

The backstage of the reality and the reality of the backstage: effects of real in *JN Especial* website

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Abstract

The objective of this study is to analyze the resources used by the television news in order to get together public and television production, in the articulation between the television news and the internet. We start with the analysis of the website *JN Especial*³, which is linked to *Jornal Nacional's* website and hosted by *Globo.com*, in order to understand how do the discursive production of meanings and effects of real work, from the contents made available and the possibility of interaction with the public. We intend to observe how those texts, linked to other resources such as photographs, videos and comments by the public, build speeches about the journalistic production, which should be based on the presentation of the real.

Keywords: television news; Internet; convergence; real

Television News and Convergence: the internet as a place of dialog

The history of communication is marked by constant development of new devices and supports for the text, voice and image, for example. Each invention, new consumer habits are developed. On the side of the great inventors, as Gutenberg, we have other inventors who dedicate themselves to the elaboration of fables about the future, being part of the genre "Literature of anticipation"⁴, providing the *avenir/devenir* of wonderful "gadgets".

Among the futuristic authors, we can highlight the french Octave Uzanne, who in 1894 wrote "O fim dos livros" (UZANNE, 2010), with the objective of thinking what would be the future of the book and the newspaper. Asked about this issue, he says:

If by 'books' you understand the numerous notebooks of printed paper, folded, sewn, under the guise that announces the title of the work, I will honestly confess that I do not believe [...] that Gutenberg's invention as interpreter of our intellectual production can sooner or later fall into disuse (UZANNE, 2010, p.41-42, **our translation**).

According to Uzanne (2010), the major threat to the book would be the recently

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³ <http://g1.globo.com/platb/jnespecial/>

⁴ Translated as 'Literatura de antecipação'. This is the case of Jules Verne's works, for example: *Viagem ao centro da terra* (1864); *Vinte mil léguas submarinas* (1873); e *Volta ao mundo em oitenta dias* (1873).

discovered capacity of recording the voice. Hence could come the end of the tradition of impressions, but the book as a socio-cultural artifact would remain steadfast. About this, he foretold: "the elevator killed the climb of the stairs, the phonograph will probably destroy the press" (UZANNE, 2010, p.48).

When he was asked about the daily newspaper and the press, Uzanne (2010, p.67, **our translation**) responds:

She [the press] will follow the general path, since the curiosity of the public will be always growing; he will not soon be satisfied with the printed interviews more or less reported; you will want to listen to the people interviewed, delight yourself with the speech of the fashion speaker, get to know the current singer, enjoy the voice of divas launched on the eve etc.

As if he was anticipating issues that are contemporary, Uzanne (2010) presented the desires through a new world that is opened with the technological innovations that only began to glimpse in the late 19th Century. It draws attention to the explanation of the desire to get out of the discourse of static printed newspapers and start a phase of convergence, which combine text and sound, and, if written shortly after, possibly the author would have already spoken about the encounter between image and sound, as we see in the passage that speaks of *kinetógrafo*, from Thomas Édison: "the *kinetógrafo* recorded the movement of the human being and reproduced it in the same way as the phonograph recorded and reproduced its voice" (UZANNE, 2010, p.73).

When we find ourselves with the current reality of the media, we come to realize that we are facing new apparatuses cultural. We have seen the development of new habits, which provide the appearance of neologisms which try to conceptualize this other communicational reality. This way, we can point to, for example, producers that would be a symbiosis between the traditional roles of producer and consumer/user⁵ of information (BRUNS, 2005). In fact, from simpler systems - such as personal pages on sites of relationship - the blogs, with the individual static reader, can pass to the role of participant actor, producer and disseminator of information.

That is, however, only one facet of the current communicational reality. If we have seen these changes from the reader/user perspectives, many others are processed also from the producer. The most significant, perhaps, is the incorporation of the reader

for instance of production: he is not only a free producer of content that flows by virtual spaces. He starts to produce content which, in the paratextual logic (DALMONTE, 2009), will compose the meanderings of a narrative that, for most diffuse that is, it will always refer to the "original" text.

One of the main achievements of the new interactive communicational models is the rupture of a static temporality, or the journalism timing (DALMONTE, 2010). At the expense of print journalism, radio and television, as they have schedules for the exhibition of their products⁶, the journalism practice on digital platforms produces another temporal dimension, that simulates a greater closeness to the time stream, what is termed "real time".

Such approach is felt exactly for the reader's interaction that makes the text (original) constantly move itself. This way, a static product that presents itself to "the world" at a precise moment only, now is updated over an indefinite time. That is how weekly magazines, for example, arrive at the social networks⁷ and, while they are still speaking of the latest materials, they start presenting what is coming soon. This way, the weekly products pass to another temporal category, promoting the rupture with the journalistic temporality, because it simulates an approximation to the time of life, making coincide the time of facts, the report and the consumption.

This reality is possible only because we are in the era of convergence, as Jenkins (2009, p.29, **our translation**) defines:

By convergence, I am referring to the flow of content through multiple platforms for media, cooperation between multiple media markets and the migratory behavior of the public media, which are going to almost any part in search of the experiences of entertainment that they want. Convergence is a word that can define technological transformations, capitalizing, cultural and social, depending on who is speaking and what can you imagine being spoken.

The current stage of the media, on the basis of the convergence, puts us in a scenario of encounter between the producer and consumer fronts of discourses. Such a meeting is given by the multimedia products, which open themselves to participation.

⁵ From English language used as *producer* and *user*; in Portuguese used as *consumidor* and *usuário*.

⁶ Radio and television have already marked a step forward, because they have the ability to break their crates of programming at any moment, even though such an abrupt rupture should be announced with specific brands, such as stickers, visual and noise, such as asking permission to the viewer.

⁷ In addition to the already traditional options of sending, commenting etc

Thus, the production of the communicational products takes into account the potential of these platforms and the agents take the posture of multi-managers, such as underscores Giovagnoli (2009, p.29, **our translation**).

Dramatic eclecticism and *augmented reality*⁸, multiple-distributive identity, hypertextual written [connective] and *interactive storytelling*⁹ the author of new narratives is both a specialist of the management of the imaginary as an experimenter in new narrative systems and, at the same time, a dialoguing demiurge with the various audiences addressed to the history, of promotional messages and the contents offered by editorial multimedia projects with which is involved.

According to the proposition of Giovagnoli (2009), the cross-media reality raises the production, or instance producing, in the face of other dilemmas, among them the dialogic interaction with the public. Once the products are no more static, the challenge is not only about one type of "primary production", as in the time of analog products. The digital age, marked by fluidity, brings other challenges for communicational product managers, among them the attempt to maintain a dialog with the public, a fact that can be characterized as "secondary production", or a type of organization discourse of second nature - convergent. This production of second nature is not characterized by direct production of a finished product, which is offered to the reading, but it is the opening of a dialog with the public.

The differential is in the "technologies of mobility"¹⁰ (VACAS, 2010, p. 25-26), resource that enables the user to decide *when* and *where* he would access a content. The pervading communication has, as one of its features, allowed the user a permanent connection. On the basis of this characteristic of the new users, the new products launch hand of this important differential to renew their contents. In the context of mobility, we have the important effect of the co-presence, which puts producers and consumers in a level of greater proximity, and the informative content as the place of the meeting.

It becomes fundamental, following this logic, the "place" of convergence, which may be **spontaneous**, when articulated by users of social networks, or **purposeful**, when organized by the administrators of the product in question. From the perspective of the organizational discourse, this premise is what Maingueneau (2001, p. 122)

⁸ Translated as '*realidade aumentada*'.

⁹ Translated as '*narrativa interativa*'.

¹⁰ Comprising since the cellular telephony, until the devices with wireless technologies: Wifi, Wimax, Bluetooth and

defines as scenography, understanding it as a specific situation of enunciation that defines the time (cronografia) and space (topography) in which it develops the act, as well as the conditions for enunciator and co-enunciator. Among the evidence that makes it possible to characterize a scenography, are paratextual indications (title, genre, preface by the author, etc.), or explicit in the texts (often by enunciative scenarios background).

Often, the scenery is based on validated scenarios of enunciation, installed in the universe of knowledge and values of the public - which does not mean valued. "[...] A validated scenario that is mobilized to the service of the scenography of a work is also the product of the work that seeks to outline from it" (MAINGUENEAU, 2001, p. 126). Validated scenes are scenes installed in the collective memory; a stereotype ring-fenced, out of context.

The situation of enunciation and the validated scenarios does not need to form a homogeneous group, be perfectly in line; it is the relationship of all the elements that compose the scenography overall. The scenography has an integrative function - which does not mean a configuration stable -; it relates to the universe in which we need to be situated to interpret specific discourse.

From this perspective, the new communicational products propose a dialog with the whole of its readers and users. There is a clear attempt to propose a scenography, which intends to accept this user, thereby promoting an effect of clear sense of openness to participation and direct contact with readers. As constituent part of this scenography, there's the resource offered by social networks, which represent the point of contact between the institutional environment of the media, and the universe of readers. The empirical object of the present article is located in this point of convergence, *JN Especial*¹¹, website linked to the *Jornal Nacional*, that by means of the "comment" opens a window of permanent contact with the reader. As a result, it has been a communication in two levels: 1) the TV news as an agent of the action, disclosed its contents and 2) the TV news becomes an object of the action of readers/users, who are discussed, disseminating etc.

GPS.

As for the construction of the discursive enunciation, it is also attentive to the function of certain elements that - by more superfluous that it may seem – they seek simulate the real, or the effect of real. As Barthes (1984) shows, such use aims to give realism to certain cultural elements, originally the realistic novel. Among the construction process of the effect of real, certain elements are announcing its history, by the record of their testimony or by its function reference in the process of signification - the "being-state" or the idea of being-state. Mechanism called "referential illusion" by Barthes (1984, p. 136), such elements will mean the real and simulate the impression of being before the fact, of the event.

According to Floch (1986, p. 31), there are several possible effects of meaning promoted by a work: of reality, surrealism, unreality, hyper-reality etc. In journalism, it becomes basilar the search for purpose of sense of reality and, in the case of the application of interactive resources, it is clear the strategic use of such tools, whose goal is to simulate the total participation.

JN Especial: The backstage of great productions

We have taken for this study the website *JN Especial*¹² as corpus of study, in order to analyze the relationship between television news and the internet, through the resources used by television news in order to bring together public and television production. Thus, we seek to understand how the discursive production of meanings and effects of real from the available content on the website site and the possibility of interaction of the public. Hosted by Globo.com, *JN Especial*, is a website with a blog structure, available since March 2008. It is linked to *Jornal Nacional* website, understood here as an attempt to establish a more near dialog between the evening news and their public. The site has the objective to provide information about the production of special reports transmitted by TV news, combining, in their articles, text, images, and links to other texts and reports on video. According to its own description, the website says: "Special Report deserves special treatment. Therefore, you can find here - and only here - proprietary information of the major productions of *Jornal Nacional*. Welcome!"

¹¹ <http://g1.globo.com/platb/jnespecial/>

Our intention is to observe how the texts, linked to other resources such as photographs, videos and comments from the public, build speeches about the journalistic production, which must be guided in the presentation of the real. In this first stage of the research, we took all the texts posted on the website in the period, from January 2010 to May 2011 - which accounts for a total of 46 postings - identifying the themes, the resources used, the number of comments, among other structural elements which convenes the reader/user/viewer.

The postings on the site are quite irregular, and distributed disproportionately between the months of the year. Some months pass even without any posting on the site. Throughout the entire year of 2010, there were a total of 18 postings, but none of them in the months of May, June, September and December. Already in the year of 2011, only until the month of May, period analyzed, 28 texts were published, concentrated only in the months of April and May, being a single posting in April and 27 in May. Concerning to the categories, the largest number of published texts belongs to the category "Education Series"¹³, with 13 publications. They are articles related to a special series of reports on the major problems of education in Brazil. Submitted by reporter Alan Severiano, the series called "Education, the challenge of quality"¹⁴ was displayed in May 9-13, 2011. Then, it comes the postings that correspond to the category "JN in the air"¹⁵, with the number of 12. This category refers to a new phase of the project *JN in the Air*, which is incorporated into the series 'Education'. JN in the Air was a special project of Jornal Nacional created for the 2010 elections. In its first phase, the project consisted on the visit of a press team commanded by the reporter Ernesto Paglia into a city of each of each Brazilian state and the Federal District, during 39 days prior to the 2010 elections. The new phase of the project had as objective to visit schools in all regions of the country, incorporating to the series "Blitz of education"¹⁶.

In a sense, the repercussion of the series "Education, the challenge of quality" transmitted by *Jornal Nacional*, and the subsequent binding of series to the project *JN*

¹² <http://g1.globo.com/platb/jnespecial/>

¹³ Translated as 'Série Educação'.

¹⁴ Translated as 'Educação, o desafio da qualidade'.

¹⁵ Translated as 'JN no Ar'.

¹⁶ Translated as 'Blitz da educação'.

in the Air, which had much success in its first phase, explain the greater incidence of texts in the months of April and May, coupled mainly the two series. In addition, the theme has extreme social relevance and, with the visits of the "Blitz of education" in schools of all the regions of the country, along with the project *JN in the Air*, it becomes a subject even closer to the public.

Regarding the use of resources such as videos and photos, of the 46 publications analyzed, only four have not used any of the two elements, all the others were accompanied by at least one of these resources, some had only a small explanatory text, and videos/photos the main features of the posting. As previously mentioned, the importance of using these resources by the site are due to the fact of giving greater credibility to what is narrated, with reference function. The videos, in its majority, is composed of testimonies from ordinary people, in general, on the treated issues shown on TV; and the journalists themselves, when they speak/show details of the coverage of recorded reports. The photographs, on the other hand, have different functions in the subjects examined. Some postings are even galleries of photos, such as the publication of day January 15, 2010, entitled "Haiti: the tragedy in black and white"¹⁷, composed of photos of the earthquake that happened in Haiti in January 12, 2010, causing great human and material damage. The photos were captured from video images displayed in reports from *Jornal Nacional*, edited and treated for the publication on the site. In other publications, the photos show the scenes of recordings, showing reporters doing interviews or engraving passages, cameras and producers concentrated at work. There are also the pictures that only accompany the text, without a function in itself. In the end, the photos that show the teams of production at a more relaxed environment, which can be at work or not. In this type of photo, the evidence is in the person and not in his work. Individual or collective, the photos are similar to those that make up the virtual photo albums from the sites of social relations, and, besides giving prominence also for those who do not work in front of the cameras, that are unknown by the public, they bring together the viewer to the production of the reports, by placing producers and consumers to a greater degree of closeness, the step that reveal those who work in teams

¹⁷ Translated as '*Haiti: a tragédia em preto e branco*'

of television news.

The publications of the web site are open to comments from the public. In general, the comments are intended to compliment the production of reports, to give testimony of personal experiences related to the theme, or even add information. In some postings, the comments raise discussions between users. In the period analyzed, the site has received, on average, approximately 27 comments by posting. The quantity of comments, however, varies greatly from one area to another: 291 the highest number of comments and 0 the lowest. This variation is caused by several reasons, such as the topic, the way in which it is addressed, among other factors, which cause different degrees of interaction between users. Another resource used by publications is the inclusion of links to videos and materials at *Jornal Nacional* website. This way, it allows the viewer/user watch the report or series of reports on which the material referred to where it has lost its transmission on TV, or even watch again. Of the 46 postings, 11 used the appeal.

With regard to the construction and content of published texts, we can observe various forms of structuring. Many of the texts give details of the backstage of journalistic coverage and the routine of the reporters. These revealed details refer to the own journalistic work, as a sudden change of agenda, difficulty with equipment, preparation for a covering, among others; it may also refer to the reporters day by day reporters. The text published in October, 21st, 2010 under the title "Haiti: the routine of the special envoys in a devastated land"¹⁸, for example, is intended to describe how the three journalists sent to Haiti - Lilia Teles, Rodrigo Alvarez and Luiz Claudio De Azevedo - they organized their tasks and the working day. Accompanied by a photo that shows the interior of the Brazilian Military Base in Port-au-Prince, a place where the journalists were sleeping, the text presents particularities of routine lived by journalists in the country:

[...] There, they have food, bath and mattress for sleeping, a luxury for the current patterns of Haiti, even if they have no towel, pillow and blanket, despite the cold that makes the night. They eat in '*bandejão*' of soldiers who give ride sometimes when reporters need to leave the basis for work. But usually they use same moto-taxi to face the chaotic traffic in Port Principe [...]

¹⁸ Translated as '*Haiti: a rotina dos enviados especiais numa terra devastada*'.

In the first half of May, in 2011, the texts posted on the website, on the other hand, do not refer to the work of journalistic coverage. All of the texts of this period belong to the category "Series Education" and, in the majority, are composed of statements and data related to education in Brazil, in general, information that are associated with the main theme of the series and not the work of building the reports. Thus, this type of posting on the site seems to have complementary function to what is shown on the TV, providing additional information related to the theme. Beyond the 13 texts belonging to the category, only one was about the production of the series. Published in May 12, 2011, the text presents the whole team that was part of the series in a list with the name of each one, - producers, editors, assistants, etc. - the text is accompanied by some photos of the team at work.

Another type of posting is written by journalists themselves and not by the production of the site. The style here is very similar to the chronic and is always written in the first person. In this type of text, the reporters recount the coverage and the works lived by themselves. At least 11 texts are testimonies of reporters, in our corpus analysis. We have the example of the earthquake coverage description that struck the Chile at the end of February 2010, made by the reporter Marcos Uchoa; or the corresponding Giuliana Morrone relying on the coverage of the Oscar 2010, among others. To describe his trip to the American military prison in Guantanamo Bay, the reporter Rodrigo Bocardi shows:

And so we are starting to realize that we could not say what really happens in Guantanamo. Each image recorded had a military to review and approve. Or disapprove and arrange to erase. [...] As I write this text, for example, there are two sergeants at my side. And they only did not interfere because for them it is a soup of letters that make no sense whatsoever¹⁹.

This way, the journalist makes, to some extent, a pact with the reader/user who is also the official viewer, revealing what is not shown on the TV news. Another characteristic of these texts are the frequent references to team members in a more intimate. To talk about the difficulties in the recording of the articles of the series

¹⁹ 'Por dentro da polêmica, intrigante e questionada prisão de Guantánamo'. Available in: <http://g1.globo.com/platb/jnespecial/2010/07/01/por-dentro-da-polemica-intrigante-e-questionada-prisao-de-guantanamo/> Acesso em: 29-07-11.

‘Urban Amazon’, reporter Alberto Gaspar declares: "It's better to have by your side someone of absolute confidence, as the reporter film Laercio Domingues, who I met once on entering the TV, in 1982. It was ace. If after everything that he has already taught me, the account of our Amazon saga grinds"²⁰. In another text, which refers to the scenes of the coverage in Haiti, the reporter Luiz Claudio de Azevedo is throughout time called "Azevedinho". Thus, to highlight this intimate relationship between the journalists, they show at the personal level also for us, the public. It remove them from the place of instruments for the transmission of news, putting them into a plan of subject/person who reveals himself to the viewer/user in a more familiar, causing an effect of direct contact with the public.

The most commented

Understanding all the elements described in the previous section as components of the discursive scenario, our goal is to understand how they convene the reader from the presentation of the real. We propose a discursive analysis of the three more commented postings on the site during the analyzed period, seeking to understand how they built a closer relationship with the public. In decreasing order, they are: "Bonner, a twitteiro award winning", with 291 comments; "Get to know the education specialist Gustavo Ioschpe", with 155 comments; and "Fatima Bernardes: 'Laura Beatriz is a march of such history' ", with 86 comments.

With 86 reviews, the posting first analyzed here is entitled "Fatima Bernardes: 'Laura Beatriz is a march of such history' ". It is a small text accompanied by a video of approximately 8 minutes in which Alfredo Bokel, the editor of Jornal Nacional website, interviews Fatima Bernardes, in the news room, about the cover of landslides in Niterói, which happened in April 2010. On account of the scale of the disaster, Jornal Nacional of April 8, 2010 was presented as a special edition: Fatima presented the TV news, live,

²⁰ 'Percalços e obstáculos de um lindo desafio: falar sobre a Amazônia urbana'. Disponível em: <http://g1.globo.com/platb/jnespecial/2010/07/24/percalcos-e-obstaculos-de-um-lindo-desafio-falar-sobre-a-amazonia-urbana/> Acesso em: 29-07-11.

near Bumba's Hill, where there was a large sliding caused by heavy rains in Rio de Janeiro. In the video, Fatima talks about how the decision has been taken to submit the TV news outside the studio, the feeling of responsibility to cover a disaster of this magnitude, among other details. The highlight of his testimony, used in the title is the story of a 8 year old girl, named Laura Beatriz, coincidentally the names of the two daughters of Fatima Bernardes, which revealed a strong emotion to see the girl relying on their losses and the hope for the future.

The transcription of the presenter's speech in the title, which refers to the testimony and the history of the girl on the Hill of Bumba, leads us to think, of course, the emotion of Fatima, bringing it to the feeling which also reached great part of the Brazilians, giving meaning to an emotion that cannot be expressed in a deliberate way on the TV news. This idea is complemented with the remarkable identification from the public, observable from the analysis of the comments left by readers. In general, the comments have always been a tone quite personal, congratulating the achievement of coverage, the JN's initiative of the landslides presentation, and the work of the journalist Fatima Bernardes. It is the speech of the serious journalist, professional, and at the same time human, that is moved and gets excited with the news that transmits. Below, the next item is, as an example, the transcription of some stretches of comments related to the field, removed from the site:

My! the team of journalism of *Globo* is really made up of serious people that know the value of the information and after all are very human ... (Sic.)
(Karla: June 20, 2010 at 10:05)

[...] The most remarkable phrase of the whole report was the little girl Laura Beatriz. "Now, I will live my life, won't I" a girl of only 8 years which is in full childhood, enjoying the games and happy, saying that after losing the little that she had would live the life? This is a reality. [...] An excellent report with the brilliance of our beloved Fatima and the great coverage Globo Network, in particular the JN. They are all to be congratulated, team and broadcaster.
(Marcio Rocha: April 23, 2010 at 18:28)

In other reviews, the professionalism of Fatima Bernardes is emphasized with admiration:

My! That interview was wonderful, and moreover Fatima is a journalist who dispenses any comments... My dream is to become a journalist, beginning this year my faculty and I hope one day shine as much as this woman who is

Fatima Bernardes. (Sic.)
(julia: April 12, 2010 at 20:55)

One thing that always admired in Fatima is the power to tell the news, it is different from simply read a news story. Since their arrival in JN, there is a greater sensitivity, this is not to say that it is better or worse than other presenters, but with her we note a discreet smile when it is to smile and the pain when it is supposed to feel pain. This only shows that her work is done with truth. Congratulations to all of the JN and especially to Fatima as an excellent professional. (Sic.)
(Marcio: April 13, 2010 06:48)

The second text of our analysis has the title "Get to know the education specialist Gustavo Ioschpe", and 155 comments. This text is a transcript of testimony of Gustavo Ioschpe, a specialist who has accompanied the team of "Blitz of education" from JN in the air project. In their own words, the specialist account on his career and future plans. The text is accompanied by a photo in which Ioschpe appears within a under test (the one from JN in the air, probably) using a notebook on your lap. Together with the text, the photograph leads us to associate the specialist to an image of good professional, young and committed. The statements of Ioschpe, however, divided the views of the public with respect to its credibility in dealing with the theme education, which has caused diversified comments.

The first type of comment posted here is the one that does not refer to what is discussed in the text in a direct way, but the issue related to him, that, in this case, is the featured series "Blitz of education", accompanied by specialist Gustavo Ioschpe. Some of the comments extol the importance of the theme and extol the production of reports, and others have criticized the way in which the theme is addressed. Here are some examples:

[...] I am sure this kind of report is going to change the journalistic scenario in Brazil, I am sure. We are not talking about something else in the whole country in the area of education. [...] the consequences of these stories are already visible and therefore I implore you: NON-STOP WITH THE BLITZ! JN is providing to the country a historic moment of reflection in education. No word that I write here will be sufficient for congratulates them. The Blitz is something exceptional and needs to have continuity for a long and very long time...
(Roberta: May 21, 2011 at 21:02)

First of all I would like to congratulate JN by reports showing the realities of our schools, and also to remember that our profession "TEACHER" has to be valued, as Gustavo Ioschpe puts in their discourse. CONGRATULATIONS! [...] (sic.)

(Monara: May 17, 2011 at 20:56)

I've just watched the last report of the Blitz of Education and I saw that the teachers were not the classroom because they are on strike. I have noticed that the Mr. Gustavo spoke with disdain, as if the teachers would strike only to harm the students. It would be good if you hear the other side. [...] The next time, speak to the educators that you spring that they want to do much for the education of the country.

(Adriana Medeiros: May 21, 2011 at 21:15)

[...] Yes, you did a beautiful report, but that's not what we educators need, that is not what parents need. They show so much difference between a school and another. You should show how teachers are trained. How our families are bankrupt, but also what can be done for this change. Make a beautiful job on Education, help us to save it. [...]

(Adriane: May 21, 2011 at 21:04)

In the text, Gustavo Ioschpe reports that he has a bachelor's degree in Political Science and a master's degree in Economics, his connection with the theme education is carried out through his academic research. This information, however, does not please all the viewers/users, who are now demanding the presence of someone with direct experience in the educational area, argument that is also used to justify severe criticism to the activity of Ioschpe in the reports, often ironic way.

Unfortunately, the "Expert" in education has never been professor and much less visited the public schools of our Brazil. [...]

(Adelson Fernandes Junior: May 21, 2011 at 02:25)

[...] It's important to stress, education specialist must daily live together with the situation at schools. It is easy to point out other deficiency in any school, but to know what is the reality requires time and knowledge. [...] If you were one of those teachers who faces difficulties in doing what is possible in the "art" of educating, do not talk like that. [...] Those who work in school know the absence of parents and guardians in daily school life. [...]

(Wilson J. de Araujo: May 20, 2011 at 21:39)

[...] We do not want to hear economists speaking of statistics in education. We want teachers. Teachers who live the reality, Mr. Gustavo. I will be keeping with his comments in the next reporting. Be careful!

(Gustavo: May 17, 2011 at 14:09)

What or who enabled Mr. Gustavo Ioschpe talking about the basic education in our country???? Just because he researches Education does not mean that he knows how education really happens. How much time he has experience in effective exercise of teaching for Elementary School students???? [...]

(LG: May 17, 2011 at 09:35)

In a discursive approach, in fact there is a dispute by the authority on the speech that circulates on education. What these viewers/users require is the presence of someone who fits within the established profile for them - have practical experience in

the area - with the legitimacy to speak on the subject, with the authority given to make certain discourses. This goes back to a procedure to control the speech described by Foucault (2008), known as *desire for truth*. In accordance with this procedure, we are constantly judging the events and speeches, seeking the truth. For both, in many cases, the speeches must seek support in other fields to check its veracity. That verification also requires the function of subjects who are given authority to admit a certain discourse, this role is played by the so-called *cognoscente subject*.

However, this dispute is not only with respect to the journal specialist of the series, but the whole of the time it becomes evident in the remarks, when the readers make it clear right from the start, or at some time in the commentary, their professional references. To say, "I am a professor with a specialization and master", "I am a pedagogical guiding of an education system", or "I work at a school in the interior of São Paulo", the subjects are in every time justifying its authority for its opinion on the matter.

Further ahead in our object of study, we have the post "Bonner, a twitteiro award winning", with the largest number of comments: 291. This posting refers to the premium "Shorty Awards", regarded as a kind of "Oscar of twitters", received by William Bonner, in the category journalist. The posting is composed of a text accompanied by a testimonial free video of Bonner, on the award and how he conducts his profile on the site of social relationship. Bonner explains that, despite the fact that it has been in the first place, being the journalist more well voted, he divided the premium with the American Rachel Maddow who took second place, since the second-placed than him, in fact, she uses the tool as a working tool. In the video, he declares that his profile on twitter has no direct connection with the work of journalists: "It was absolutely amazing to me, because it was a prize for the category journalist and I am not doing journalism on twitter. I jokingly tell on twitter, use the tool for me to relate, for me to approach the public. I show a face that Jornal Nacional, my professional activity, has not provided to offer to the public normally"²¹.

The comments related to the subject show a personal relationship of the public

²¹ Available in: <http://g1.globo.com/platb/jnespecial/2010/03/05/bonner-um-twitteiro-premiado/comment->

with respect to Bonner, praising and congratulating their actions both on the TV news and in their profile of twitter. Here are some examples:

Bonner, congratulations on the person and the professional that you are. (Sic.)
(Edson Alves: May 17, 2010 at 20:48)

Bonner is the 'guy' congratulations premium deserved you're excellent on twitter you speak with the persons equally it is not backstab celebrity you speak with the public I think this is very good it brings us closer to you (sic.)
(Pedro silva martins: April 20, 2010 at 09:53)

It is an honor for us Brazilians to have the opportunity to vote for you to compete for the Oscar Twitter. We have dinner every night with you and Fatima, and his twitter really bring us closer to you who is a person who we both admire and that we see[via twitter] that it is a person like everyone else. Well deserved prize. CONGRATULATIONS (sic.)
(Valeria Lugon: March 6, 2010 at 02:42)

Bonner today has 1,857,751 followers on twitter, and, in spite of its profile it is not being coupled to the newscast, a posting about the prize won points to the fact that the image of Bonner on the profile of the social network causes direct consequences in their professional performance. Bonner is presented in the social network as the "uncle" Bonner, in such a way as to be even closer to public, how is treated by its followers that have left comments. According to the journalist, the network is an opportunity to present him in a relaxed way and, to strengthen its relationships with the public, also changes the experience of consumption of the newscast.

[...] Watching Jornal Nacional before was one thing, but now is and differently.. Now it is the Uncle.. presenting the TV news. And it's not the William Bonner completely serious, rs [...] These vehicles of the internet has its positive side, with him we can know how people are, and how they seem to us. With this we feel some nearer the other. Not famous on one side, normal society to another.. The Uncle showed us how he is, therefore we follow him.(sic.)[...]
(Jessica Trevisan: March 6, 2010 at 01:55)

CONGRATULATIONS! Uncle you deserved the prize. But we even won. Thank you for each tweet! You are 10!
(Elen: March 6, 2010 at 01:26)

[...] I started to see with more interest the JN after I started to follow the Bonner on twitter. Thinking that after a good night all standoffish and seriously he enters the twitter and jokes with everyone is strange and fun.
(Junior: March 6, 2010 at 11:37)

Final Comments

The analysis of the site *JN Especial* allows us to understand in what way are constructed speeches in respect of journalistic production, to the step that it creates links between public and television production. It is important to note that the publications with the largest number of comments, that is, those who have joined a greater interaction with the public, are those that, to

some extent, highlight personal characteristics of the subject, namely: Fatima Bernardes, Gustavo Ioschpe and William Bonner. In particular, we have seen how the public turns to the couple Fatima and Bonner and each individually. The viewers/users treat them so intimate, loving, personal, a relationship that is built by the newscast and is enhanced by the internet.

To resemble the format of blog, the structure of the website allows the construction of different narratives to some of the productions, offering greater ease of public access to information and scenes of the news. This way, it reveals the real beyond the reality revealed in TV. This is the reality of the challenges, the difficulties of the effort and work that is behind what is already ready and aired on the TV news.

On the basis of the empirical subject studied here, the effect of a sense of real is proposed by journalism on the basis of the interactive resources, allowing the product not just "talk of the real", but "being in real". Such an entry to the real comes true with the passage of the report, as part of the body of production, in the discussion, or discussion, in which all stakeholders are included and, if interested, may participate by issuing opinions or contributing to the movement. However, we understand that, by means of the resources provided by the internet, the journalistic paradigm, which is anchored in reality, it may expose details of the construction of the news, presenting reporters, teams and behind the scenes of the productions, creating strategies of approximation with the public, and at the same time, producing new effects of real.

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