latter was performed by the official host of the program who, even while on vacation, recorded a content while cycling with his son to show the lack of maintenance in a park of João Pessoa.

With regard to production time, the amount of minutes devoted to the coverage of community problems drew our attention. Most JPB1 news stories and live entries oscillated between three minutes and eight seconds and four minutes and forty four seconds, including the head read by the presenter and the eventual footnotes (Pasternostro, 1999) or final comments made in the studio. The exceptions were a live entry with photos sent by residents about the transposition of the São Francisco River (of two minutes and thirty nine seconds, including the head), another live entry about siblings who chained themselves to a grate to ask for health treatment for their mother (two minutes and four seconds, in total), the video made by the presenter who was on vacation (one minute and fifteen seconds, in total) and the VT note with the outcome of the history about an appeal in the health area (with twenty eight seconds).

When analyzing the total time of the newscast's exhibition - that oscillates, daily, between 40 minutes and 50 minutes - it is possible to notice the emphasis given to the community theme. A single news story or live entry on the subject can occupy almost 10% of the program. In the period analyzed, the day with the largest record of community content was July 17. There were five subjects that, together, totaled 14 minutes and 41 seconds, without taking into account the time assigned to these themes in the climbings or in the blocks passages (Paternostro, 1999). On the other hand, the two days with fewer records were 18 July and 20 July 2019, with only one news story, each, directed to community journalism. This occurred on the 18th because of the predominance of factual issues in that edition and on the 20th because of the cultural and gastronomic attractions, which are always aired on Saturdays.

As for the type of source used in the reports, there is a predominance of the individual one: the citizen who claims their rights and who at some times also takes the position of an eyewitness, describing situations he witnessed on the problem reported. There is almost a lack of official sources presented in the news stories screened on the program.

The answers to the situations shown are usually transmitted orally by reporters or presenters. Out of 15 reports with a community focus, the official sources appeared with sound and image only in three of them. The first was in the interview of the president of the Water Management Agency of the State of Paraíba (AESAs), in the news story on the problems in the construction work of the São Francisco River transposition. The second was in the interview with the delegate of crimes against animals, who complemented a live entry on the situation of dogs abandoned in a house in João Pessoa. And the third was in the interview made with a lawyer of the city of Santa Rita in front of an abandoned construction site of a daycare in the municipality.

Regarding the themes addressed in the analyzed period, there was more evidence of issues related to problems in the cities' infrastructure: hole in the street (2), maintenance of squares (3), community soccer field maintenance (1), construction work in the street (2), problems in construction works of transposition (2), dogs abandoned at home (2), abandoned construction site of a daycare (1), health (2).

As for the reporter's performance, we notice that there is a clear strategy to transform the news into a spectacle in order to get closer to the public. This is most evident in the reports of the attraction *Calendário do JPB1* (JPB1 Calendar). The reporter assigned to do this coverage, Danilo Alves, has a different attitude than the one he usually uses in other news stories which do not belong to this attraction.

The reporter's performance extrapolates the role of a sheer observer and narrator of the facts (features usually attributed to the function). There is a certain theatricalization of the news, in which the reporter makes expressions before the camera to show that one is surprised, incredulous, upset, outraged. There is also an appeal for the comic side, in which the reporter appropriates the speech of the ordinary citizen. On July 15, for example, Danilo Alves expressed his outrage when asking for the city council's position on the subject: "SEDURB [João Pessoa's Urban Development Secretariat], in the name of Jesus, at least gives us an answer, do something".

On July 16, at the beginning of a news story, the same reporter uses humor to show the sadness of the community of Timbó: "Everyone is *choco*, like Brazil following a 7-1 defeat", referring to Brazil's defeat to Germany at the 2014 World Cup. The problem shown at the location was the construction site of a soccer field, which since February 2018 the JPB1 have been accompanying through the calendar. In this same report were recovered images of another news story in which the reporter appears in this same field playing soccer, scoring goals and celebrating with the residents. The scenes served for the reporter to speak, soon after, the following to a person from the community: "If the city does some work on this field, I will do a bicycle kick to celebrate", saying that he would play again and would score another goal if the work was done. One of the residents says, smiling: "all right then".

This same kind of dialogue continues on July 17, in another news story about a construction site on a street that Danilo Alves tries to get closer to, when thanking the bus driver who deviated from it, in

the street, saying: "Thanks, motor". He also begs for the situation to be resolved by setting a new date for his return: "We are going to come with the stamp of solved, for God's sake!". It is the same stance adopted, on the same day, also by the same reporter - now in a live entry about a hole in another community - when he speaks: "Very good morning to you, my brother" [greeting a resident] and "SEINFRA [João Pessoa's Infrastructure Secretariat], please send at least one response to the community and resolve this service".

On July 18, one of the most unusual situations observed in the analyzed period occurred. It was in a news story about the stopped construction works of a daycare in the city of Santa Rita, metropolitan region of João Pessoa. Before the city's attorney - who is shown in front of the daycare building, surrounded by residents of the community, just moments after making a promise to resume the construction works - the reporter says when setting a new date to return to the location: "Imagine if we come here in November and there is nothing. Then the conversation will be different, you see boy!". The reporter speaks directly to the lawyer, with a sense of humor in his tone of voice. The lawyer smiles.

On 19 July, in a news story about the recovery of a square in the neighborhood of Castelo Branco, in João Pessoa, the reporter returned to use humor, making gestures and facial expressions. Danilo Alves asks a resident to show how she does gymnastics to, in sequence, imitate her as if he were in front of an imaginary bodybuilding device, to soon express his tiredness after the fake exercise. In this same news story, the program makes use of the community's statements to praise the *Calendário* attraction: "Today, before João Pessoa, capital of Paraíba, the *Calendar* is the differential. It is the differential for the people. That is it, look for the *Calendar*". In another moment, a resident embraces the reporter who shows emotion and says: "That God pay you very well".

On the same day, now in a live entry, the same reporter uses humor to approach the population and to show them the problem of a hole in a street. Danilo Alves talks about the flat hair of a resident, saying that even with the rain that was falling at that moment it did not change: "Your hair is nice, on the other hand the door of the house...", referring to the hole situation. It is a stance that is repeated the next day, July 20, now in a news story about the lack of construction works on a street. When approaching a group of people, Danilo Alves says: "Ma'am, give me some good news". It is the 17th news story made by the *Calendário do JPB1* (JPB1 Calendar) on this location. At the end, the reporter waves goodbye saying: "On November 2 we will return to Napoleon Crispim street to see how the situation is going and I hope, from the bottom of my heart, that this street situation will be better".

RN1

The newscasts broadcasted by *Inter TV Cabugi* (Globo's affiliate in Rio Grande do Norte) began to invest openly in journalistic sections with appeal to the denunciation and to the charging of service provision, in 2016, with the launch of the *RN Community* attraction and the incorporation of the *RN Calendar* attraction. Since then, the appropriation of these agendas in the program's total time has changed. Since October 2018, the editorial line of the program has eventually bet on a more humorous posture of the reporter, allocating more space in the blocks for this performance and exploring live and community participation, but with no regularity. However, as the audience grew, in February 2019, RN1 intensified the use of this more relaxed format of news presentation and live broadcasts, also exploring attractions with more viewer participation.

The period dedicated to the analysis, July 15 to 20, precisely comprises a stage of readaptation in the *Inter TV Cabugi's* telejournalism, because it coincides with the departure of the main reporter who worked in the sections known as community journalism in RN1, the woman from Pará who moved to Natal: Ediana Miralha. The reporter used to take an informal stance not foreseen in the writing manuals by adopting a style of apparent partnership with residents living in deprived areas and conducting the programa's VTs with an outgoing mood. The journalist mixed journalism with entertainment embodying a funny, ironic and excessive performance. As an example, we can mention the edition of July 10, in which

aired some news stories about disorders caused by holes in two neighborhoods in the north of Natal, totaling 10 minutes and 56 seconds of material. This time was divided between live entries, VTs and comments of the presenter. In this almost 11 minutes of news story were presented, basically, complaints of residents about the issue, the dramatization of the reporter (Screenshot 1) and only a few seconds were reserved to the City Hall's response, in a note read by the presenter in the studio.

Screenshot 1 – Sequence of links with Ediana Miralha in RN1 (06/10/2019)



Source: Adapted from Globoplay images

It is important to contextualize how this kind of approach is manifested in RN1, because this was the format that prevailed until July 15, when we started the analysis for this paper. In the other days, the sudden departure of the reporter-actress changed the narrative of the program during the week, because the reporters who became responsible for these issues started to embody neutral attitudes in the news stories. These reporters began to expose the structural problems of the city in a serious way, without irreverence concerning their performances and the text presented (since the excessively informal vocabulary is not part of the ethical principles of the profession either)

This appeared reflected in the organization of the news throughout the week, because, still on July 15, three blocks explored links with service provision and there was also an attraction with the recording errors entitled *Bastidores com Ediana Miralha*, which reveals an exaggerated investment in entertainment. The blocks with Ediana Miralha contained 1) a live entry of more than 6 minutes, in which the reporter presented claims about holes, lack of sanitation and safety; and in which a parody of the song *Tocando em Frente* by Almir Sater was sung by residents and children in choir and 2) a 6-minute VT exposing the lack of public transportation in circulation, in which the reporter acted as a passenger of a crowded bus. There were also blocks that showed the presenter of RN1, Murilo Meireles, displaced from the studio to the street in order to report the negligence of the city in relation to the signaling of an avenue with unfinished construction works. This news story lasted more than 13 minutes, totaling more than 25 minutes of service provision in a single edition.

With the departure of Ediana Miralha from the professional staff of the company, the reproduction of this way of transmitting information by other reporters - who tried to appropriate a much more

informal language used by Ediana when presenting the news - only happened again on 18. Guided by the production, the reporter Mariana Rocha embodies the tone of complaints and informality, participating in the *unfortunate anniversary* of an inconclusive drainage. This event featured a cake and toppings with photos of the mayor, of the construction work secretary, of the city's logo and of the executing company's logo. The reporter even goes under the table after tasting the cake, in reference to the program *Mais Você*, as shown in Screenshot 2.

Screenshot 2 – Images of the hole's anniversary by virtue of an unfinished construction work



Source: Adapted from Globoplay images

Despite extensive links or VTs, usually the newscast production team only offers 35 seconds to 1 min for the responses of companies or entities involved in these types of community claims. This, in fact, seems to be the dynamics of the newscast. According to the taxonomy elaborated by Schmitz (2011), the primary sources explored in the news stories and in the links are basically individual ones. The authorized source is only incorporated as a note or in a short response presented in the reporter's text.

From the 15th to the 20th, just in one day (July 19th) there was concern to show the official voice's version, in this case the Natal's Secretary of Education, in a VT that showed Mariana Rocha denouncing the absence of salary payment to cooks and kitchen assistants of municipal schools. After five cooks and a mother were heard about the case, the Secretary explained the reasons for the payment delay, using 1 min and 16 seconds of the VT to react to the complaints listed by the journalist.

In the rest of the news stories and live entries of the days 15, 16, 17 and 19 of July, the presenter, in the studio, only says to have contacted the sector or organization responsible for the service providing, quoting the resolution promises made to him. This shows, in a way, a disproportionality in the use of voices, distancing the newscast from the polyphonic models (Machado, 2000) of journalism. Despite the intention to resolve the problem and to publicise what is of public interest, it is clear the existence of a concern about the spectacularization of the facts presented rather than with the modulation of the speeches in order to promote a plurality of voices. This kind of journalism gives more space to sources that represent only one side.

Another aspect worth mentioning concerns the *RN Comunidade* vignette, which appears in some editions or in some blocks, but at other times - when the presenter summons the reporter who brings community issues - the opening sequence of the attraction does not appear and there is no mention of it, which leads us to believe that there is no pattern in the TV news script. There is no rotation between the agendas either. During the week, only one agenda did not refer to the theme of basic sanitation and urban services, since it addressed complaints related to the Department of Education.

Supposedly, complaints are received by Whatsapp, as the newscast usually makes use of collaborative videos to introduce the problems presented in the program. The collaboration also takes place in other service provision attractions broadcasted by the news, such as the job search diary entitled *Quero Meu Emprego* (I want my job), in which viewers send videos talking about their professional skills. There is another attraction on the news where the reporter Lucas Cortez walks the streets looking for unusual characters from the *natalense* scene. This attraction is aired through long inserts during the news, which together exceed 13 minutes and which are highlighted through the newscast' duration . On the day 20 July, for example, the attraction was opened with the singer Francisco do Faustão - participant of *Se Vira nos 30* from the program *Domingão do Faustão* - making a musical presentation. The reporter also uses super informal language, verbalizing expressions such as "what's up people!" and his catchphrase "success" while hugging people during the broadcast. This stance is compatible with the former reporter of the RN1, Ediana Miralha, who used to refer to citizens with whom she talked by their nicknames or by their first names, showing a seemingly intimacy with the community and incorporating in the script sentences as "come here, woman!", "girl, come here and tell us" or addressing the presenter in the studio, Murilo Meireles, as Mumu.

Final remarks

The observation of the three news programs shows how the stations include, in different ways, community-related issues in the programming of their newscasts. Each station, in its own way, places the demands of the viewers as a priority agenda. It is noticed that the live participation of the reporter, direct from the communities, began to be valued because, in addition to permitting a closeness with the public, it carries an effect of immediacy. Sometimes the links seem more extensive than necessary. This can be interpreted in two ways: the first, because of the lack of structural conditions to produce a greater diversity of content; the second, because of the sensationalist strategy used to dramatize the facts to an exhaustive degree. The two possibilities can also be added together.

RN1 and JPB1 tend to invest in a more informal language, using as strategies the theatricalization of the news and a more pronounced performance of the reporters. In these newscasts, some reporters assume this more striking role, distinguishing themselves among the others, who embody a more serious approach to the facts. In this sense, SE1 - even when exploring issues related to the routine of the population - adopts a more neutral stance, close to the traditional standard of television news. There are no specific reporters for that kind of agenda.

It is observed that the amount of time devoted to community themes does not reflect a diversity of sources. The population, whether in an individual or testimonial condition, is more present in the live entries and in the interviews made by the productions. In the analyzed period, official sources appear timidly, most often only through a note. It is not clear whether it is a decision made by the editorial team or by the representatives themselves, but the fact is that this denotes a priority of agenda, as it waves itself as a way for broadcasters to prioritize the interests of the collective. Thus, the reporters present themselves as true mediators of the population's problems, sometimes implicitly, but also explicitly, as we can see in the TV Sergipe newscast, which presumptuously repeats the catchphrase *Chama o SE1 que Resolve*.

However, what is important to reflect is that the journalist can and should mediate the problems of the community, but the treatment given to it cannot be transformed into a spectacle, as if the problems that are so relevant in the lives of those men and women were meant to be a joke. This is not the role of journalism, nor the role of what is called community journalism.

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