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## WHAT DOES VIDEO-CAMERA FRAMING SAY DURING THE NEWS?

A look at contemporary forms of visual  
journalism

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JULIANA FREIRE GUTMANN  
*Universidade Federal da Bahia (UFBA)*

**ABSTRACT** - In order to contribute to the discussion about audiovisual processing of journalistic information, this article examines connections between the uses of video framing on the television news stage, contemporary senses, public interest and the distinction values of journalism, addressed here through the perspective of the concepts of conversation and participation. The article identifies recurring video framing techniques used by 15 Brazilian television newscasts, accounting for contemporary forms of audiovisual telejournalism, responsible for new types of spatial-temporal configurations. From a methodological perspective, this article seeks to contribute to the study of the television genre by understanding the uses of these audiovisual techniques as a strategy for newscast communicability.

**Keywords:** Journalism. Audiovisual. Conversation. Participation.

### O QUE DIZEM OS ENQUADRAMENTOS DE CÂMERA NO TELEJORNAL? Um olhar sobre formas audiovisuais contemporâneas do jornalismo

**RESUMO:** De modo a contribuir para a discussão sobre o tratamento audiovisual que a informação jornalística recebe, este artigo analisa articulações entre usos de enquadramentos de câmera na cena de apresentação do telejornal e sentidos de tempo presente e interesse público, valores de distinção do jornalismo aqui abordados pela perspectiva das noções de conversação e participação. São identificadas apropriações de enquadramentos de câmera recorrentes em 15 telejornais de rede brasileiros que respondem por formas audiovisuais contemporâneas do telejornalismo, responsáveis por novos tipos de configurações espaço-temporais. Numa perspectiva metodológica, busca-se contribuir para o estudo de gênero televisivo ao conceber os usos desses dispositivos audiovisuais enquanto estratégia de comunicabilidade do telejornal.

**Palavras-chave:** Jornalismo. Audiovisual. Conversação. Participação.

### ¿QUÉ DICEN LOS ENCUADRES DE CÁMARA EN EL NOTICARIO DE TV? Una mirada a las formas contemporâneas de periodismo audiovisual

**RESUMEN** - Con el fin de contribuir a la discusión sobre el tratamiento periodístico audiovisual que recibe la información, este artículo examina las conexiones entre los usos de encuadres de cámara en la escena de la presentación del telediario y los sentidos de tiempo e interés público, valores de distinción del periodismo, abordados aquí desde la perspectiva de las nociones de conversación y participación. Se identifican apropiaciones de encuadres de cámara recorrentes en 15 noticieros de red brasileños que responden a formas contemporâneas de periodismo audiovisual responsables de nuevos tipos de configuraciones espacio-temporales. Desde una perspectiva metodológica, se busca contribuir al estudio del género televisivo al concebir de los usos de estos dispositivos como estrategia de comunicabilidad del noticiero de TV.

**Palabras clave:** Periodismo. Audiovisual. Conversación. Participación

## Introduction

Based on the notion that TV grants access to a sociocultural experience of interaction, present in itself as a key dimension for shaping the public debate (DAHLGREN, 1996), it is assumed that the newscast is a space which produces meaning about the world arising from conversation, suggesting different levels of interaction with the viewer. The reflection suggested herein offers a perspective on the diverse forms of Brazilian network television news, based on the investigation of meanings produced by the interaction between devices of the audiovisual language and discursive values of journalism. In this article, particular attention is devoted to the video framing techniques used during the production of a newscast presentation scene, not only as mere technological resources, but as technicalities, as per Martín-Barbero (2008). That is to say: framing is addressed from the perspective of language competence, as a materiality that refers to the creation of specific news grammars.

The discussion on the effects of meanings related to the uses of video framing and camera movements is bound to raise the question of the importance of the material dimension of TV news, supporting the notion that, considering its televisual dimension, journalism forges discursive values based on the necessary linkage with television resources, which includes the expressive audiovisual dimensions. By analyzing how these technicalities may function in the production of meaning effects on conversation and participation, the article identifies contemporary audiovisual forms that account for the relationship between time and space (the *here and now*), typical in telejournalism enunciation<sup>1</sup>.

Cultural values of distinction of journalism, such as timeliness and public interest, are shaped in television terms by interaction that reproduces models of social practice (DAHLGREN, 1996) anchored in temporalities and spaces of everyday life. The idea of conversation is central to the interpretation of the kind of dialogue established with the consumer of news, summoning different levels of participation. It relates to the fundamental modes of belonging to the constructions of meaning about the world and social recognition of journalism as an institution.

Admittedly, the whole communicative process of television uses this movement of speaking to the viewer, which entails the conformation of programming figurines, of a viewer position and, within a spatial-temporal situation, the scenario of communicative acts. If, on one hand,

the direct transmission of TV enunciations links parties within a common time, thus creating a symbolic meeting space, the legitimacy of the action of speaking newscast bodies - presenters, reporters, commentators and sources - depends on the existence of an interlocutor subject, suggesting a continuous dialogue between the discursive parties.

On Brazilian network TV news, the scenario presented is generally comprised of a background image, a text or of a panel with graphics indicating the program's visual brand (colour, shapes, design, name), and presenters in the foreground sitting behind a desk. TV monitors and screens are frequently used scenic devices. Through these windows, the presenters and their interlocutors interact with the world outside the studio, either through the appearance of live reporters, or through photographs or graphic designs that are representative of the enunciated news. The revelation of the text is dynamic, moving, in action, setting up a place of transit and permanent alert, where information circulates, figured by the presence of computers, television screens, and journalists - people passing by in the background, giving an empirical representation of the production staff. These elements of scenography help to make this location the newscast headquarters.

The desk is a strong symbolic element forming the authorized place for the one who speaks, or more explicitly, the enunciating subject: the presenter. Historically identified as a form of recognition of the newscast, the desk is the cockpit of the program. It physically and symbolically establishes an explicit boundary between the person who speaks and the person who listens and sees. In this position of authority, presenters perform roles, embodying the voice of the newscast, whether as "not me" when they seek to erase their status as subjects to represent an impartial voice, speaking on behalf of the broadcaster, or as "I", when they endeavour to place themselves within the discourse. The anchor spearheads the desk, embodying the first representation of the program, and coordinating the delegation of voices with other subjects of the discourse, reinforcing their place of higher authority.

Regardless of the type of representation constructed for these subjects, the presence of a body assumed to be the supreme voice of speech is evident. From a more serious and detached position, independently of the topic, or by incorporating the role of the subject which speaks as "I", the figure of the presenter in Brazilian TV newscasts, is in a state of symbiosis with the program it presents<sup>2</sup>. The dress-code, suits for men and *tailleurs* for women, symbolically reinforces this "bond of security, order and command, skills typically associated with uniforms"

(HAGEN, 2009, p.151).

As the central interlocutor of the discourse, the enunciating subject is positioned in a place that is made for mediators (presenters and also reporters, commentators and correspondents), as someone who seeks on the news a place to build interpretive frameworks about the world. If, on one hand, there is a subject who is the holder of knowledge (the authority), on the other hand, there is a subject who is eager to receive information. Based on this unspoken pact, the conversational acts suggested by the TV news are configured. Their expressive shapes connect, beyond the explicit dialogue exchanges between presenters and verbal convocations made to the spectators, with the use of video-camera planes of focus and movements.

### **Camera planes and movements: modulators of the conversation situation**

In TV news, contact between communicative subjects (presenters and audience) and the resulting status of trust, are forged by a set of body senses governed by the presenter, who looks directly at the audience through the O-O axis<sup>3</sup> (by directing their gaze at the camera) and calling it to join the discourse. On Brazilian network TV news, the public does not figure in the studio, but is nonetheless there, discursively, acting as the addressee in the conversation, positioned closer to or further away from the mediator. Through verbal text, these calls are made by the use of vocatives, the pronoun *you*, and marked by using verbs in the imperative: "Good evening to you", "And you know what to do to..."; "Are you one of those..."; "See how the weather is ..."; "Understand what has changed..." etc.

While the calls are made explicit via verbal text, the conformation of visual devices through different positions and emphasis on dialogue are more tacit. Yet, the visual frame through which one sees the body of the subject is an important strategy for the construction of positions and hence senses for the acts of speech. Video-camera framing is exploited as an expressive device of the intended interaction, producing at least four types of effects that lead to conversation: 1) distantiation, 2) rapprochement between the subjects of the discourse (enunciators and enunciatees), 3) argumentative emphasis and 4) inclusion of the interlocutor (enunciatee) on the communicative scene. In this case, video-camera planes of focus and movements<sup>4</sup> coordinated with verbal text, function as fruitful discursive strategies for conversational acts.

The American plane (AP) and the first plane (FP), historically, represent the most common positions of the presenter before the viewer. The AP removes the mediator from the screen and frames them at desk or chest-height so as to ratify their more distanced place, located hierarchically as the authority of speech. In contrast, the FP is used in the most explicit calls, suggesting proximity to the audience by framing the presenter at shoulder-height. The close, which reinforces a greater intimacy with the alleged speaker by presenting the subject of discourse at neck-height, was not identified in the programs analyzed.

The AP, whose framing may be closer, between the waist and the chest, or further away, revealing part of the desk, is widely used at times when the presenter issues a headline of a video tape (VT). Here, there is an attitude of greater formality and distance from the mediator, who visually departs from the interlocutor to speak about the facts of the world, calling for a hierarchically demarcated interaction. By being different from the interlocutor, it seeks to build proximity to its referent, which symbolically would be behind the desk. As an argumentative strategy of conversational exchange, the AP helps to conform different positions for the instances of production and recognition of news. As an example, one can use the headline of the *Jornal Nacional*, from 10/03/09, when the then presenter Fatima Bernardes, in distanced AP, stated: "On Tuesday, the Federal Police arrested 26 suspected members of a major gang of drug traffickers in Brazil. The investigation began at the request of South African authorities, who seized 50 kilograms of cocaine shipped from Guarulhos airport. The report is by Caesar Tralli". In this case, the public is called to be more of a spectator of the announced fact than a subject of a participatory dialogue. By distancing itself from the screen, it is as though the presenter is placed closer to the referent, thus reinforcing an authorized place (supposedly closer to the time-space of the occurred fact).

As a strategy of proximity and argumentative emphasis, the FP is often used when the attention of the audience is called upon to promote a sense of complicity, typical of everyday conversation, and as a resource of argumentative emphasis. For example, the use of FP is common when the presenter complements a VT, when their appearance confirms a place of authority in order to give meaning to the announcement made by the reporter<sup>5</sup>. This type of framing is usually applied by programs that are centered around a single anchor in which the standing feature of the footnote is also recurrent. During the *Jornal Nacional* of 05/29/09, the presenter Fernando Vieira de Mello, after reporting on the possible

proposal of a third term for Lula's presidency, approaches the camera to "advise" the audience, engaging it conversationally: "Look folks, the third term is a plague that dominates politics in the Legislature at the beginning of this century. In Brazil, President Lula has reiterated that he is against it. But the flatterers, those who are strapped to the government, do not want to leave". A visual approach to the enunciating subject suggests an act of conversation in which the presenter tries to present themselves as an "advisor". Similarly, the FP can be used as a discursive modulator to bring forth a sense of outrage, as did Boris Casoy during the night edition of the *Jornal da Noite* of 11/05/10, in reference to Attorney Vera Lucia Gomes<sup>6</sup>, when he visually got closer to the audience and explicitly expressed a position: "*to me, she is simply crazy*".

When camera movements promote shifts in perspective, towards various communicative scenes, thus producing approximations and distantiation of the other in the discourse, they become important modulators of conversational situations, intertwined in time between presentation and reception. Despite the prevalence of the fixed frame, network news programs have increasingly used camera movements, especially travelling and zoom, that work together with the planes of focus as resources of approximation, inclusion, distantiation and argumentative emphasis.

The use of travelling and zoom as a displacement strategy vis-à-vis discursive subjects has been noted, especially during the opening and closing of programs, as well as in the passages between block segments<sup>7</sup>. These camera movements position the speaker within different moments of an ordinary conversation: arrival and presentation, stopovers and farewell. Two distinct audiovisual procedures of approximation and distantiation can be identified within passages that mark the beginning and end of the news program and its intervals. While the zoom function produces a transient effect of approximation and distantiation and thus characterizes the passages between blocks, the travelling function allows the simulation of larger body displacement and not just the in-depth perspective (the viewer is led by the movement of the camera itself), and as such, is more often evidenced during TV news openings and endings, whose summonses and goodbyes are more lasting.

The visual strategies of approximation, distantiation and argumentative emphasis are also activated during the announcement of headlines and news without images. When the camera leaves the FP and turns away from the presenter, through the zoom out function, slowly

reaching the AP, while the verbal text is being delivered, one can observe the path design of the viewer which is engaged by the news through a sudden approximation to the subject of speech, and then a slow fade away. The zoom out option is also identified as a transition feature between different speech roles performed by the mediator, when, for example, the speaker assumes the position of "commentator" (explicitly issuing some judgment about what is said, as seen in the previous examples) and, shortly thereafter, assumes the function of "presenter" to announce other news. As such, the transition semantics between the mediator's two speeches can be carried out by applying the zoom out movement, slowly leading the presenter from a FP to an AP, where it is possible to interpret, through a more distanced position, another role - that of announcer of the day's relevant facts.

The contrary movement is often evidenced in takes where the presenter, from a detached position, summons its interlocutor, who moves closer through the frontal camera zoom in movement. In the 27/05/09 edition of *Jornal da Band*, Ricardo Boechat gets closer to the audience through this camera movement to release the following verbal text: "workers lost their jobs in Pará due to the closure of Ibama's timber operations" in that region, there are no other job alternatives (shakes his head in a negative movement). Although it was carried out in prohibited areas, the city that depended on this activity, is now faced with families sifting through garbage looking for food to survive (frowns disapprovingly)".

Taking this description as an example, a third modular type of discourse is evidenced with the use of the zoom function - argumentative emphasis - typical of conversation situations. Thus, the zoom feature can be used as a means of producing evidence of a given argument, in addition to being a method to attract the viewer's attention. That is to say: a specific thematic framing can be enhanced by the camera framing that leads to an understanding not only of what is said, but how something is displayed.

Finally, a fourth module of discourse is evidenced through the use of video-camera framing when the zoom function and general plane are applied for the purpose of creating an inclusive effect with the enunciatee subject on the communicative scene. This occurs when the image is offset from a perspective that is centered on the driving figure to a more open one, which inserts into the physical space bounded by the screen other mediators and the physical environment of the program (the scenario). The preview of two (or more) protagonists and the enunciating

scenario enables simulating contact between the subjects of speech, who put into practice the idea of one's body as a point of interaction between them, and between them and the viewer.

This means that scenes of dialogue with the viewer are forged at the time of news presentation conducted by two or more mediators when they are framed together in general plane focus (GP). The strategy was seen recurrently in recent editions of the study sample, from 2009 and 2010<sup>8</sup>, which seems to indicate a contemporary newscast trend to include the subject of speech in the same frame, triggering a conversational situation. By inserting two (or more) presenters on the screen, the sense established is one of everyday exchange between the speaking subject (I) and those who listen (I + you). This operation positions the enunciatee and enunciator (represented by the second mediator) in the same discursive instance (you).

On TV network news, the GP is frequently used to reproduce an implicit conversation, when the body of one of the presenters is not framed to advertise the fact, but rather to pose as a conforming device of the dialogue. This situation simulates a conversation in which the activity of subjects is conveyed in one *now* made possible by the direct transmission. Based on the duration of this common time, it virtually represents the same *here* of everyday exchange - an essential dimension to produce the effects of a conversation and participation of a supposed public in the staged dialogue. The strategy is exemplified in the following excerpt from *Jornal da Record* from 20/04/10:

**Ana Paula Padrão** (at desk, in GP, next to the presenter Celso Freitas): Hello, good evening. Those who live in greater São Paulo, more than ever, have reason to ask: if it's dangerous for police, imagine what it's like for us, right Celso, as mere citizens? (Turns to the presenter)

**Ana Paula Padrão** (AP): And this doubt is concrete. You will now see the story that opens the *Jornal da Record*. The population of Cotia witnessed an ambush. A deadly attack on three policemen, three law enforcement officers who, after a hard day's work, made a fatal mistake: they took some time to chat.

**Celso Freitas** (AP): And the preliminary investigations indicate that revenge is the cause behind the crime. The bandits were supposedly upset because a drug lord was arrested.



The transcript above clarifies the performance undertaken by news presenters, deploying verbal text, body and video-camera framing features to include the viewer in the scene and enhance a particular place of authority over what is said (or advocated). Such procedures are worthy of a situation of conversation, in which speaking bodies seek complicity with each other in the defence of arguments as strategies of convincement and persuasion. Firstly, the strategy to include the interlocutor is evident: the general plane frames the two mediators in the same scene, and although only one of the subjects proceeds with the verbal text, the two communicate via body gestures. The invitation of the second presenter into the conversation is explicit, through a body movement with the head indicating agreement, and included in the speech by the presenter, who turns to face in their direction and convenes a "right Celso?". The spectators are also invited into the conversation from the same direction. Ana Paula Padrão addresses the interlocutor with a bodily frontal movement ("Hello, good evening") and produces an overlap between the speech actors (enunciators and enunciatee) via verbal text: "if it's dangerous for the police, imagine what it's like for us, right Celso, as mere citizens?" The presenter then appears in AP alone, with a more formal posture, in order to approach the speech referent, as the authority of the discourse. This is the place that emphasizes meaning in the statement, when it goes back to an explicit verbal engagement ("You will now see ... ") to reveal the fact, along with Celso Freitas, also framed in AP, in a more distant position from the viewer and supposedly closer to the source of the news, symbolized by the image of the text.

The implicit conversation between presenters, made possible by the general plane of focus and through the use of corporal expressions, is common in the news programs analyzed. Also recurring, are moments when the explicit conversation, which includes mediators speaking verbally with each other, refers to the speech's content. The strategy is clear in that the forms of speech and interpretive frame created for a certain event based on this representation of everyday conversation, can override the fact itself. Thus, it is not always the content that convenes interest but also the situation in which the public is inserted. In these situations, the use of video-camera framing can be seen as a powerful modulator of meaning. The explicit dialogue between presenters, framed in GP, marks the scene of the news presentation led by more than one presenter<sup>9</sup>, as illustrated by the example described below from the 04/29/09 edition of *Jornal Hoje*.

**Evaristo Costa** (GP, beside the presenter Sandra Annenberg): Well, do you have the habit of checking all the charges that appear on your bank statements, Sandra? (looks at the presenter and makes hand gestures as if going over the bank statement)

**Sandra Annenberg** (GP) No. Not at all. (Corporally positioning herself towards the presenter, shaking her head from side to side, in a movement that denotes "denial")

**Evaristo Costa** (GP): Me neither. I think that few people have this habit. (Directs his look towards the camera). But it is good to be aware since you may or we may (presenters look at each other again) be paying more than what we should.

The dialogue reproduces an everyday situation of complicity among peers who share interests and concerns. The whole dialogue is staged in GP, which includes presenters, the desk and written text in the same frame. Presenters not only insert their desk colleagues in the speech, explicitly addressing them through the use of corporal stand and speech but, also place themselves as "I", as a *person*<sup>10</sup> in the communicative process. By questioning the presenter ("do you have the habit of checking all the charges that appear on your bank statements, Sandra?"), Evaristo seeks a way to position himself as "I" ("Me neither"). Within the staged dialogue, overlapping the parties of speech is recommended. This strategy is clear when the mediator says "it's good to be aware that you may be or we may be paying more than what we should", and uses the body to address the audience and the presenter during the speech. Thus, presenters and viewers are raised to the status of subjects - citizens who may be harmed by banks.

### **Framing table and considerations on participation**

TV network news has explored the visual frame promoted by a type of video-camera framing through which the audience interacts with speaking bodies. This approach is in fact a technicality of position configuration of the enunciating subjects in the suggested dialogue process. This article highlighted four types of meaning effects triggered by the camera position, responsible for shaping the conversation situation instigated by the presenters, which implies adherence on the part of the viewer: distance, approach, argumentative emphasis and inclusion of the enunciatee in the scene. Video-camera planes of focus

and movements, combined with the verbal text, are thus suitable as strategies for visual representations of conversational acts. These visual forms of engagement are characteristic of the presentation scene of television news and express the positions of the enunciatee summarized in the table below.

VIDEO-CAMERA FRAMING	VIRTUALIZED ACTS
American Plane (presenter framed at chest or desk-height)	<ul style="list-style-type: none"> <li>• Detachment and formality between the parties involved in the dialogue in order to demarcate the authority of the presenter over the statement.</li> </ul>
First Plane (presenter framed at shoulder-height)	<ul style="list-style-type: none"> <li>• Proximity to the audience, which is more explicitly engaged by the presenter's body posture. Movement that physically brings closer the interlocutor seeking complicity with respect to what is being said.</li> <li>• Argumentative emphasis. Ratifies place of authority over what is said to emphasize a particular thematic frame. Acts as a discursive modulator to produce a sense of outrage, disgust, enthusiasm etc.</li> </ul>
General Plane (presenters framed together in an open plane of focus, allowing visualization of the scenario)	<ul style="list-style-type: none"> <li>• Suggests the effect of inclusion of the enunciating subject within the communicative scene by configuring a sense of conversation between the presenters and between them and the supposed spectator.</li> </ul>
Travelling (video-camera movement that moves from one point to another)	<ul style="list-style-type: none"> <li>• Reproduces spatial displacement (proximity or remoteness) of the interlocutor in relation to the scenario. Marks the opening and closing moments of the newscast, which simulates the encounter and farewell (more lasting character movements) between presenters and their supposed interlocutor.</li> </ul>
Zoom in and zoom out (Motion towards and away from the video-camera)	<ul style="list-style-type: none"> <li>• Configuration effects of changing themes and pause.</li> <li>• Marks moments of transitional approximation and retraction between communicative subjects during block passages.</li> <li>• Movement away from enunciatee (zoom out), when they leave a position of greater complicity towards the listener of the speech. Demarcates the place of authority of the presenter, who is being framed in AP.</li> <li>• Movement approaching the enunciatee (zoom in), who is taken from the position of mere listener of the speech towards the place of accomplice of what is being said.</li> <li>• Inclusion of the enunciatee on the communicative scene when a shift in image is promoted (zoom out), from a plane that is centered on a driving figure to a more open one, viewed by other mediators and the physical environment of the program (the scenario).</li> <li>• Argumentative emphasis. Produces evidence of a specific thematic frame (emphasis given not only on the speech, but also on how one speaks). Convocation of proximity of the enunciating subject (zoom in). Represents a movement of persuasion of the recipient.</li> </ul>

Table 1: Summary of conversational acts virtualized by video-camera framing.

In view of the table above, the exploration of the general plane as a meaningful device of a situation of conversation appears as a new expressive form of Brazilian television news. The meaning of *being together, here and now*, which is a characteristic of the contact between enunciators and enunciatees during the broadcast of the program, has been shaped by interaction between the presenters, which is independent of everyday verbal and visual engagement to a more

explicit *you*. With this movement, the visualization of the two mediators at the presentation desk in GP is a strategy to create a formal sense of conversation, participation and presentation. When viewed together, the presenters can establish an explicit dialogical exchange, when talking behind the bench, or implicitly, when a subject speaks (presenter 1) and others listen (presenter 2 and audience). This strategy places the viewer in the same instance as the second discursive mediator. In both cases, the sense of meaning that is desired is that of everyday conversation.

From this perspective, video-camera frames are cultural appropriations, material and symbolic ways of dealing with the news on TV, which can function as expressive configuration devices of dialogue in the present tense and a presumed audience participation. The appropriations of this feature by newscasts are presented as a strategy of communicability of the television sub-genre<sup>11</sup>, constituting a formal brand of recognition and production of television news.

Along with the camera framing, performing and verbal strategies are exposed, coordinated with the direct transmission of TV news, conforming to a situation of dialogue that elevates everyone involved in the discourse (presenters and audience) to the status of Brazilian citizen (the supposed interlocutor of the TV news). However, this common situation of participating in a public sphere, in which video framings work as an expressive mode, does not undermine the presenter's place of authority. Even in simulated conversation with the viewer, they do not lose the attributes of command and authority. Likewise, the presenter, even when appearing close, remains in the place of someone who is willing to be informed, submitted to the voice of authority.

Hence, the TV news presentation scene, even when it simulates an everyday conversation between citizens, is based on the configuration of hierarchically different positions between the TV news and the public. Even in moments of rhetoric complicity which reinforce a common place for enunciators and enunciatees - increasingly recurring during programming - the communicative scene configures differentiated discursive positions between the two bodies, which weakens the sense of participation itself.

This means that the defence of the legitimacy of such technicalities in the process of constituting the material forms in television journalism, does not lead to the assumption that devices of expression automatically regress in social practices. Nonetheless, it is argued here that ex-ante postulates should not be sedimented prior to analysis of the uses of audiovisual resources (not only video framing,

but also the uses of soundtrack, graphic interventions, editing effects etc.) in TV journalism. That is to say, production and interpretation of telejournalism should consider, in addition to its content, the importance of its formal and expressive dimension.

## NOTES

- 1 The research that led to this work (GUTMANN, 2012) had as its object the following television news network broadcast on Brazil's open network: *Bom dia Brasil* (Globo), *Primeiro Jornal* (Band), *Fala Brasil* (Record), *Jornal do SBT manhã* (SBT), *Repórter Brasil/ edição matutina* (TV Brasil), *Jornal Hoje* (Globo), *Jornal Nacional* (Globo), *Jornal da Band* (Band), *Jornal da Record* (Record), *SBT Brasil* (SBT), *Rede TV News* (Rede TV), *Repórter Brasil/ edição noturna* (TV Brasil), *Jornal da Globo* (Globo), *Jornal da Noite* (Band) e *Jornal do SBT* (SBT). The selection of the analyzed issues was made in 2008, 2009 and 2010, when three samples were collected from each of the newscasts, in total 45 issues.
- 2 Regardless of style variations, TV news constitutes the presentation scenario as a place of speech authority. In this space, the constructed positions of the interlocutors can be marked by tonal relationships of formality, informality, austerity etc., depending on the suggested addressing mode (GOMES, 2007).
- 3 The "O-O" axis, coined by Verón (1983), refers to the meeting of glances between the audience and presenter. The strategy is defined as a mark of identification of informative speech (VERÓN, 2003, p.18).
- 4 The identification of planes deployed in this analysis is guided by cinema audiovisual production references (DANCYGER, 2003) and television (WATTS, 1990, 1999). The general plane is the frame used to identify the location where the action happens. Scenarios and characters are viewed through the GP. In the American plane, characters appear in the video from the waist up. The foreground frames the person at shoulder-height (or slightly below) upwards. The *close* or *close-up*, also called the very first plane, is the plane of focus with a close-up of the character's head in the scene. The most recurring video-camera movements on the presentation scene of a TV news set are *zoom*, a focal lens that has the function of approaching (*zoom in*) or distancing (*zoom out*) the subject shown on the screen, and *travelling* where the camera moves from one point to

another.

- 5 "A verbal report that can be seen as a rhetorical strategy of "the last word" and used to add information, demonstrates that other sources were accessed, exemplifying a particular form of judgment or rectifying a mistake made (GUTMANN, 2009).
- 6 In May of 2010, prosecutor Vera Lucia Gomes was convicted for torturing a two-year old girl she was trying to adopt.
- 7 It is common to register an opening marked by a *travelling* that runs laterally to the desk, followed by a *zoom in* towards the presenters framed in GP (*Jornal do SBT Manhã, Jornal Hoje, Jornal Nacional, Jornal da Globo, Jornal do SBT*). This same camera movement may be carried out through a *plunged* scenario towards the desk (*Bom dia Brasil, Jornal da Record*). Such convocation is also produced by the *zoom in* movement, that begins in a more open setting and focuses slowly on the presenters or one of the presenters in a more closed plane (*Jornal da Band, SBT Brasil*). Conversely, at the end of the program, *travelling*, and *zoom out* movements, or a combination of the two, are used (*Jornal da Globo, Jornal Nacional, Bom dia Brasil, Jornal do SBT Manhã, SBT Brasil, Jornal Hoje, Jornal da Record, Jornal da Noite e Jornal do SBT*). In contrast, the *zoom out* function, which slowly takes viewers away from the scene, is frequently used during block passages (*Repórter Brasil, Jornal do SBT Manhã, Jornal do SBT, Jornal Nacional, Bom dia Brasil, SBT Brasil*).
- 8 Out of 15 surveyed newscasts, 12 are presented by two or three presenters (*Bom dia Brasil, Fala Brasil, Jornal do SBT manhã, Jornal Hoje, Jornal Nacional, Jornal da Band, Jornal da Record, SBT Brasil, Rede TV News, Repórter Brasil/edição noturna, Jornal da Globo e Jornal do SBT*). In 2008, GP framing was explored for VT headlines in 6 out of the 12 programs. In 2009, the GP was identified at the presentation scene in 8 out of the 12 programs. In 2010, this mode recurred in 10 newscasts.
- 9 As reported in the previous note, out of the 15 newscasts that make up the body of this research, 12 were presented by two or more mediators. Of these, dialogue (explicit or implicit) between presenters was not noted in *Repórter Brasil* or *Rede TV News*.
- 10 A type of character inspired by the personality of the subject of speech, an actor's enunciation that is created, based on the representation of himself (FECHINE, 2008, p.72).
- 11 Through this approach, news programs, like news, talk shows, interviews, thematic discussions (economic journalism, sports, culture etc.) are the

formats and sub-genres of the television genre television journalism. The sub-genres are specific variations of TV programming, which are derived from a negotiation between the journalistic and the television fields.

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