Jornal Nacional:

Strategies and challenges in its fiftieth anniversary

Jornal Nacional:

Estratégias e desafios no seu cinquentenário

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Introduction

Visuality manifests itself as a relevant resource for the construction of meanings, as it redefines the forms of cultural visibility, and produces distinct modes of socialization and meaning of experience in contemporary times. In a scenario characterized by the hybridity of languages and devices and of mixed media and consumption habits, broadcast TV and television journalism tend to be deemed obsolete; reminiscent of an archaic industrial system and a conservative political system, which distributes powers of exploitation of public and private channels, conveying information, values, and beliefs under frameworks that privilege financial interests of hegemonic groups and governments (BECKER, 2018). However, we should not assume that broadcast television is dying under the erosion of mass media and that it is a relic from the 20th century, since television, in all its different forms, has never reached as many spectators as it currently does. TV networks increasingly direct resources to multi-screen experiences and the most favored social groups tend to watch television programming on mobile devices. However, real-timeTV consumption in Brazil still prevails over TSV data (content that has been recorded and played within seven days of the original broadcast). Old and new models of production and consumption of news content and audiovisual formats coexist within the media environment (BECKER, 2016a). The internet has not stopped people from interacting with television, as their audiences are still very high if compared to other media and different social groups turn to TV for information[1]. Live broadcasts of events of

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[1] Ibope monitors the television audience in 15 regions (areas/markets) within the country. In the first half of 2019, 1 point of the national audience (15 places) corresponded to 254,892 thousand households and 693,788 thousand spectators, all numbers higher than those of previous years. A national audience of 30 points, for example, represents 7.64 million households and 20.81 million

great repercussions are operated as media rituals, increasing the exploitation of emotions and interactions with the public to foster social cohesion, and news programs tend to highlight biased versions of social facts. On the other hand, television news is a place of safety, reference, reliability, and familiarity, offering an intimate way of informing and entertaining the viewer (VIZEU; CORREIA; 2008; SILVERSTONE, 2005; GÓMEZ, 2014). Telejournalism performs the audiovisual construction of social life uniquely in its mediations, conveying the everyday experience through the selection and elaboration of news that reflect and are constituted by reality. TV News programs inform most of the population on the main social facts in Brazil and the world. While representing political events, however, they influence and intervene in their developments as supranational institutions, both informing and misinforming (Becker, 2005).

This article infers on how *Jornal Nacional* (*JN*, the oldest newscast of broadcast television stations still on the air, and the most-watched in the country, performs the audiovisual construction of social reality in the convergent environment of its 50th anniversary through daily transmissions of news from Brazil and the world. It seeks to understand how *JN* is inserted in the digital culture and how it seeks to maintain complicity with the audiences within the virtual territory. The methodology of Convergent Televisual Analysis (CTA) is applied to achieve this result, expanding the scope of the previously systematized Televisual Analysis (TA) methodology (BECKER, 2012, 2016b, 2019)[2]. The textual analysis made possible by the TA enables the identification of how television texts and other works in audio and video are structured and produce meanings and representations, permeated by discursive games in specific socio-cultural and political contexts, and corresponds to one of the five dimensions of Convergent Televisual Analysis (CTA). This analytical framework adds to the understanding of the text meanings, as well as the logic of the media and the communicative practices within the convergent environment that also influence their meanings. Four other instances

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people. 53.6% of advertising investments in media, corresponding to R$ 71,917,451.00, went to TV in 2018. Nowadays, broadcast television consumption is higher among elderly populations, but TV is still the main source of information for most of the Brazilian population over 13 years old. TV news and journalistic programs correspond to an average of 28% of Globo's, Record's, and Bandeirantes' vertical programming grid during the week. Available from: https://www.kantaribopemedia.com/kantar-ibope-media-atualiza-a-representatividade-do-ponto-de-audiencia-de-tv-para-2019/; http://midiadados.org.br/2018/Midia%20Dados%202018%20%28Interativo%29.pdf. Access in: July 21, 2019.

[2] Televisual Analysis (TA) consists of three stages: The Description or Contextualization of the object of study; the Televisual Analysis itself, comprised of a quantitative and qualitative study of the text in audio and video, and the interpretation of results. Six categories (Narrative Structure, Theme, Enunciators, Visuality, Sound, and Editing) and three principles of enunciation (Fragmentation, Dramatization, and Identity and Values Definition) are applied in the second stage of the televisual analysis (Becker, 2012). Researchers from different levels of education at Undergraduate and Postgraduate level use this methodological analysis to help understand the complexity of audiovisual codes in the elaboration and reframing of the meanings of media discourses of fictional and non-fictional television works.

are articulated to the TA through CTA's methodological analysis: **Ambiance (and/or devices) Singularities**, enabling the observation of aspects that intervene in textual form and enable interactive actions; **Program Circulation**, identifying how a program or a set of audiovisual content and formats circulate in the converging environment and establish relationships with other similar television products; **Organizational Characteristics and Production Practices**, highlighting the forms of production, business models and professional performance; and **Audience Interactions**, verifying how they assign meanings to different television genres' narratives and create engagement to establish their agencies (BECKER, 2019). This article also seeks to demonstrate how CTA can be applied in the analysis of communicative processes of television and news programs. Thirteen editions of the newscast were analyzed from February 4 to 18, 2019, totaling more than 10 hours of audiovisual material[3]. The editions were broadcast on Globo's *GloboPlay* platform[4]. The main findings resulting from the use of the five dimensions of Convergent Televisual Analysis are listed below, while the results of the investigation can be found at the end of this study[5].

A close-up: the text

The main findings of the textual analysis are systematized according to the TA's methodological analysis, which first demands the contextualization of the object of study. *Jornal Nacional* (*JN*) was the first television news broadcast provided in 1969 and worked as an instrument for the integration of the country characterized by the interest of the national order. Thus, the news assumed a role in the conservation of power relations and social control in the political and cultural agenda of the country in its representations of Brazil and national identities (BECKER, 2005)[6]. Ensuring certain truths and, at the same time, the credibility of their statements in addressing relevant political events in the country's history, however, has not always been an easy equation

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[3] The collection of material that make up the *corpus* of this study was carried out in 2019 to demonstrate the performance of JN in the digital environment in the year of its fiftieth anniversary and the applicability of the analytical scheme of the Convergent Televisual Analysis, with random choice of the month in which the analyzed editions were served.

[4] Available from: https://globoplay.globo.com/jornal-nacional/p/819/. Access in: April 20, 2019.

[5] For the first time, the results of the study systematized here were presented in the form of a conference given by the author as a requirement for his progression into the position of full professor.

[6] Rede Globo de Televisão was inaugurated in 1965, after an agreement with the Time-Life group. The North American company would finance the construction of the building and the purchase of equipment, in exchange for a share in the profits. Even though the operation was illegal according to Brazilian law, it was sanctioned in 1967 and finalized in 1971. Globo became the country's largest broadcaster. It currently reaches 5,170 municipalities (92.82% of the national territory) and almost 100% of the Brazilian population. Despite reductions in audience ratings, it is the media group that most concentrates advertising investments in the country. Available from: http://www.intervozes.org.br/direitoacomunicacao/?p=24911; http://negocios8.redeglobo.com.br/Paginas/Brasil.aspx. Access in: July 22, 2019. Cf. interview by historian Joel Rufino to the author in the documentary *Telejornalismo Brasil* (1995).

throughout *JN*'s history (BECKER, 2014b; FERNANDES, LEME, 2019). At different historical moments, social dissatisfaction with the way *Jornal Nacional* narrates political events has resulted in changes in its treatment of journalistic information. An example was Globo's apology for supporting the military coup in 2013, perceived as a "mistake", even though the business group continued aligned with the military government interests for a long time[7]. This fact, however, did not give birth to a progressive performance of the newscast during the Lula and Dilma administrations. Contrariwise, a previous study identified how *JN* promoted the Dilma Rousseff's impeachment, overlooking and stifling this very important event in the country's political history amidst their countless reports on the 2016 Olympic Games (BECKER *et al*, 2018). On April 26, 2019, JN did not broadcast any news about former president Lula's first interview after his arrest, granted to the newspapers *El País* and *Folha de São Paulo*. During the 2018 presidential campaign, current President Jair Bolsonaro questioned Rede Globo's financial revenue and the broadcaster's support for the dictatorship in a live interview. The following day, *JN*'s host, William Bonner, read a note reaffirming the broadcaster's reputation and its commitment to exemption, one of the three attributes that correspond to quality information, under Globo's Editorial Principles[8]. The relationship between Rede Globo and the current president was strained. After his victory, Bolsonaro chose to speak first with social networks and Rede Record, linked to the *Igreja Universal do Reino de Deus* (IURD) and led by Bishop Edir Macedo, who declared loyalty to Bolsonaro in 2018. There was a significant reduction in federal investments in advertising campaigns on Rede Globo[9], which proves that television and communication systems are still very much intertwined with the political interests of dominant groups in Brazil. However, the discursive organizations of *Jornal Nacional* have seen, above all, the valorization of their mediation as a relevant social actor in the construction of the country's social reality, with the purpose of maintaining its centrality as a source of information for a large part of the Brazilian population.

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[7] Cf.:< https://www.youtube.com/watch?v=9OCvABy2pBg&feature=youtu.be%29>. Access in: April 20, 2019.
[8] Available from: http://g1.globo.com/principios-editoriais-do-grupo-globo.html. Access in: July 26, 2019.
[9]The federal budget for advertising by the government and by federal state-owned companies has always represented a significant percentage of investments for broadcast TV stations and for Rede Globo, which gathered most of these investments in the last decade. In 2018, the government invested in federal advertising of which 5.93 million reais were paid to Globo, 1.3 million to Record, and 1.1 million to SBT. In the first quarter of 2019, Record was the Media Group that received the most advertising funds from the government (10.3 million reais), a 659% growth in revenue. SBT received 7.3 million, and Rede Globo was granted 7.0 million. Available from: https://www1.folha.uol.com.br/poder/2019/04/gasto-do-governo-federal-com-publicidade-cresce-e-record-supera-globo.shtml; https://noticiasdatv.uol.com.br/noticia/televisao/globo-gasta-r-83-bilhoes-para-fazer-tv-mas-ganha-dinheiro-e-com-juros-25350. Access in: July 22, 2019.

In the first stage of this investigation, through the application of the TA Narrative Structure category, we identified that the average duration of each edition of *JN* is 48 minutes long, split into three to five blocks with variable time, for a total of a maximum of 1 hour and 10 minutes, and at least 30 minutes and 40 seconds. The observed period brought together events of great repercussion: the rupture of the Brumadinho dam (MG), the heavy storms in Rio de Janeiro, the fire at the Flamengo Training Center that caused the death of ten young athletes, and the deaths of journalist Ricardo Boechat and the actress Bibi Ferreira. In the editions in which these news were aired, there was a 30% increase in VT duration, and of 20% in the number of announcer notes (enunciation with image and voice of the announcer on the bench) and covered notes (enunciation with voice *off* from the speaker and images of the event).

The application of the Theme category demonstrated that the 13 editions analyzed followed, on average, the following editorial hierarchy: Politics and Economy, 27%; Hard News, 31%; Suites, 15%; Sports, 8%; Weather Forecast, 5%; Accidents and Natural Disasters/Health and International, 4%; Culture – Live Entries, 3%; Trivia, 1%; Calls from Network Journalistic Programs or Sponsored Events, 1%; and Minor Repercussion Events (with announcer notes or covered notes), 1%. How materials are constructed and combined into blocks is relevant in the production of meanings about everyday experience. In the editions studied, there was only one article on Culture, – referring to the National Museum –, and covered notes on two events sponsored by Globo Organizations: Rock in Rio, and the Academy Awards Ceremony. A six-minute report on the disastrous statements by Ricardo Vélez, former Minister of Education, ran on February 5. The denunciation of Flávio Bolsonaro's involvement in corruption while he was a state representative in the Legislative Assembly of Rio de Janeiro, was also reported with a four-minute duration insertion on the same day and block, as well as a six minutes long report on Lula's conviction. However, this article gained more prominence as it was picked to close this block, even though it was broadcast with similar duration to that of the VT on the statements of the former minister. International coverage in the period observed was restricted to factual events from 13 countries, showing the absence of diversity of representations of the two hundred nations in the world[10] and contextualization of the world's economic and political relations. The country granted the most space in the international press was

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[10] According to the UN, there are 193 countries in the world. However, depending on the criteria or institutions used as a source of information, this number can vary between 193 and 206. Available from: < https://www.bbc.com/portuguese/internacional-48207606>. Access in: May 18, 2019.

the United States, followed by Venezuela, with reports that focused on the conflict between dictator Nicolás Maduro and opposition leader Juan Guaidó. There was only one report about China, referring to the Chinese New Year. Russia had a single covered note about the polar bears breaking into a building.

The application of the Enunciators' category allowed the observation that hosts and reporters conduct the statements of the Jornal Nacional, directing the newscast's narrative. Voices of authorities, personalities, representatives of institutions or civil organizations, and regular citizens recorded in interviews are edited into brief statements, named in the productive routines of speeches. In each of the 13 editions observed, there was an average of 10 statements, split into two groups. The first brought together 75% of the group of speeches from ministers, the presidents of the House of Representatives and the Senate, specialists (professors and technicians), and representatives of public bodies and companies. On February 16, 2019, journalist Maria Júlia Coutinho (Maju) hosted the newscast. Belatedly, it was the first time that a black woman took the bench in *JN* as an anchor in the 50 years of existence of this news program. The representation of the black population in this first group, however, amounted to less than 5% of these speeches, identified in three statements: one from PC do B's leader, representative Orlando Silva (02/14), one from the manager of the NGO Plan International Brasil, Viviane Santiago (02/15), and one from deputy Adriana Belém (02/18). The second group, comprised of 25% of the speeches broadcast in the analyzed period, was formed by popular testimonies, most of them in a state of suffering. Articles on tragedies and accidents of great repercussion had an 80% increase in the number of testimonies, — about 18 per edition —, with 1/3 of them coming from relatives or friends of the victims. However, these testimonials are of very short duration and not always credited. On the other hand, reports on deaths of personalities, such as those of journalist Ricardo Boechat and singer and actress Bibi Ferreira, privileged longer speeches from personalities and artists. The analysis of these voices and *JN*'s enunciations reveal inequalities in social representations by the newscast, as well as the absence of diversity, an important aspect for a pluralist reading of the Brazilian society, which is also not part of Globo's Editorial Principles[11].

The Visuality category enabled the investigation of the use of images in the news studied. One of the biggest criticisms of telejournalism in communication studies is the lack of an inventive

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[11] These Editorial Principles are listed on the G1 news portal, of which JN is an integral part. Available from: <http://g1.globo.com/principios-editoriais-do-grupo-globo.html>. Access in: April 17, 2020.

relationship between words and images, which keeps archaic remnants of mimetic representations of social life, anchored in referentiality. Television images recorded and transmitted live tend to make television mediation opaque, being used to highlight the possibilities of broadcasting facts with "transparency", so the audiences can watch the events up close. It is precisely the combinations of audiovisual codes in a familiar news language and the transmission of images and sounds live and from a distance that attracts expressive audiences from distinct social groups and remains as the main feature of television news today. Also, both words and images rank facts, characters, and events (BECKER, 2016a; RANCIÈRE, 2016). However, in *Jornal Nacional*, visuality is produced, above all, with sophisticated resources that enhance the aesthetics of the news, and not only with images captured by television cameras. *JN*'s scenario mixes "real" and virtual imagery projected in three dimensions, suggesting that the newscast is inserted in the continuous flow of information, in a dynamic movement. The integration of newsrooms into the scenario and the expansion of the hosts' body movements provide greater settings variety in the studio. These resources and the plasma screens are used to promote emotion and audience engagement, as well as transparency and appreciation of the news. Nine other types of imagery material used in the observed editions were identified: audiovisual content projections on screen, 3D reconstructions, graphic arts, archival images, collaborative materials inserted in *JN* art, satellite images, images from official government channels, colorful and black and white photos, and testimonies transcribed on canvas.

The application of the Sound category also made it possible to verify that the voices of journalists and hosts who are the protagonists of the Jornal Nacional's statements are also relevant elements of *JN*'s speech, as previously mentioned. Such elements are present both in the hosts' ("heads" of the stories) live announcements of the news or *discreetly* in covered notes, when the reporters show up in the video to highlight an aspect of the news ("passages"), off the record in the reporting of the text of the news, and during telephone interviews. The framing of their interviews values the reporters' images, which appear in the foreground, with the respondents' responses inserted as captions on the screen. Distorted audio is a recurring feature used to prevent the identification of the respondents' voice whenever they gave their testimonies in situations where they do not wish to be identified — or must remain anonymous. *JN*'s main sound resource, however, is the newscast vignette, or the news subscription. The vignette is used without audio in situations of mourning and to show respect and solidarity.

The application of the Edition category in the analysis of the news editions from 4 to 18 February 2019 reveals that, in representing events discursively, *Jornal Nacional* highlights its solidarity with the victims of tragedies and complicity with social causes and human rights. Such declarative strategies give the newscaster an interpreter role of everyday reality and a spokesperson for society, here called "solidarity humanism", a discursive organization that apparently overlaps with political-party issues, in order to attribute the news with a relevant role in fostering an effectively democratic society. This means of connecting with *JN*'s audiences drives emotion and reliability, valuing the mediation of television news in social life, strongly anchored in the defense of human rights in the face of the fragility and the impairment of other powers and institutions. An example of solidarity with victims of tragedies was the statement made by Renata Vasconcelos in their February 11th edition: "*Tragedies like the one on the CT [Flamengo's Training Center] cannot be repeated, neither by negligence nor omission*". A second example taking place on the same date, at the end of the newscast, was Rodrigo Bocardi's comment regarding the storms in Rio de Janeiro: "*We must all stick together. The warning has been issued*". Reporter Alberto Gaspar provided us with a third example on February 18. He kindly says, while sending his wishes for a brief recovery of an inpatient with rheumatic fever: "*Everything will be ok*". Promotion and complicity with social causes are noticeable in six stories that denounce violence against women and speak against femicide; issued respectively on February 5, 7, 12, 15, and 18; with increasing VT frequency and duration in the period studied. On February 16, as mentioned, *Jornal Nacional's* host stand was taken by journalist Maju. Thus, the news program also sought to promote the recognition of black women[12]. This means of discursive organization by *JN* also manifested in reports against homophobia and the criminalization of sexual orientation issued during the period observed; February 13 and 14 editions.

As part of the qualitative study of Televisual Analysis, the application of the Fragmentation principle allowed the identification of the presentation of articles in sequence without any heme relationship between them, such as the report on the former Minister of the General Secretariat of the Presidency, Gustavo Bebiano, followed by a call to an article about Bibi Ferreira's death, on February 13, and a segment on the UFC, *Ultimate Fighting Championship*, presented after a report

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[12] The appreciation of black women had already been expressed in the coverage of the murders of councilwoman Marielle Franco and Anderson Gomes, in stories with a strong dramatic charge. At that time, solidary humanism seemed to emerge as the editorial line of the news, a discursive strategy that has been identified and confirmed in this investigation. Jornal Nacional, Jornal da Globo, and Fantástico's news coverage were nominated to the News category at the International Emmy Awards in 2019, namely "the Oscar of the TV", due to the information covered. Available from: https://globoplay.globo.com/v/7823577/programa/. Access in: August 6, 2019.

on Bolsonaro's health, on the 9th of the same month. We have also verified that Jornal *Nacional* has been investing in longer articles organized by editorials, especially on national politics. However, these reports lacked contextualization and plurality of points of view.

The application of the principle of Dramatization revealed the intense commitment to the use of metaphors and poetic expressions to drive commotion, audience involvement, and convey a shared mourning of sorts, especially in the 8th and 9th of February editions, filled with crying and the testimony of fathers, mothers, and friends who lost their loved ones to the tragic fires that engulfed Flamengo's Training Center; as well as famous players and young athletes in archival materials collected by the newscast production. César Trali's note is worth mentioning: "*While causes and responsibilities are yet unclear, what remains are the images of dreams and lives that have been tragically interrupted*"; followed by reporter Tino Marcos': "*soccer fans in silence? [...] supporters of other passions [teams] stripped of rivalries? That's also rare. The day calls for hugs and solidarity*", both aired on February 9th. The same "hugs and solidarity" were reaffirmed in the newscast article about the Inhotim museum, in Brumadinho, issued on the same date.

The third principle of enunciation used, that of the Definition of Identities and Values, showed that the appreciation of the mediation of the news program and the complicity with the audience is materializes, discursively, through the questioning of the performance of institutions and public bodies, as in the closing of February 8th edition, given by Renata Vasconcelos: "*On days like this, journalism becomes more meaningful. It must deliver information with balance and make those responsible accountable for preventing such tragedies from recurring while always reaffirming our solidarity to the families and victims*". On the same day, in a report about shootings between drug dealers in the city of Rio de Janeiro in three communities in Catumbi, which left 10 dead, there was also a questioning regarding the police action, with the use of distorted audio from the testimony of a resident of the community. In the same issue, a report on fraud in the Senate elections suggested that the Politics are discredited, and that television news is valued as an exempt supranational institution. By quoting Pope Francis' "*you cannot make war in the name of God*", in a report by correspondent Ilce Scamparini about his visit to the United Arab Emirates on February 4, *JN* also endorsed its editorial position against religious conflicts in the country. The Valuation of the mediation of television news was also manifested in its alignment with different press vehicles in certain situations to reaffirm the importance of journalism and journalists for democratic societies. Examples are references to other media outlets in the report about the former minister of the General

Secretariat of the Presidency, Gustavo Bebiano, on February 14, and in the way in which the host Rodrigo Bocardi ends the coverage on the death of journalist Ricardo Boechat: "*He was an extraordinary colleague and leaves many friends. All of us, his companions, are dismayed and wish to send our affection and solidarity to the family*".

However, understanding the communicability strategies of television news and *JN* requires looking beyond the meanings and conventions of the text, as they become more complex given the hybridization of means, technologies, textualities and practices of production, circulation and consumption in convergent environments, and require different methodological procedures. The analytical scheme of Convergent Televisual Analysis (CTA) allows for the apprehension, in addition to the textual analysis, of four other dimensions of *JN*'s communication processes to understand how *Jornal Nacional* is inserted in the digital culture, as systematized below.

***JN* in the convergent environment**

The **Singularities of the Ambience** dimension allowed us to identify how *Jornal Nacional* while broadcasting on TV, articulates with a set of seven environments within the virtual territory and the types of news content available on three platforms, two social networks, and two apps. They are: *GloboPlay*, *G1*, *G1-App*, *Facebook*, *Twitter*, *YouTube*, and *WhatsApp*. The thirteen editions broadcast on television, available in full to subscribers on *Globoplay*, were broken down into 253 stretches of news videos, — an average of 18 to 20 per edition —, totaling 266 *JN* news content on the platform during the analyzed period. There were five different types of news content and formats in audio and video made available on the *G1* portal, an environment in which the news are inserted: 13 editions in full and 83 Video news from the newscast, 137 Video news from *JN* with text production from *G1*, 13 Weather forecast videos also from the newscast, usually followed by a *link* to regional forecast videos (9 out of 13 editions) and 28 calls or bulletins from *Jornal Nacional*. The same five different types of news content and formats in audio and video were published from February 4 to 18 on the *G1-App*, as in *G1*, however, all the content and audiovisual formats of the App redirect the user to *Globoplay*, except for *G1's* exclusive regional weather forecast videos. During the period studied, it was also possible to verify that the content published on the *JN* profiles on *Twitter* and *Facebook* were very similar. 166 photos were posted on the news page on *Twitter*, 13 from the bench to the networks, 122 for video and text on *G1* and 34 for *Globoplay*, as well as 23 videos, 3 video news, and 20 calls and/or newsletters from *Jornal Nacional*. 169 photos were

made available on their *Facebook* page, 13 from the bench to the network, 122 for video and text on **G1**, and 34 for *Globoplay*, and the same news videos. *YouTube* reached 1.9 billion monthly users worldwide and was the most accessed platform in Brazil by almost 100 million Internet users in 2018[13]. However, Globo does not invest in partnerships and *YouTube* channels, favoring *Globoplay* and *G1* instead. There is only one official channel with all the station's production (1.9 million subscribers) on *YouTube*, but there is no exclusive channel for *JN*. Searching for the terms JN and Jornal Nacional on this channel, there are only two promotional videos on the newscast, regarding the new scenarios and newsroom. There is another unverified channel (it may be official or not), called Jornalismo Globo e Afiliadas, which gathers journalistic content from affiliate networks. However, *JN*'s content is unofficially present on *YouTube* in several publications of independent channels that republish broadcast TV content, including *Jornal Nacional*. Rede Globo's local news programs use *WhatsApp*[14] as a tool for public participation. Network news and *Jornal Nacional* do not use this tool. Content submission can only be done via the form available on the *JN* website on *G1*.

We could also verify that, although *Jornal Nacional* on TV is linked to a set of seven virtual environments, considering CTA's **Program Circulation** the newscast prioritizes the expansion and propagation of the same news through TV news videos in two platforms (*GloboPlay* and *G1*), on their profiles on two social networks (*Twitter* and *Facebook*), and in an application (*G1-App*). However, the abundance of news in the converging environment demands that newscast companies and *Jornal Nacional* adopt a more judicious treatment of news content capable of qualifying information and guaranteeing a connection with their audiences as a credible source.

When looking at the dimension **Organizational Characteristics and Production Practices** of CTA, it was possible to deepen the understanding of relevant aspects of *JN*'s journalistic production, presented in the brief history of *Jornal Nacional* on the first stage of this methodological framework. The analysis of the articles and editorial principles of Grupo Globo also demonstrated that there has been a relative change in the way *JN* exercises journalism today. As a Globo Organizations and *Jornal Nacional* mission enunciated by Fátima Bernardes in their June 14, 2005

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[13] Available from: https://www.goobec.com.br/blog/redes-sociais-dados-estatisticos-2018/; https://rockcontent.com/blog/redes-sociais-mais-usadas-no-brasil/. Access in: August 4, 2019.
[14] *WhatsApp* has gradually conquered *Facebook's* public, especially younger audiences. The application has already managed to reach nearly the same number of *Facebook* users in Brazil: 120 million people use the app, while 127 million access the platform. Available from: https://noticias.uol.com.br/tecnologia/noticias/redacao/2019/04/10/por-que-o-facebook-esta-perdendo-usuarios.htm. Access in: June 22, 2019.

edition on *JN*'s coverage of Roberto Jefferson's complaint, for example, the "depiction of the truth of facts" is now replaced by the "search for the truth of the facts". The flexibility of this discourse, supported by journalistic objectivity, is related, to a certain extent, to the change in the role played by the news as the first source of information for most of the Brazilian population for many years. However, television remains the main source of information for many Brazilians,[15] and *Jornal Nacional* is the most-watched newscast in the country. Thus, *Jornal Nacional's* statements tend to legitimize certain "truths of facts". How the news filters, organizes and approaches events influences the perception of the daily reality in Brazil and worldwide for almost twenty million people in the country every day, with even wider national and international impact[16], especially in a convergent environment characterized by sharp political polarization and the intense circulation of false or unreliable information across the networks.

In this context, *JN* has sought to maintain a relationship of complicity with its audience, exercising the role of defender of human rights and citizens, as reflected in the textual analysis of *Jornal Nacional's* previously systematized, rhetoric close to that of the local news broadcasters. There is an intensification of strategies for approaching audiences through the informalization of their utterances, the incorporation of amateur content, and the use of images and techniques that seek to attribute greater "authenticity" and transparency to how news broadcasts translate the real world (PICCININ; MARTINS; NEGRINI, 2018). Although susceptible to criticism, the newscast incorporates the population's aspirations into its declarative strategies, rejecting elitist culture and celebrating popular sensibilities and anxieties (WAISBOARD, 2013; BECKER, 2014a). *Jornal Nacional's* daily editions on Brazilian television act as a visibility and invisibility ritual of the country's social experience. The newscast is consolidated in its fiftieth anniversary as one of the most watched and awarded television programs in Brazil, boasting one of the highest advertising costs in its commercial breaks[17], challenged by the maintenance of its informative hegemony in the virtual environments.

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[15] Available from: https://g1.globo.com/economia/midia-e-marketing/noticia/tv-e-o-meio-preferido-por-63-dos-brasileiros-para-se-informar-e-internet-por-26-diz-pesquisa.ghtml. Access in: August 4, 2019.
[16] *Jornal Nacional* reached an average audience rating of 28.5 between July 22 and 28, 2019. As each point scored on Ibope's national audience ratings (for 15 areas) amounts for 693,788 thousand spectators, *JN* reached an estimated public of 19,772,958 million people in this period, with a noticeable spread of its audience within the Greater São Paulo in the last year. Available from: https://www.kantaribopemedia.com/dados-de-audiencia-nas-15-pracas-regulares-com-base-no-ranking-consolidado-2503-a-03032019-3-2-2-3-2-2-2-2-2-2-2-2-2-2/; https://www.otvfoco.com.br/jornal-nacional-tem-maior-audiencia-em-oito-meses-confira-os-consolidados-de-segunda-feira-10-06-19/. Access in: July 31, 2019.
[17] The costs for advertisement during *Jornal Nacional* are among the highest on the broadcaster's roster. In 2018, advertisers had to disburse a total of BR$ 816,900 to run a thirty-second ad on the break of *Jornal Nacional*. In the second week of April 2019, *Jornal*

This *status*, however, is not only constituted by their production strategies, which stimulate the involvement and engagement of audiences on different platforms, and the use of applications through sharing of content created by the broadcaster, it also arises from **Audience Interactions,** which correspond to CTA's fifth dimension. A quantitative and qualitative study was carried out to understand how the *JN* public establishes its agencies and assigns meanings to the news narratives. First, the collection in *print screen* of all publications of *Jornal Nacional* profiles was performed on *Facebook* (192) and *Twitter* (189) between February 4 and 18, 2019, as well as the sum of the number of comments, shares, likes, and views of each publication, indicated on both platforms. During this period, 192 pieces were published on *JN*'s *Facebook*, and 189 on their *Twitter* profile. Although the amount of the newscast publications on the two social networks were very close, records of responses or comments, *retweets* or shares, views, and likes were much more expressive on *Facebook*[18], as exhibited in Table 1.

Table 1: Average likes, shares and views of *Twitter* and *Facebook* publications

Day	No. or publications on *JN*'s page		Answers/ Comments		*Retweets*/ Shares		Views		Likes	
	TW	FB	TW	FB	TW	FB	TW	FB	TW	FB
Total: 13 editions	189	192	7,001	30,392	14,169	21,693	301,526	1,433,059	124,956	198,290
Average publication per edition	14.5	14.7	538	2,338	1,090	1,668	23,194	110,235	9,612	15,253

Source: Own authorship

Nacional reached 27.1 points in audience score, gathering credibility, audience, and investments. Available from: https://www.kantaribopemedia.com/dados-de-audiencia-nas-15-pracas-regulares-com-base-no-ranking-consolidado-2503-a-03032019-3/. Cf. Price list of commercial inserts made available by advertising agencies with values for the period from April 1st to September 30th, 2018, of Rede Globo. Access in: July 29, 2019.

[18] During the period studied, between 11 and 20 publications were posted on *Jornal Nacional's Facebook* profile, an average of 14.7 daily newscasts**,** which generated 1,000 to 1,500 comments per day. Although these figures were very variable. Likes (or reactions) are the most common types of interaction and photos from the newsstand are the ones that drive the most engagement from the audience. On February 16, for example, *JN* scored 28.7 points on Ibope due to the debut of journalist Maria Julia Coutinho (Maju) on the newsstand. Maju's anchorage resulted in more than 200 thousand likes; with her photo together with journalist Rodrigo Bocardi alone receiving more than 43 thousand *likes* and 4,898 comments. Available from: https://www.otvfoco.com.br/jornal-nacional-tem-audiencia-recorde-em-dia-de-estreia-de-maju-confira-os-consolidados-de-sabado-16-02-19/. Access in: February 26th, 2019.

Therefore, in a second moment, only the selection and collection of the first 10 comments of each publication and the selection of testimonies referring specifically to this news program, its broadcaster and reporters were performed on *JN*'s *Facebook* page. Of the 30,392 comments recorded in these publications, 1,851 (6% of the total) were collected, and 365 were selected for the qualitative study (19.7% of the comments collected). After that, the classification of the comments referring to Globo was carried out according to four categories: Praise, Criticism, Suggestions, and Others, inspired by a method used in previous studies (BECKER, 2014a; BECKER *et al*, 2018). The results are listed in Table 2.

Table 2 — Systematizing comments collected between 2/4 and 2/18/2019

Types of Comments	Compliments	Reviews	Suggestions	Others	Total
Number of comments	101	236	25	03	365

Source: Own authorship

The study of these testimonies allowed the identification of means for public engagement on *JN*'s social networks between February 4 and 18, 2019. There was a greater number of criticisms than comments, most of them aligned with Bolsonaro's administration. Examples were those of Sonia Nascimento, "*The people making all the crisis that you talk so much about are you from Globo. You are trying to tarnish the image of the president and his family because anything is a source of happiness for you at Globo*" and Gledson Vieira, "*Jair Bolsonaro will be the greatest president in Brazilian history, even against the will of the extremist press, the enemy of Brazil*". Examples of complimentary comments were those of Chico Rabelo: "*Globo, for us Brazilians, is like BBC for the British, and CNN for the Americans. **Congratulations** on your impartiality and professionalism*"; and Marcelo Gama: "*I think it's funny how everyone speaks badly about Globo's Jornal Nacional. They say the broadcaster has no credibility, yet they don't miss a single program. They watch it until the end, especially JN*". An example of the comments classified under the Suggestions category was that of Antonio Raimundo Souza, emphasizing that Globo should stop talking about politics and do

a story about Niobium; and an example from the Others category was Rufino Kepsé Bento's job application[19].

However, the relations established with the audiences are very unsymmetrical and dialogical, since there are no responses to their reactions and the expression of their opinions, also the public does not participate in the logic of news production. On the other hand, the comments of the hearings on socioeconomic and political events broadcast by the newscast tend to intensify conflicts and intolerances and do not always contribute to the plural and democratic public debate, as also identified in previous research (BECKER *et al*, 2018). During the Olympic Games, the audiences' critical testimonies, also in greater numbers than those of praise, expressed dissatisfaction against *JN*'s role in Dilma Rousseff's *impeachment* (BECKER *et al*, 2018). Today, this study reveals that *Jornal Nacional* is challenged by criticisms from a large part of the Brazilian society who elected the current president of Brazil and perceives the newscast as an enemy of the government. Under authoritarian governments, the press and *JN* itself tend to act in a more progressive way, and sometimes come close to the demands of social movements. Thus, *Jornal Nacional* invests in a social life mediation anchored in the defense of human rights and seemingly non-partisan, gaining legitimacy on the part of the public and endorsed by very expressive audience figures in a communicational environment characterized by an expressive volume of polarized positions. In this work, the search for empathy and the engagement of the Brazilian population can be evidenced in the ways in which television news stands against the authorities' neglect of victims of tragedies, invests in reports against femicide and homophobia, and promotes the recognition of black women at making room for Maju on the bench.

Conclusion

The "solidarity humanism", identified as *JN*'s main strategy for news publication by the Convergent Televisual Analysis of the 13 editions studied, has been also perceived in the newscast editions in months following this study, via the incorporation of a series of reports on voluntary actions to promote the exercise of citizenship in different regions of the country. However, *Jornal Nacional's* discursive strategy does not fail to demonstrate the lack of diversity of voices, themes, and points of view regarding contemporary Brazil. There is an absence of contextualization of events

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in overly factual statements of Politics and of various social facts made into news. More than problematizing events, problems, and social transformations in its reports, *JN* continues to invest in a unique way of organizing the senses and narrating daily stories that take place in Brazil and worldwide. The discursive constructions of *JN*'s everyday occurrences accentuate the Journalism narrative of realistic pretension based on objectivity and the "rhetoric of truth" while intertwined with the truthfulness between journalistic reporting and social facts. Above all, this phenomenon takes place due to how the newscast selects the news and voices present and absent in its narratives, as well as the ways in which the *Jornal Nacional* assigns meanings to the experience, through combinations between images and words in edited articles and live broadcasts, making events closer, allowing audiences "experience them" and promoting affective bonds with a significant part of the population in a continental country like Brazil.

Upon celebrating its 50 years of daily broadcasts, *Jornal Nacional* seeks to present itself as an entity, whose credibility is not shaken by other powers and institutions and grows in the appreciation of its mediation. *JN* attributes itself to the role of an indispensable social actor destined to defend human rights and democratic practices in search of a relationship of increasing complicity with their audiences. Their interaction strategies with said audiences, however, do not correspond to more dialogical conversations between production and reception, showing that likes and comments on their social media pages do not necessarily reflect effective into public participation. A more satisfactory performance by *Jornal Nacional* in the convergent environment would require an openness to a plurality of points of view and more contextualized and diverse approaches to political and economic events relevant to the Brazilian society, as well as the inclusion of articles on culture, which are rarely present on the newscast agenda.

Also, one of *JN*'s biggest challenges within the convergent environment is to reinvent its traditional *broadcasting* model with language and content that attracts the interest of new generations, who no longer regularly follow the broadcast TV programming, even though they may resort to television news to learn about major events. Although *Jornal Nacional* is part of *G1* and seeks to explore the potentials of convergence across media, it is basically the same news content in audio and video originating from *JN* editions broadcast on broadcast television that are spread on platforms articulated to the news. In fact, *Jornal Nacional's* discursive grammar, structured in *offs*, passages and speeches, has not changed much in the last five decades, even though, aesthetically, through visual materialities (scenarios, vignettes, and graphic and 3D arts) the newscast has been

exploring *design* and technology to improve information and news, and is up-to-date with convergent language, as well as articulated with other media and social networks.

Although *Jornal Nacional* can promote illusory sensations of witnessing history, organizing sequences of representations of events in Brazil and in the world in which dominant discourses prevail, it is, nevertheless, a means for millions of Brazilians worldwide of learning about everyday reality. How TV and TV news expand on multiple platforms and the ways that audiences interact with their news through mobile devices and on social networks affect interpretations of events in different contexts, transform the social role of television newscasters and their production practices as they demand new theoretical and methodological approaches for the analysis of such communicative processes. This article showed the applicability of the analytical strategy of the Convergent Televisual Analysis (CTA) in seeking to contribute to the understanding of the ways in which *JN* is inserted in the convergent environment on its 50th anniversary. Understanding how experience and audiovisual memory of reality are built every day on the TV screen and implies the understanding that their meanings are shaped and updated by both the media logics and their audiences in complex discursive games.

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Abstract

Convergent Televisual Analysis (CTA) is a methodological procedure that allows for the observation of five dimensions of communicative processes regarding TV news and television programs: the meanings of the text, the singularities of ambiances (and/or devices), the circulation, production, and interactions of audiences. This article aims to demonstrate the application of this analytical scheme to understand how Jornal Nacional (JN), the oldest and most-watched TV news on Brazilian television, is inserted within digital culture. Based on a corpus made up of 13 editions of the newscast collected in February 2019 and results achieved in previous studies, this investigation highlights JN's strategies and challenges in attracting large audiences. In the year of their fiftieth anniversary, a discursive organization of its editorial line, namely "solidary humanism" was identified.

Keywords: Jornal Nacional. Convergent Televisual Analysis. Solidary Humanism.

Resumo

A Análise Televisual Convergente (ATC) é um procedimento metodológico que possibilita observar cinco dimensões dos processos comunicativos de telejornais e programas de televisão: os sentidos do texto, as singularidades das ambiências (e/ou dispositivos), a circulação, a produção e as interações das audiências. Este trabalho busca demonstrar a aplicação deste esquema analítico para compreender como o Jornal Nacional (JN), o noticiário televisivo mais antigo e o de maior audiência da televisão brasileira, se insere na cultura digital. A partir de um corpus constituído por 13 edições do telejornal coletadas em fevereiro de 2019 e de resultados alcançados em estudos anteriores, esta investigação evidencia estratégias e desafios do JN para atrair grandes audiências. No ano do cinquentenário deste noticiário televisivo, identifica-se uma organização discursiva de sua linha editorial, nomeada de "humanismo solidário".

Palavras-chave: Jornal Nacional. Análise Televisual Convergente. Humanismo Solidário.

Resumen

El Análisis Televisivo Convergente (ATC) es um procedimento metodológico que permite observar cinco dimensiones de los procesos comunicativos de los noticieros y programas de televisión: los significados del texto, las singularidades de los ambientes (y/o dispositivos), la circulación, la producción y las interaciones de audienciais, Este trabajo busca demostrar la aplicación de este esquema analítico para entender como el Jornal Nacional (JN),el noticiero más antiguo y más visto de la televisión brasileña se inserta em la cultura digital. Basada em um corpus que consta de 13 ediciones del noticiero recogidas em febrero de 2019 y los resultados obtenidos em estúdios anteriores, esta investigación destaca estratégias y desafios de JN para atraer grandes audiências. En el año del cincuentenario de este noticiero, se indetifica uma organización discursiva de su línea editorial, llamada "humanismo solidário".

Palabras clave: Jornal Nacional. Análisis Televisivo Convergente. Humanismo Solidário.