

Media and journalism as forms of knowledge: a methodology for critical reading of journalistic audiovisual narratives¹

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Abstract

The work presents a methodology for the analysis of journalistic audiovisual narratives, and instrument of critical reading of news contents and formats which utilize audiovisual language and multimedia resources on TV and on the web. It is assumed that the comprehension of the dynamic combinations of the elements which constitute the audiovisual text contributes to a better perception of the meanings of the news, and that uses of the digital tools in a critical and creative way can collaborate in the practice of citizenship and in the perfection of current journalistic practice, highlighting the importance of the training of future professionals. The methodology proposed here is supported by technical references established in the possible dialogues of the research works in the journalism field itself with the contributions of Media Literacy, of Televisual Analysis, of Cultural Studies and of Discourse Analysis.

Keywords: journalistic audiovisual narratives, methodology, media and education, journalism education, universities *webTVs*.

Introduction

The disjunction between space and time, the diminution of the distances between physical territories, the broadening and cooperation between markets, the dilution of the role of the State, the growth of the social networks, the continuous, accelerated flows of information, the importance which knowledge gains with relation to other factors of social life such as economic resource, and the commercialization of culture in an everyday life mediated by the digital technologies are some characteristics of the contemporary scene. The role of the media is increasingly more relevant to the meaning and comprehension of the world modeled by words and images. The development of the means created a new system of public visibility governed by mediatization, which intervenes in journalistic mediation and practice (Sodré, 2008; Sassen, 2006; Kruger, 2006; Thompson, 1995; Bauman, 2001; Vattimo, 1992). In this context, journalism does not fail to be a form of knowledge, contributing to decoding and guiding people with regard to what is happening in the world (Vizeu, Rocha, 2011; Meditsch, 1997), and the research works in the field become increasingly more consistent on different continents (Löffelholz, Weaver, 2008; Zelizer, 2004; Vizeu, Rocha, 2011; Meditsch, 1997). But the immediate and instantaneous nature of the news does not always collaborate in the formation of some critical awareness of a specific historical reality, and in overcoming the homogeneity of the discourses in favor of diversity (Shoemaker,

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et al., 2010; Becker, 2009a). For this reason, there is a need to construct perspectives capable of achieving an innovative, independent education which is not just a reproducer of the values and ideas of the traditional media systems, but which is capable of discussing them, as well as the different discursive genres and types of reports, including those based on convergence³. The definition of the concept of discursive genre presented by Mikhail Bakhtin is adopted because it is a flexible, consistent theory adaptable to the analyses of the contemporary audiovisual area (Machado, 2005).

As Bakhtin states:

“the richness and diversity of the discursive genres are immense, because the possibilities of human activity are inexhaustible and because in each sphere of practice there exists a whole repertory of discursive genres which differ from one another and grow to the extent that the sphere itself develops and becomes more complex” (Bakhtin, 2006:262).

Indeed, as Borelli (2002) suggests, the genres constitute one more standard in the solid configuration of the cultural industry, but also should be seen as dynamic models,

“with a varied repertory of structures which result from the connection between one or more genres and the relation between original, elementary forms and new resources which, when introduced, transform and recreate more or less final standards” (Borelli,2002: 79-80).

It is necessary to provide for the students the opportunity to acquire competencies and abilities in order to transcend the mere professional preparation for participation in the labor market and achieve specific objectives (Deuze, 2008). It is important to stimulate utilizations of the media in accordance with the interest of the citizens, so that the latter are not used or programmed by the former and by the press itself as passive consumers of the representations of the world offered by the media, maintaining habits, values and choices without questioning them, in order to interpret the news attributing to it appropriate meanings, and produce reports on reality and the everyday social experiences in other directions (Potter, 2011). In this connection, journalism education needs to evolve, giving priority to a learning process associated with the exercising of the interpretation of news texts. This work proposes a methodology for critical reading of journalistic audiovisual narratives, based on the results achieved in previous research works (Becker, 1992, 2001, 2005, 2008a, 2009a, 2010a, 2010c) and on the teaching and guidance processes for the concluding works of the Journalism Course, and of the Master and Doctorate Courses in the Postgraduate Program in Communication and Culture of the Federal University of Rio de Janeiro-PPGCOM/ UFRJ. The hypothesis assumed is that the comprehension of the dynamic combinations and associations between images, sounds, words, gestures, charts and other elements of the audiovisual text in the construction of the meanings of the news, and that usages of the digital tools in a critical and creative way can contribute to the exercising of citizenship and to the perfection of current journalistic practice.

³The concept of convergence is understood here as a process of dilution or dissolution of the formal, material borders between the supports and the languages which results in a not very clear differentiation between the media and in a not necessarily harmonious fusion of the forms of culture, and which also defines commercial, cultural and social transformations, and depends on the consumers’ active participation (Machado, 2007: 59-69; Jenkins, 2008: 27-28).

Supported by theoretical references established in the possible dialogues of the research works in the field of journalism itself (Salaverría, 2005; Meditsch, 2007, 2010), with the contributions of Media Legacy (Ferrés, 1994; Fontcuberta, 2008; Potter, 2011; Gonnet, 2007), of Televisual Analysis (Casetti, Chio, 1999; Vilches, 1984, 1995; Machado, 2001, 2003), of Cultural Studies (Martin-Barbero, 2001; Kellner, 2001) and of Discourse Analysis (Fairclough, 2001; Pinto, 1995), the methodology proposed here consists of an instrument for quantitative and qualitative critical reading of news contents and formats which utilize audiovisual language and multimedia resources on TV and on the web and of other audiovisual products. This path comprises three phases: the description of the object of study, the televisual analysis and the interpretation of the results achieved. The televisual analysis is made up of a quantitative analysis and a qualitative analysis from a given *corpus*. Six basic categories and three enunciation principles are utilized, which will be duly systematized in the work. In accordance with the best interests of research underway, when the *corpus* elected for the research is composed of more than one object of study of the same or similar discursive genres, it can still be used a comparative analysis. This will allow a cross-check of the data compiled, which means an integrated systematization of results found and hence broader responses concerning the hypothesis of the analysis proposed, as in the case of more than one television news, soap opera, or a television series. The work also points out possibilities for use of webTVs as a relevant environment in the learning processes relating to education for the media in universities and schools.

Media and journalism as forms of knowledge

The central position of Communication nowadays is based on three dimensions which span economic, political and cultural processes: the audiences' significant participation by means of television screens, computers, mobile telephones and other technical devices in the construction of information and social relations; transmediality, the possibility of a media content circulating and being accessed in different supports; and the hybridization of languages resulting from convergence (Gómez, 2010; Jenkins, 2008; Machado, 2007). Besides this, the contemporary communicational situation is characterized by the possibility of interacting for the first time in a real, material way with the media products in the digital environment, deconstructing media representations and reference points, and not only in a symbolic and non-visible way, renegotiating and reinterpreting meanings as in the electronic media (Gómez, 2010). Different groups of people go almost anywhere seeking both entertainment and consumption experiences as well as utilization of the technical devices in the digital environment for practicing activism, reaffirming the audiences' importance in the contemporary processes of media communication (Jenkins, 2008; Dyer-Witterford, 1999). For this reason, strengthening the audiences' critical and creative interactions with the media texts becomes a great challenge for educators, since the audiences are not established just as receivers but also as producers and transmitters. However, there is no guarantee that the audiences would always take on this more active role, differing from mass communication in its interactions, frequently maintaining only the role of receivers (Gómez, 2010). Accordingly, it is important to think of a type of education capable of contributing to the comprehension of the televisual messages, revealing their enunciative characteristics, their ways of constructing meanings, because in

contemporary societies communicative competence derives from a mastery of the audiovisual codes (Becker, 2010c). Education for reading the media and for production of other audiovisual news contents and formats implies, therefore, a relative mastery of the audiovisual language and the televising technique, by means of the acquisition of abilities for the critical reading of televised programs and for the production of more inventive journalistic narratives, capable of generating new forms of thinking and acting by means of innovative combinations of words and images, and differentiated ways of citizens' insertion into social life, because, as Gómez emphasizes, the production cannot be neglected because "the alternative channels are no longer defined by their good intentions but rather by their products and esthetics" (2010: 19).

Nevertheless, this perspective is quite complex, especially when the intention is to contribute to the conception of the practicing of the teaching of a higher quality of audiovisual journalism, and for three different complementary reasons: the lack of more precise definitions regarding the relations between the fields of Communication and Education, the difficulty in comprehending journalism's place in contemporary society, and the insufficient methodologies which could help in the reading and the construction of more critical and creative journalistic audiovisual narratives, especially for the comprehension of images as texts (Becker, 2009a). Without any pretense of exhausting the subject of this debate, there is a need to contribute with some clarifications of these issues, before presenting the proposed methodology.

Knowledge is never a reflection or mirror-image of reality; it is always a translation, followed by a reconstruction. But these translations also involve the risk of error, and often the greatest risk is thinking that the idea is reality (Morin, 2000: 19-20), in the same way as confusing news with a multidimensional reality. It is true that we have access to knowledge through the mediation of language, but if in the past the school manual used to represent the symbol of the transmission of knowledge, today the media communication processes materialize and direct in a significant way our conception of the world. In this connection, education for the media could be assumed as a form of initiation in democratic practices, a stimulus for the questioning of dominant values, for the access to knowledge and the exercising of citizenship by means of a relative mastery of the communication technologies. Even though the expression "education for the media" presupposes the media theme as the object of educational action, it should not be restricted to the utilization of the mass communication media for educational purposes in school. As Gonnet (2007) explains, the school should contribute to warning the youth of the various forms of media influence and to providing for the development of his creative capacity based on the media, utilizing by means of a personal view and expression information originating from a specific media text. For Fantin (2006) educating for the media implies the adoption of a "critical and creative" posture of communicative, expressive and relational capacities to evaluate ethically and esthetically what is being offered by the media in order to interact significantly with the media productions and in order to produce media as well (p.31). In this connection, we could suppose that it would be more appropriate for us to assume the designation of the interface between Communication and Education in the learning processes of "education with the media", and not exactly of "education for the media"; however, the debate regarding this

conception does not constitute the main objective of this work. It is assumed here, in accordance with Ferré (1994: 106) and Fontcuberta (2008: 195) that educating for the media supposes the capability of establishing coherent and critical relationships between what appears on the screen and the reality of the outside world, and that more active audiences are readers-television viewers-users capable of analyzing the role of the communication media, and the languages and codes of the audiovisual texts, and of producing media messages with a minimum degree of quality (Becker, 2010c).

Interpreting the news and audiovisual texts, however, is not an easy task. Journalism reveals power plays and disputes and inequalities; it makes denunciations and informs regarding the main events of the country and the world and the meanings of the news which intervene in the life, the thoughts and the culture of all the citizens, and in our relations with each other. Indeed, Journalism contributes to deciphering and comprehending reality (Vizeu, Rocha 2011), and the more democratic a society is, the more information and news exist. For this reason, it implies a specific action and a specific knowledge (Genro Filho, 1987), which requires not only technical training for practicing the profession, but also ethical and humanist training based on its strategic social place. However, journalistic practice cannot be seen without contradictions with relation to its idealized role as mold of citizens. It is essential to comprehend that while objectivity and impartiality are principles of journalism, “journalistic reports are impregnated with subjectivities” (Motta, 2004:20) and built on specific economic, political and cultural interests. Redeeming and rethinking the press as an area of struggle, of rejection of the economic sector’s superiority over the social sector, gaining importance as one of the main instruments of political opposition and resistance, is a challenge for professional practice, for journalism research and teaching (Prado e Becker, 2010), just as the construction of more contextualized and more inventive reporting is an act of resistance to the immediate nature and to the velocity of the information flows which tend to drain the symbolic values of the news. At a time when we witness the fusion of the information and entertainment industries, and the news agenda is no longer the only way of accounting for reality, the perfecting of journalistic practice is essential for its own development as a public service for construction and distribution of quality information regarding everyday social experience, because it is already possible to follow television programming by means of the Internet without watching the newscasts and to have access to events and to other cultures by means of media products of different kinds in diverse media supports. The credibility and the social influence of the information are no longer attributed only to the journalistic genre, constructed on the tenuous border between the event and the narrative (Becker, 2005). If the audiences’ link with the devices and informational contents is achieved by means of what Veron (1989:41) calls a contract for reading, that is, the forms of speech, the ways in which the various subjects, or different voices, are organized and dialogue in the discourses in a specific communication situation, the preparation of a type of specific message for each media is not necessarily observed, because now texts can be hybrid and transmitted by different supports, defying the exclusive link of journalistic reports with the translation of reality in the reports. Journalism research works already point out that the press is loaded with fiction and many stories are the evidence of new combinations of real and fiction (Silva, 2010: 173-175). In this context, as Citteli (2010:

82) suggests, it seems clear that all the media texts of different types, including the journalistic ones, seek to inform, seduce, charm, persuade and convince, using specific visibility systems. It is understood that the teaching of Journalism and the opportunity to learn to think and do audiovisual journalism⁴, to prepare and crosscheck contents, and to select information perhaps has never been as essential as it is today.

In addition, news production and the new relations between newspapers, sources and readers, motivated by the culture of participation, also contribute to a questioning of the status of journalism and of its mediation at the present time. Indeed, the potential of convergence and of the collaborative networks for the perfecting of journalistic practices and the necessary investment in the diversity of its representations is quite significant. However, although these changes are underway and are difficult to measure, many of these experiences present esthetic and thematic similarities among producers in different places of the world (Lev Manovich, 2009), and we can say that they do not always collaborate for the plurality of interpretations attributing meanings to events in a way very close to that of the mass media, without an inventive exploitation of the audiovisual language and of multimedia resources (Becker and Mateus, 2011). Nowadays, the major challenges of the collaborative journalism networks are the credibility of the news and the quality of the journalistic information – the checking, the verifying of agendas, sources and data, the esthetic inventiveness of content, the plurality of interpretations and the thematic diversity (Becker, 2009a). For these reasons, journalism and journalists have lost their “aura” of exclusive historians of the truth of the present, but they do not cease to occupy a strategic and essential place in social life, and to have, contradictorily, the chance to reinvent themselves (Meditsch, 2010), contributing to the establishment of more decentralized and democratic societies, and reaffirming their singularity in the possible dialogues with other areas of knowledge.

These changes would already be sufficient to reaffirm the importance of journalism teaching in contemporary times, more specifically, of audiovisual journalism, seeking to comprehend, as Martin-Barbero (2001) explains, that audiovisual formats and contents and their technological and cultural mediations constitute a hybridization of the technical and the visuality. For the author, technique constitutes meaning, going beyond the ability to do, aggregating the ability to argue, express, create and communicate, see, hear, read, produce new languages, new forms of expression, textual nature and writing. And the rejection of an instrumental perception of technique implies the comprehension of the technical as a new visual system. This means, as Fischer (2002) proposes, that it is possible to study images, texts and sounds, especially

⁴ Journalistic audiovisual narratives, both on TV as well as on the Internet, are called here practices of audiovisual journalism because on identifying transformations in the newscasts’ narratives and pointing out discursive characteristics of audiovisual webjournalism, one notes that these different narratives have undergone mutual influences and are undergoing a process of hybridization mediated by the digital technologies (Becker, 2009a).

of TV, based on the presupposition that we will not obtain finished representations, but possibilities of meaning, that is, possibilities for reading the enunciations and the visibilities that make up the area of the media (2002: 83-87).

Nevertheless, despite our world being inhabited by images of all types, investigating their meanings requires a learning process, because throughout the training process, audiovisual language, very present in the children's universe, receives less attention from the educators than writing and verbal communication, which constitute the objects of attention and of construction of favored pedagogic activities (Gonnet, 2007:15). The reading of a written text implies an exercise of imagination, but perception of the images does not exclude the need for developing a discourse for the comprehension of an audiovisual work because a dynamic concept of reading implies the comprehension that the reader category is inseparable from the author category. The receiver has an active role in the construction of his own role as reader, updating competencies that are the information present in the televised narratives confronted with his own knowledge (Vilches, 1984: 96-100). Contrary to verbal language, images cannot be classified in a dictionary. They are constituted as behaviors, attitudes and gestures of a certain fluidity of forms, colors and framings, which makes them difficult to describe and interpret. If verbal discourses unfold along a temporal line, images are constituted by means of looking at specific areas of visual representation, and therefore do not follow a line of logical and chronological orientation, permitting a multiplicity of viewpoints, based on unique choices. But at the same time, it is exactly the characteristic of representation of the image in a specific space and time that identifies it among an infinite number of other possible images. Representative images (Aumont, 1995: 244-245), therefore, are usually narrative images. And they are not responsible for the absence of ethical values or for the absence of diversity of representations of identities and cultures in the media, because it is possible to state that at the same time in which the image is at the origin of all writing and verbal writing, it is only a highly specialized form of iconography, and it is also true that the image never ceases to be a certain modality of writing, and that analyses of its meanings can suggest deeper

penetrations in experience and in thinking, freeing us from the belief in the power of the word as the only source of truth (Machado, 2001: 6-33). Gaining some intimacy with audiovisual discourse implies, therefore, perception of the text as a set of verbal enunciations and other non-verbal enunciations and their combinations. Although most of the studies focus their analysis on verbal enunciation, there are abstract meanings which can be produced by means of non-verbal enunciations which interfere in the construction of meanings of messages of different types, including the news. From these perspectives, the methodology presented here was developed, systematized and applied, also considering that the lack of perception of a broader set of discursive and audiovisual procedures, associated with media discourses and with journalistic reports, does not collaborate in the comprehension of the role which producers and audiences play, nor of Journalism's mediation at the present time.

To read Audiovisual Journalism

Critical analysis and reading of a media product require a choice of specific paths and methodologies, tools capable of helping one in dealing with the complexity of the subject of study. This methodological option seeks to cope with the stages of description and quantitative and qualitative interpretation of the formats and contents of journalistic reports and of other types which utilize audiovisual language, thereby making it possible to know, comprehend and interpret the meanings of audiovisual works developed by the production, which circulate, are apprehended and reconfigured by their reception, in accordance with the theoretical contributions of the Semiotics of Social Discourses and three postulates systematized by Pinto (1995 *apud* Becker, 2005: 28-29) that of the Infinite Semiosis, that of the Political Economics of the Significant and that of the Enunciative Heterogeneity. The first postulate consists of an infinite network of references of representations in the mind of individuals. Every significant item refers back to (an) other significant item(s) never attaining a stable, definitive meaning. It is based on the dual supposition that every social phenomenon is a process for meaning production, and every cultural product can be seen as a discourse. The second postulate is based on the teaching of Anthropology and considers that cultural phenomena operate according to a market logic, that is, the logic of production,

circulation and consumption. Transporting this idea to the field of Communication, it is understood that the latter is constituted in a symbolic market, in which the dispute of meaning, or better still, the supremacy in the construction of the dominant meaning is accomplished in and by discourse. It also emphasizes that although the meaning of a significant subject depends on its conditions for production and context, and that any difference in the conditions for production of two discourses results in differences in meaning and in detectable traces in one and another. For this reason, semiotic analysis requires, as a method, comparison. The third postulate, of Enunciative Heterogeneity, also collaborates in the comprehension of communication phenomena comparing the power of the media with the hegemony of the receiver on proposing that all discourse is made up of innumerable voices, whose awareness and control the enunciator only possesses partially (Becker, 2005: 29). The effort to comprehend the production of meanings of an audiovisual text is highlighted here in the plural insofar as the perspective adopted is of multiple meanings produced by multiple voices and enunciations contained in a specific text, as the Social Theory of Discourse also proposes, which, in the same way as the French School of Discourse Analysis, suggests the insertion of the critical dimension of the observance of language as a social practice⁵.

Perception of the audiovisual text also implies comprehension of the televisual resources utilized in the construction of the enunciations and the messages of a work being an object of great complexity which possesses different aspects to be analyzed (Vilches, 1995). However, most of the reflections on televised texts are not concerned with what happens on the screen, only with the political, economic and technological system in which the production rules and the reception conditions are forged, without also giving priority to the images and sounds which make up the televised messages. And making a distinction between televisual works presupposes comprehending them as cultural references and producing a definition for the notion of the quality of these

⁵ It is noted that the contributions of the critical theory of discourse enrich the proposed methodology, also because it permits discussion of the singularity of the journalistic discourse, highlighting its value as an instrument for historical awareness because, as the dialectic theory of Fairclough (2001) reveals, “discursive practice is constituted both in a conventional as well as in a creative way: it contributes to reproducing society (social identities, social relations, knowledge systems and belief) as it is, but also contributes to transforming it” (2001:

works (Machado, 2003: 17-23-29), a difficult concept to define, but which must and can be questioned. For Machado (2003: 25-26), the definition of quality can be simply in the diversity, creating opportunities for the broadest range of differentiated experiences (idem) ⁶. This debate is inserted in a set of relevant academic research works in the audiovisual field, which have been conducted since the second half of the 1980s, mainly in the United States, Europe and Latin America (Thompson, 1991: 11-17; Rincón (2004: 114-115); Machado, 2003: 22-26). These contributions are relevant to indicate how a quality televised production can break specific discursive and thematic rules, transforming and mixing types, inserting different viewpoints in the construction of the narrative. For audiovisual journalism studies the idea of quality is important because it permits the investigating of the way how journalistic reports which incorporate audiovisual language and multimedia resources intervene, by means of their mediation, in different dimensions in the nation's political agenda and how a cultural product created inside a communication industry can be esthetically innovating, to the point of generating other ways of perceiving Brazil and the world, suggesting new forms of interpretation and of utilization of media and languages, thus contributing to the promotion of the diversity of representations, the plurality of expressions and the democratization of the media. After all, audiovisual texts, including the televised ones, should not be seen only as a means of retransmitting, divulging and reproducing values, esthetics and contents, but also as a means of making and creating the contemporary culture, constituted, according to Kellner (2001) basically by systems for reproduction of sound and image. The culture of the image, which explores sight and hearing, stimulates individuals to identify with the dominant ideologies, positions and representations, but is also formed by a set of complex works which should be studied for a better comprehension of the communication processes and of contemporary society (Kellner, 2001: 9). And analyzing and interpreting the culture of the media

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⁶ There are two other fundamental concepts defined by the author for this methodology: that of *program* and that of *genre*. Machado (2003:27-29) places in opposition to the concept of "televisual flow" of Raymond Williams (1979), the idea of program because it permits a more selective and qualitative approach to televised narrative experiences. The author also suggests that it is by coherent and stable cores of meaning that television is produced and apprehended, even this notion as well as that of genre have been questioned because television tends toward a growing fragmentation and heterogeneity.

requires reading and critical methods capable of articulating their insertion in the political economy, in social relations and in the context in which they are created, transmitted and consumed (2011: 13).

As Casetti and Chio (1999: 259) explain, the realistic character of televised images and the viewer's familiarity with the conventions of the media frequently produce the impression that television is a kind of mirror or window of the world; however, much to the contrary, television does not reflect reality, but recreates it and produces meanings based on a system of rules and language of its own (1999: 263). For these reasons, studying televised language means analyzing the way in which television produces meanings, combining images, words and other elements of the audiovisual narrative, as well as the rules established in the text for the relations between producers and receivers. Viewing television and reading the audiovisual news contents published on the web requires training and competences to identify these rules and comprehend the operation of the audiovisual narrative. This premise can also be applied to the studies of journalistic audiovisual narratives on the Internet because the activities of watching television and accessing the Internet are being mixed and these reports have been constructed in hybrid environments and languages, according to the results obtained in previous research works (Becker, 2009a; Becker and Gonzales, 2009b; Becker and Lima, 2007; Becker and Teixeira, 2008b, 2009c and 2009d; Becker and Mateus, 2010b, 2011b, Becker e Maldonado, 2011a). In addition, these narratives consist of new forms of expression, but they still lack theoretical and methodological perspectives for their better comprehension and for their own perfection. There are many criticisms and questions regarding the exploration of the new informative formats and regarding the degree of innovation of the journalistic sites in the gathering and in the treatment of the news. Faced with the myth, a modest reality is present because hypertext is rarely utilized as a narrative resource in cyberspace (Salaverría, 2005: 520). Despite all the technological advances, the online press is still seeking its own identity (Becker and Lima, 2007). It turns out that on the most visited news sites of the country the journalistic audiovisual content correspond to less than 10% of the homepages' news (Becker and Mateus, 2010b; Becker and Teixeira, 2009d). In addition, the

characteristics of a new media are associated with the characteristics of an earlier media which are substituted and constituted by their own formats, esthetics and languages in a continuous process of evolution without the earlier media being extinct (Fidler, 1998).

The perspective of choosing categories and principles of enunciation, taking into consideration quantitative and qualitative aspects, as subsidies for the reflections on the language of a specific audiovisual product, is based on the author's previous works as has already been mentioned. These principles and categories are constituted as pertinent methodological references because they help in a critical reading of the audiovisual text's complexity and of the context in which this text is produced, expressed in three phases, that of description, that of televisual analysis by means of a quantitative and qualitative study of an audiovisual work, and that of the subsequent interpretation of the results and media enunciations, followed or not by the comparative analysis when they are chosen for formation of the *corpus* of the research, more than a subject for study.

The quantitative study of the second stage of this methodology, the televisual analysis itself, consists in applying six basic categories here systematized. The categories are: 1. Structure of the text; 2. Theme; 3. Enunciators; 4. Visuality; 5. Sound and 6. Editing. The structure of the text involves elements which characterize the way in which the audiovisual product is presented, considering also the context in which the work is produced and distributed: its narrative style, data regarding how the formats and contents are organized, the division in blocks, its duration, etc. In the studies of the journalistic audiovisual narratives available on the network, this category permits us to comprehend also how the news item is systematized by means of specific usability strategies, also observing Hypertextuality as a multidirectional, non-linear form of structuring and accessing information on a digital platform promoting relations with other data by means of links; Interactivity as a concept associated with the interactions established between the users and the media; Current nature, utilized for verifying the periodicity and velocity of production and circulation of information, a characteristic inherent in journalistic activity; and Memory, which offers the possibility of identifying the capacity for storing data in the digital environment, by means of search systems. Theme reveals the contents and the favored thematic fields in a specific audiovisual

product as in a television series, and permits identification of the writings which most stand out in the study of a TV newscast, or the way in which the themes are approached in the home pages analyzed. For this reason, in the analysis of the digital news formats and contents this category is also called Editorialization. The Enunciators offer the possibility of identifying the social actors that participate in the narrative, observing the dialogues, the testimony, the different voices present in and absent from the reports, as well as the form in which the anchormen and the reporters present the text and the way in which the building of these professionals' credibility is carried out. Visuality permits consideration of the scenic-visual instance and the way in which the scenarios are constituted, the costumes, and the graphic and multimedia resources, etc. Sound indicates how the sounding elements, words, noises, sound track, etc. are related to the visual elements and participate in the construction of the narrative and of the meanings of the text. In the research of the news contents published on the Internet, the Visuality and Sound categories can be reunited and called Multimediality, noting how different formats and languages are integrated in the same support, that is, how audio, video, photography and infographics are handled as constituent elements of one same message available in the databases of the web⁷. Editing is utilized to uncover processes of assemblage of the audiovisual work and to comprehend how the main characteristics of journalistic audiovisual narratives, the combinations of the verbal text and the image, produce meanings.

This first reading will provide subsidies for the second moment of the televisual analysis, a qualitative study of an audiovisual product, by applying the three principles of enunciation. They are: Fragmentation, Dramatization and Definition of Identities and Values. By Fragmentation is meant the condensed, lean character common in all televised programming, which gives priority to programs with short duration, often divided into blocks which, dispersed through the program grid, make it difficult for the viewer to have an idea of the whole or a deeper comprehension, for example, of relevant

⁷ In these cases, five and not six categories would be included in the methodology proposed here, emphasizing the relevance of the contributions of the digital journalism studies of Albornoz (2007); Salaverria (2005); Palacios (2002); e Pavlik (2001) for its development.

issues in episodes or chapters of a series. In journalism, the utilization of the Fragmentation principle results in even more significant perceptions because the short duration of each informative unit does not always permit comprehension of the news phenomenon in all its complexity, and also because the news is presented as a mosaic, not offering the opportunity to perform interlinks indispensable for the correct apprehension of social problems and conflicts. The Dramatization principle, also present in other televised types, concerns the fictional nature of the narrative, involving emotionally the television viewer or user in the process of reading an audiovisual text in which the unveiling of the narrative is accomplished by stages so that the climax is heightened and a dramatic character is conferred upon a specific event. This process is accentuated by the use of the technique and of audiovisual resources employed in the construction of the audiovisual product, generating the erasing of the borders between reality and fiction. Accordingly, both the characters who participate in the narrative, as well as the matter approached in the text begin to awaken feelings of empathy, seduction or commotion. The principle of the Definition of Identities and Values allows one to know the enunciative marks of the audiovisual narrative referring to the values attributed to local and global problems and conflicts and the ways in which they are judged and qualified, and also to comprehend how the social types of a series or of a news report are chosen, revealing, for example, that persons with less purchasing power are often represented in a stereotyped, tragic and sensationalistic manner. In this way, it has been possible to perceive the expressive possibilities which the utilizations of audiovisual language provide and the meanings produced by the different elements which comprise an audiovisual narrative.

Final Comments

Education should be associated with the development of abilities involving the use of different languages-discourse such as the Internet because a model of education dating from the industrial era is being utilized, while information and communication technologies have already created a new environment and other challenges (Logan, 2004, p. 3-8). And without any doubt, the teaching of journalism must undergo modifications in order to be able to accompany the changes occurring in professional

practices nowadays (Machado and Teixeira, 2010). However, despite some efforts made in this direction, the absence of borders between producers and receivers, between professionals and amateurs in the digital environment is still a utopia, which can be reached by the acquisition of competencies and abilities for reading audiovisual texts. In this connection, the university webTVs can constitute potential environments for the practice of an innovative teaching of journalism, integrating theoretical activities, such as the critical reading of audiovisual narratives, and practical ones.

The webTV system is a form of televised transmission through the web. The signal is picked up and digitalized by softwares which send the data to a server, and subsequently to a page on the Internet. It is possible to establish a programming to be sent via download (Baldessar, Giglio, 2010). Anyone with the minimum infrastructure required can produce content and disseminate it by means of this system. The webTVs are not focused on the economic exploitation of the contents transmitted by them, but possess a great political and social potential. Contrary to mass television, they are directed at segmented publics, establishing more direct and personalized communication processes. For this reason, they are described by Colletti (2010: 6-12; 33) as a kind of homemade television, made by hand in a craftsmanship manner, or “garage TV”, a way of producing television which contributes to a wider distribution of diversified audiovisual production, especially of the videomakers, without needing a home office or a editorial room set in a specific physical territory for its operation. The vocation of the webTVs is basically information and the contents and formats are produced with narrative characteristics still quite close to the enunciations of TV journalism. However, making and participating in a university webTV team consists of a relevant experience for getting to know the audiovisual codes, the recording and editing techniques, as can be observed in six years of experience in coordination and development of the laboratory and of the TJUFRJ site, the online newscast of the Communication School (<http://www.tj.ufrj.br/>). For this reason, webTVs, even while still lacking their own grammar, are a creative environment for the education and training of future professionals, making possible learning processes capable of integrating theory and practice in the construction of knowledge.

These processes of critical reading and of production of journalistic narratives on TV and on the Internet suggest a demystification of the audiovisual text's power to mold social life. They make possible the recognition that news and other texts which utilize audiovisual language and multimedia resources constitute ways of saying, perceiving and intervening in the experience and in social life, and their effects of meanings also depend on the way we interact with TV and make use of the computer. After all, the new technologies have modified the relations between production and reception, but we cannot assume that they by themselves contribute to the democratization of the society and of knowledge.

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