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MEMORY, HISTORY AND PRACTICE OF AUDIOVISUAL JOURNALISM FROM CINEMA JOURNALISM IN THE WORLD AND IN BRAZIL

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Abstract: We studied how the invention of cinema and the development of news reeling wove the memory and history of the audiovisual imaginary of a news character. We use a theoretical-methodological strategy based on the historiographical movement known as the School of Annales, in dialogue with the theoretical and technical repertoire of the field of communication. We collected data from seven interviewees, over 70 years old, who worked with audiovisual journalism, capturing and editing moving images. We identified how the professional culture was formed and the elements that persist since its inception.

Keywords: Audiovisual journalism; cinema journalism in the world; cine journalism in Brazil; Communication; journalism; movie theater; memory; story.

THEORETICAL- METHODOLOGICAL ASPECTS

Audiovisual journalism is an activity of reconstruction, production, updating and maintenance of collective memory. Considering the variables linked to the circuit of production and consumption, in the particularity of a context and at the same time in the historical totality (LUKÁCS, 1978), news narratives in audiovisual can be analyzed as objects that carry the collective memory. And audiovisual journalism as a practice, since its beginnings in the cinema, is an activity that has improved from one generation to another, in the cultivation of the collective memory of those who dealt with this work.

In audiovisual journalism, the marks of an era are in the places where news narratives take place, in studio settings, in sources, in journalists, in technologies, in verbal and non-verbal narrative strategies, ranging from camera movements and editing to ways of addressing, in discourses that dispute predominance within verbal or non-verbal

texts, in behaviors and conflicts. Audiovisual journalism portrays the horizon of themes that punctuate the predominant concerns and values at a given time. By considering audiovisual journalism a historical document, we profile ourselves with the contemporary idea of memory revolution, developed by Le Goff (2000). Under this same perspective, we focus on the practice of audiovisual journalism, seeking to know the concerns and values that prevailed in the beginning of this activity.

In contemporary times, Le Goff describes the idea of a “memory revolution” (LE GOFF, 2000, p. 54). In this line of thought there is a renunciation of a linear temporality and history is made “from the study of the places of collective memory” (LE GOFF, 2000, p. 55). For the author, we identify history when we identify how collective memory is constituted, paying attention to “the dominators of collective memory: States, social and political environments, communities of historical experience or dissemination” (2000, p. 55). In this sense, we understand that audiovisual journalism, whether in cinema, television or on the web, is an activity that elaborates representations of historical experience. And we understand cinema journalism as a historical experience that forged the professional culture of television journalism.

For Le Goff (2000), all human activity is considered history, and, since immediate history is largely fabricated at random by the media, as the author himself mentions, we bring the idea of places of collective memory closer to communication studies and we understand that the media is a place for building and maintaining memory. Thus, we consider the narratives of audiovisual journalism as a place of collective memory. And cinema journalism as a place of collective memory that forged the professional culture of audiovisual journalism.

Halbwachs (1990) links the memory of the person to that of the group, and the latter to the larger sphere of tradition, which is the collective memory of each society. Thus, memory is not restricted only to the person, but to the interpersonal relationship of social institutions. The memory of the individual depends on his relationship with the groups he lives with and the reference groups peculiar to that individual (family, Church, profession, etc...). For the author, remembering is not reliving, but rebuilding, rethinking past experiences with images and ideas of today. He seeks to present a special type of memory, which he calls historical memory. And he argues that it is not possible to imagine history without the collective memory of a people.

We know the beginnings of audiovisual journalism, in cinema journalism. With the invention of cinema came the first records of reality in moving images. And then, with the improvement of the techniques involved in the reconstruction of events through moving images, plus the addition of audio, between 1927 and 1928, we saw the development of activity and news genre narratives in cinema. Cinema and newsreels became a constituent part of collective memory, based on their elaborations on historical experience. On the one hand, establishing the pillars that led to the development of the genre in other media such as television and digital platforms connected to the web. On the other hand, they participated in the fabric of the social imaginary when its consumption became a habit incorporated into everyday life.

In order to understand how cinema and newsreels mediate the memory and history of the audiovisual imagery of a news character, the sample was formed by semi-structured interviews (THIOLLENT, 1980), carried out with seven professionals, over 70 years old, who worked as videographers and/or editors of audiovisual journalistic products.

We conducted the interviews, in person, between January and July 2019, all in São Paulo, which together with Rio de Janeiro was the axis of greatest development of the audiovisual industry in Brazil. Generation and professional occupation were the criteria for selecting the sample, to achieve the objectives of this research. To find the interviewees with the necessary profile for the construction of the data, we resorted to the indications of fellow journalists, professors and researchers, in addition, one of the interviewees led us to others.

According to Manheim (1993), generation is the place where two different times, that of the course of life and that of historical experience, are synchronized. Biographical time and historical time merge and transform, thus creating a social generation. In order to find evidence of historical experience in everyday life stories, we sought to dialogue with people with more than 70 years of life experience and professional experience with audiovisual journalism.

We found seven people who worked with audiovisual journalism, as cameras or videographers and editors or editors. From the interviews, we identified the relevance of historical milestones in the development of audiovisual in cinema for the creation of the professional culture responsible for transforming moving images into news. We followed Bosi's model (1994) to listen to the work memory, because, according to Bosi, the memory of a society is in the narratives of those who worked in this society. Thus, we were able to identify how the historical landmarks of cinema and newsreeling were coated with meanings in the professional daily life (CERTEAU, 1994; HELLER, 1985) of some of the first videographers and editors of audiovisual journalism.

According to Nora (1988) history, like journalism, must not build reality, but interpret

it. We understand that this goes through the choices of what to film or record and how to assemble or edit visual information that goes through the process of transformation into news. According to this subjective model, all historical interpretation depends on a frame of reference. Hence, the relevance of knowing what is the reference system that formed one of the first generations of professionals dedicated to audiovisual journalism.

THE INVENTION OF CINEMA AND THE 20TH CENTURY, MORE THAN A CHRONICLE OF EVENTS

On December 28, 1895, at the Grand Café Salon, in Paris, the brothers Auguste and Louis Lumière made a public (and paid) presentation of their invention, the cinematograph. The cinematograph was a machine capable of recording movement through the use of perforated negatives. It worked with a crank, but did not require the use of several cameras to record the moving image. This moment was elected as a historical landmark of the invention of cinema, as filming, developing and projecting moving images became a viable reality for public consumption.

The film shown was *L'Arrivée d'un Train à La Ciotat*. The event was attended by about 30 people, but it marked the history of cinema and led to its rapid popularization and industrialization. The film shown was the portrait of an everyday scene, it was the technical image of reality (BENJAMIN, 1936). The interpretive relationship (PEIRCE, 1998) that that public established, being frightened by the iconic signs that reconstructed the movement of the arrival of a train at the station, also marked the beginning of a sensitive experience that would spread in the daily life of different societies and cultures since the 20th century. People's relationship with the things of the world started to be mediated by images (DEBORD, 2001).

A sequence of innovations led to the creation of cinema. The oldest known efforts are the camera obscura (16th century; Leonardo Da Vinci); the magic lantern (17th century; Athanasius Kirchner) – capable of projecting images drawn on glass slides; the development of photography in the 19th century, by Louis-Jacques M. J. Nicéphore Niepce and the study of the phenomenon of retinal persistence (1826; Peter Mark Roger) – which enables the perception of movement in the displacement from one *frame* to another.

Gadgets, such as the thaumatrope (between 1820 and 1825; William Fitton), the phenakistoscope (1829; Joseph-Antoine Ferdinand Plateau), the zoetrope (1834; Will George Horner) and the praxinoscope (between 1877 and 1888; with it, Émilie Reynaud already projected images at the *Musée Grévin*), represented humanity's efforts to capture movement, fix it on some support and display it in another context.

In 1876, Eadweard Muybridge – placed 12, and later 24 cameras along a racecourse and took several pictures of a passing horse. He obtained the decomposition of the movement in several photographs, and, through a zoopraxiscope, managed to recompose the movement.

In 1882, Étienne-Jules Marley improved the Muybridge apparatus. In 1888, Louis Aimée Augustin Le Prince filmed a scene of about 2 seconds, but the fragility of the paper used made the projection inadequate.

William Kennedy Laurie Dickson, chief engineer at Edison Laboratories (responsible for several inventions such as the incandescent light bulb, the rubber wheel, the vacuum packaging, the carbon microphone, the phonograph, the car battery, etc.) invented a strip of celluloid containing a sequence of images that served as a basis for photography and the subsequent projection of moving

images, he had created the notion of film.

In 1891, Thomas Edison invented the kinetograph and, later, the kinetoscope (electrically powered box that contained the film invented by Dickson, but did not project the film). Because of these inventions, Americans attribute a lot of value to Thomas Edison in the creation of cinema. It is worth mentioning, however, that he showed short videos on slot machines (*nickelodeon*) and, in order not to lose this source of profit, he was initially against showing films in large rooms.

Based on Edison's invention, plus all the efforts we have made here, Auguste and Louis Lumière created the cinematograph which, for Morin (2014, p.69) "was essentially a spectacle". On the one hand, the French model of cinema prevailed, a social rite that endures in the experience of going to the movie theater. On the other hand, it was in the US that the largest film industry in the world developed.

We understand that techniques and technologies are human creations, as they arise from knowledge and efforts accumulated by humanity (LÉVI-STRAUSS, 1970), woven into cultural, social, political and economic transformations. And, when they appear, techniques and technologies mediate other transformations in cultural, social, economic and/or political life.

Therefore, it was with cinema and news reeling, more than a chronicle of events and inventions of techniques and technologies, we saw ongoing transformations in the cultural and social imaginary itself, in the political and economic relations, before and after, the historical landmark of 1895. What cannot go unnoticed is the fact that cinema emerged, in all its technical efforts, in the sense of capturing, fixing and displaying reality.

It is clear that, between the recording of a camera and news, there is a distance covered by the work of people, in specific institutions, in the particularity of a context articulated

to the historical totality. Which is riddled with conflicts, contradictions and reference systems that leave marks, and even condition, to some degree and extent, the reading that the public is expected to do in relation to what is shown. The public, however, the more they know about these strategies for conditioning moving images, and the more they know the topics addressed, the more they are able to resist or re-signify the meanings proposed in a piece of news.

According to the report of one of the interviewees, we can see, therefore, how the classic and already refuted theory of the mirror (TRAQUINA, 2004), according to which journalism would be the mirror of reality, is opposed to the daily work involved in the writing a news:

(...) my father worked with cinema, at the time there was not yet, exactly, the regulation of the profession of cameraman, nor of journalist, but, what he did, or a good part of his work, was journalism. He was the one who captured the images, he called them documentary. This was very important in my education, in fact, everything related to cinema trained people who came to work in television. I, too, became a videographer, I was in a lot of difficult situations, and I managed to show, through the camera lens, share this with the public. I've always thought through the eyes of the viewer, where is the viewer looking? I always tried to focus on what I thought was most important, that's how I decided what to record". (Peter, born in 1945).

In Pedro's account, reflection on his own professional practice is evident, the awareness that there is a process of choices involved in capturing images for the news genre, which involves hierarchizing what is important in a given socio-historical context. This corroborates that the action of the communication professional, even without formal education, is aware of the selection process that he establishes when capturing

images for the elaboration of a news item.

As the one who operates the camera ends up making a social reading of what is in front of him, his social trajectory (VELHO, 1981) becomes relevant in the development of sensitivity and discernment of what is important. In Pedro's case, family mediation (MARTÍN-BARBERO, 2001) was relevant to his professional training, as his father also worked with recording reality for cinema.

The data collected during the interview also indicate the presence of one of the principles of Murch (2004), about cutting scenes in cinematographic works, in this case, the importance of the line of sight, that is, where the spectator would be looking. Even without formal education, for Pedro, this aspect proved to be relevant in the selection process of what to film, which demonstrates the formation of a professional culture that has developed since cinema journalism.

CINEMA JOURNALISM IN THE WORLD

According to Sousa (2008), the first filmic reports exist since the emergence of cinema, in 1895. The Lumière brothers themselves and their collaborators recorded events with significant news value (official acts, personalities, etc.). Ex.: coronation of Tsar Nicholas II of Russia, in 1896. We are talking about news value, in the sense that Traquina (2004) uses it, that is, considering what verbal or non-verbal information may be of public interest.

Films about recent events, or the so-called cinematographic current affairs, were projected together with others, comic, dramatic or recording everyday life.

In 1906, in Paris, a film entrepreneur, Gabriel Kaiser, began to show a set of films about current events, with a standardized duration (about 15 minutes, with four to eight short films), on a weekly basis in his cinema.

Thus configuring, according to Sousa (2008), the prototype of a newsreel, in Kaiser's "news" several characteristics of the genre are already present: periodicity, topicality, thematic diversity, standardized duration.

Kaiser's scheme was adapted with great success by *Société Pathé Frères* (Charles, Émile, Théophile and Jacques Pathé), founded in 1896. Pathé created, in 1908, the first newsreel whose name and structure effectively appealed to the idea of "visual journal: the *Pathé Journal*, directed by Albert Gaveau.

Pathé made several copies of the newsreel and sold it to theater owners. Thus, the massive dissemination of the informative message in this format began. The periodicity was weekly, then biweekly and then daily (between 1913 and 1914).

According to Sousa (2008), on the one hand, watching newsreels has become a habit among the French, on the other hand, the authorities took a long time to consider the image reporter as a journalist.

Pathé incorporated cinema innovations into newsreel: logical and not necessarily chronological sequence; rhythm; appeal of images; use of fixed and moving planes (since 1903); assembly of parallel actions (since 1901); tracking (since 1903).

Pathé created the *Pathé Gazette* in 1909 for the UK and in 1911 *The Pathe's Weekly* for the US. Other French production companies created their own newsreels: *Gaumont Actualités*, *Éclair Journal* and *Éclipse Journal*. Gaumont also broadcast the newsreel *The Gaumont International Newsreel* throughout the English-speaking world. Newsreels became popular around the world. The *Gaumont* and *Pathé* groups ended the production of newsreels in the 1980s, but the capital of the companies was incorporated by giants, such as *Vivendi*.

From Afonso's account, we can see that in his professional routine, even in the face of the

cultural industry's reconfiguration, with the transition of the news market from cinema to television, the ways of editing, editing moving images, predominantly followed the assumptions established in cinema journalism. Such as, the rhythm, montage of parallel actions, the alternation between fixed shots and moving shots, among other aspects already contemplated in the tradition of cinematic journalism established by *Société Pathé Frères*.

(...) I'm a cinephile, I'm fascinated by this, that's why I worked with editing for several production companies, I saw the transition from film to magnetic tape, everything we knew about making news in an artisanal way, in cinema, was incorporated in a different way, but, still with the same logic, on TV. We have to ask ourselves: how am I helping to tell the story? with this cut? with this montage?, this thought comes from cinema and is still important, for news in any medium. The industry has changed, technologies have become more sophisticated, but the basics of language, of how it is done, persist. (Afonso, born in 1948).

The data collected during the interview also indicate the presence of another principle of Murch (2004), for editing moving images in cinema: helping to tell the story. In this case, Afonso's professional routine was focused on audiovisual journalism, and, even without formal education, he explained that helping to tell the story was one of his priorities when selecting the images that would go to the final edition, when choosing how to carry out cuts or when to make plane transitions.

Another aspect to be highlighted is cultural consumption (CANCLINI, 1996), in the case of Afonso, he is characterized as a cinephile, and we understand that what he consumed as a movie spectator was a relevant mediation in his training as a professional in audiovisual journalism.

According to Sousa (2008), between 1911 and 1913, in the USA, the major production

companies began to create their newsreels: *Mutual Weekly*, *Universal News* and *Fox News*. In 1927, *Paramount News* appeared. In 1927, sound cinema appears, and, in 1928, newsreels become audiovisual. In 1939, *The News of the Day* appeared, a newsreel by the Hearst Group for Metro Goldwyn Mayer. In 1935, color cinema appeared, and the newsreel incorporated colors, becoming more attractive and appealing.

A different product was the North American program *The March of Time news reel* (1935-1951), which lasted longer than "current affairs" newsreels and sought to interpret and frame the news more deeply. There was positioning and this generated controversy. Distributed by RKO Pictures and 20th Century Fox. With the voice of Westbrook Van Voorhis. *The March of Time* had arisen, first, as a radio program (1931-1945), and was already the result of a pioneering partnership between CBS and Time magazine.

One of the interviewees cultivates in his working memory how the development of the audiovisual news genre took place, he identifies the legacies of print and radio, and how cinema characterized the genre in the audiovisual format:

Journalism has gained a lot of space with technological development; the world has changed the way it communicates. On TV, it started more live, reading the news in the newspaper, doing radio-style voiceovers and taking pictures, because filming was a lot of work. But it was the moving images of cinema that made TV so important in everyone's lives. The filming of facts with the camera has to generate the emotion in which one sees the news, the indignation in the face of an evil deed, or the joy in the face of good news, this has to do with what we choose to record, and, show, thinking about it live, or afterwards, thinking about how the montage looks. (José Augusto, born in 1946).

The data collected during the interview, also, indicate the presence of another principle

of Murch (2004), to edit moving images in cinema: privileging emotion. Audiovisual journalism is linked to identification with human conflict. José Augusto's professional daily life, as a camera operator, reveals that the need for objectivity in the reports that take place with moving images does not exclude emotion from the elaboration of the news, on the contrary, emotion is one of the factors that drives news narratives.

Hence, the relevance of problematizing emotion in journalistic processes and products. Manuals that teach how to separate objectivity from subjectivity are not enough. Since the journalist is a subject, as well as his object of work is also a subject, emotion is not excluded from this work and news narratives created by journalists. Making this explicit, as proposed by the social scientist (VELHO, 1978), is relevant to objectify what is subjective in the journalist's fieldwork.

Totalitarian regimes, such as the Soviet, Nazi and Fascist regimes, stood out in the use of newsreeling for propaganda. The Spanish Civil War and World War II were heavily portrayed in newsreels, which were also used in ideological propaganda. according to Sousa (2008), the news narrative and the propagandistic blended quite easily, due to the credibility of the image and other persuasive resources such as the angle, the *off-screen text* and the music.

According to the report of the oldest respondent in the sample, on several occasions, the news genre and propaganda, in fact, were mixed. Partly because the genres were still developing, as well as regulation and professional culture were beginning to take shape.

Cinematic journalism brought news about the War, it was important in the formation of the cinema public and in the formation of the idea of what Brazil was in the midst of all this, in that authoritarian reality, of fear and of little hope that was the Second

War. I did everything, of course there was a lot of mixing, what was a fact with what was believed about the facts, or what could be accessed, this too, because things were not very separate. What you saw, you believed. (Antonio, born in 1932).

From the report, we also understand that the literacy of the spectators was just beginning in relation to the processes involved in the creation of the final product, whether journalistic or advertising. Thus, we understand that the reception pact (MARTÍN-BARBERO, 2001), which the public establishes with the enunciators, based on the mediation of the narrative genre in which the messages are elaborated, was still under development.

From the 1930s and 1940s, newsreels began to precede the main film, that is, they were no longer presented as an independent product. This model lasted until the 1970s, when cinema updates or newsreels lost their audience to television and cinemas began to show films without breaks (multiplex model).

According to Sousa (2008), unlike telejournalism, in newsreel there was no excessive concern with *deadlines*, but there was already concern about beating the competition. The visual treatment was more elaborate than in the beginning of the television news history, and there was already a tendency to exacerbate the exploration of sensations. Newsreels also led to the emergence of a new genre: the commentary documentary, the documentary.

The organization of the newsroom newsrooms served as a model for the newsroom newsrooms (CONTRERAS, 1999; TUCHMAN, 1978 *apud* SOUSA, 2008): unpredictable current themes, predetermined current themes and timeless themes, already guided the newsreel. Image reporters captured and edited, while editors did the *off* and sound. Cinema journalism remained alive in telejournalism and established the parameters for television reporting.

CINEMA JOURNALISM IN BRAZIL

According to Maia (2009), the first cinema exhibition in Brazil took place on July 8, 1896, in Rio de Janeiro, on the initiative of the Belgian Henri Paillie. In a room rented from *Jornal do Commercio*, on Rua do Ouvidor, eight films of about one minute each were shown, which portrayed picturesque scenes of everyday life in European cities. Only the Carioca elite participated in this historical event, as tickets were not cheap. A year later, there was already a permanent movie theater in Rio, the “Salão de Novidades Paris”, by Paschoal Segretto.

The first Brazilian films were shot between 1897-1898, including: “Ancoradouro de Pescadores in Baía de Guanabara”, “Arrival of the train in Petrópolis”, “Dance of Children at the College, in Andaraí” and “An artist working on the trapeze of the Politeama”.

Uma “Vista da Baía da Guanabara” would have been the first film produced in Brazil, filmed by the Italian cameraman Affonso Segretto, on June 19, 1898, upon arriving from Europe aboard the ship *Brésil*. The data about the film’s exhibition was lost.

José Roberto da Cunha Salles would have been the first Brazilian to make a film, “Ancoradouro de Pescadores na Baía de Guanabara”. There are records of filming going back to 1897.

According to Maia (2009), in the first decade of the 20th century, with the stabilization of the electricity supply in Rio de Janeiro and São Paulo, an exhibitor (and producer) market was structured in this axis. In 1908, there were already 20 movie theaters in Rio, most of them with their own film crews. According to the sample’s reports, cinema placed Brazil in front of a new sensitive experience:

(...) the owners of movie theaters, those who had more resources, hired musicians and even actors to make the sounds, and

even the voices, this was during the silent film era, but I already got the sound phase in the movie theater. As a boy, following everything I could, seeing and hearing what was happening elsewhere, or at another time, was fascinating. For me, as a boy, it was almost like having super powers, seeing beyond reach, having super hearing. And being able to do that in Brazil, a country that was still learning to read, was fantastic. That’s what led me to the path of journalism. (Jean, born 1940).

The modern Brazilian tradition (ORTIZ, 1995) is a historical experience that can be perceived in the collective memory, evidenced in Jean’s daily life story. The experience of a country that saw the press arrive in 1808 and the cinema in 1896, a country that was creating its traditions and modernizing itself at the same time.

In the emerging cinematographic circuit, films of various genres were shown (recalling that genres were being formed in cinema) by the companies Pathé and Gaumont (France), Nordisk (Denmark), Cines (Italy), Bioskop (Germany), Edison, Vitagraph and Biograph (USA).

According to Maia (2009), local “filmic reports” were also shown, or “cinematographic news”, or “natural”, or “documentaries” made in the city some time in advance, such as “The arrival of Dr Campos Sales de Buenos Aires”, “The 15th of November parade” or “Fluminense x Botafogo”.

During this period, the first “posados” (fiction) films made in Brazil also appeared and often consisted of reenactments of crimes already explored by the press. In 1909, the “sung” films also appeared, with the actors dubbing themselves live, behind the screen.

In the 1910s, the chain of different news items appears, the idea of newsreel in the country. From 1916 onwards, the “naturals” organized themselves into newsreels, produced and shown weekly, keeping cinema people active with footage of football, carnival,

parties, roads, inaugurations, factories, politicians, businessmen, etc.

Many assignments were clearly commissioned, mixing journalism and propaganda. Hence the pejorative term “cavação” (trend between 1916 and 1935), or pickpocketing.

The first Brazilian sound film was Luiz de Barros’s comedy “Otários Acabaram-se” (1929). Sound was also incorporated in the production of newsreels.

According to Maia (2009), until 1935, there were 51 newsreels in the country, some of which were short-lived. But, Rossi *Atualidades* had 227 editions in 10 years (1921-31), financing the production of fiction films directed by José Medina and photographed by Gilberto Rossi, such as “Exemplo regenerador” (1919), “Perversidade” (1920) and the masterpiece of Brazilian silent cinema “Fragmentos da vida” (1929).

Producers like Gilberto Rossi began their cinematographic activities in the service of the government of the state of São Paulo, for the then governor Washington Luís.

Rossi *Atualidades* became a reference for cinematographic information in Brazil, it had the market primacy in the 1920s. Guarany Film, Santa Therezinha Film, Rex Film, among others.

Luís’ working memory, as a cameraman and as an editor of the final version of news narratives, highlights the technical development of audiovisual journalism:

we have to know where to film, what to record, at what distance. And when we zoom in, or do a certain type of framing, we are, for example, highlighting something and not another, and this is what a journalist does. We have to know how to give continuity to the movement and space, both in the use of the camera and in the montage, we have to follow all of this, even the rhythm, whether the cut is faster or slower. (Luís, born in 1947).

In particular, the concern with the continuity of movement, space and the rhythm of the narrative, in the practice of audiovisual journalism, constitute other principles of Murch (2004), on how to work with moving images.

According to Maia (2009), outside the Rio-São Paulo axis, Brazilian cinema produced a series of short cycles: Pelotas, Recife, Porto Alegre, Belo Horizonte, Campinas, João Pessoa, Manaus and Curitiba. In the cycle of Cataguases (Minas Gerais) Humberto Mauro stood out, who would become the biggest name in Brazilian cinema in the first half of the 20th century. Also noteworthy was Carriço Film, from Juiz de Fora, which, between 1927 and 1966, produced approximately 500 editions.

In the Vargas government, the stimulus for the production of educational and newsreel material became a reality. Decree 21,240 of April 4, 1932 established the obligation to show a national educational film. At the same time, it left space for the exhibition of films of other genres, and even foreign ones – from the 1930s onwards, several commercial agreements established that North American films would enter Brazil free of customs duties. That same decree mentioned the creation of an Educational Cinematographic Agreement that aimed to create a newsreel about Brazil, to be included, biweekly, in the exhibitors’ schedule (SIMIS, 1996 *apud* MAIA, 2009).

In 1934, Edgar Roquette-Pinto created what was then the Instituto Nacional de Cinema Educativo and called director Humberto Mauro who, in 1936, produced the epic film “O Descobrimento do Brasil”. From 1936 to 1964, the director would make more than 300 short documentaries.

DIP, according to Maia (2009), through its national agency, produced and distributed *Cinejornal Brasileiro* (1938-1946). It was the first newsreel to officially represent the government and its whole way of conceiving

the programming was aimed at reinforcing the values of work and civic spirit worshiped by the State. Above all, Cinejornal Brasileiro carried forward the cult project of the very figure of Getúlio Vargas.

The main competing newsreels were: “Atualidades Atlântida”, “Atualidades Cineac”, “Cinelândia Jornal”, “DEIP-Jornal de São Paulo”, “O Repórter em Marcha”, “Filme Jornal”, “Notícias da Semana” and “Reportagem Cinedia”.

Humberto Mauro, already the greatest film director in the country, would direct his masterpiece “Ganga Bruta” (1933) for Cinédia and for Brasil Vita Filmes the success “Favela dos Meus Amores” (1935).

The production companies Maristela and Multifilmes also appeared, according to Maia (2009). In Brazilian cinema, a kind of *star system* was formed from the radio, when the great names of Atlântida were Oscarito, Grande Otelo, Ankito and Mesquitinha (comedians), Cyll Farney and Anselmo Duarte (heartthrobs), Eliana (girl), José Lewgoy (villain) and singers Sílvio Caldas, Marlene, Emília Borba and Linda Batista.

At the end of the 1940s, it was the turn of the Vera Cruz studio to gain market share, when it began to produce Hollywood-style films. According to Maia (2009), in this period, newsreels were very dedicated to the recording of two themes: “ritual of power” and the “splendid cradle”. The first is a reference to the filming of political events, military parades, inaugurations and all events related to the elite. The second is the glorification of the image of a wonderful Brazil, contemplating natural beauties and worshiping pride.

From the working memory of one of the interviewees, we found that the formation of public opinion was mediated by newsreels. In particular, the opinion of the upper middle class, which had more access to cinema. However, newsreels still did not establish an

approach or a critical framework in relation to official sources.

It was all very ‘he says, she says’, testimonials from those in power, in control of the facts, but the image could contradict, all you had to do was choose to show the contradiction. But, showing a counterpoint to the official source was difficult. I traveled through Europe and the USA, with my father, my mother had died, so he took me along. I saw the frenzy around the cinema, I myself saw a lot of newsreels. More, before the main attraction, but for a long time, people went to the cinema just to see the newsreel, that was a reality, it was part of everyday life in Europe. And, here, foreign newsreels were successful, and were the school of those who worked with this in Brazil. I was fascinated, I wanted to make magic happen, so I dedicated myself to recording the events. (Carlos, born in 1946).

Going to the cinema became a habit in European daily life and, later, in the routine of a national elite that sought to resemble European ways of life. Foreign newsreels were also shown in Brazil and had a guaranteed market because they were allocated together with the feature films. In the 1940s: “AuslandstonwocheUFA”, “British Olympic News”, “Fox Movietone News”, “Metrolon News” then “News of the Day”, “Paramount News”, “Pathé News”, “Universal News”, and the “LUCE Journal”. After the war, the “Actualités Française” arrived.

Regarding national newsreel production, it is also important to highlight the newsreel Canal 100, created by Carlos Niemeyer, produced between 1959-1986. According to Maia (2009), this newsreel innovated in formats and narrative structure. The company Canal 100, emerged in 1957 under the name of Líder Cinematográfica, and became extinct in the 2000s, with the death of the founder. The emphasis was on football and, in particular, the striking images related to football were responsible for keeping Canal 100 in the

memory of some generations.

Canal 100, as well as the newsreels by Primo Carbonari and Jean Manzon, represented an extension of the period of digging (a mixture of journalism and propaganda). The theme song for the newsreel was the classic “Na Cadencia do Samba”, better known as “Que bonito é”. Canal 100 contributed to create an important collection for sports journalism and for the social imaginary, such as the productions *Brasil Bom de Bola* (1970) and *Futebol Total* (1974), among many others. According to the sample reports:

those images, that music, that dedication to capturing the best shots, that was the school of any television cameraman, shaped the look on football both for journalists and the public. It even gives nostalgia, the emotion of seeing and hearing. (Afonso, born in 1948).

Images like these, of football, were gradually being incorporated into the Brazilian social imaginary, to the same extent that football was being associated with the national identity. And the emotion they caused in newsreeling still persists.

Brazilian newsreels were shown in theaters until the end of the 1970s, when they gave up competing with the immediacy of television newscasts.

FINAL CONSIDERATIONS

By listening to a sample of one of the first generations to work with audiovisual journalism, we gathered the following contributions on professional culture:

- Selecting, elaborating and treating technical images of reality, linking iconic signs, continues to be a relevant part of work in audiovisual journalism.
- The criteria, from which these journalistic practices occur, continue depending on the reference systems of the particularity of a socio-historical conjuncture.

- Audiovisual journalism has never been a mirror of reality, not even in its early days.
- The objectivity of the image never excluded, in fact, the emotion of the news narrative.
- The character of spectacle, typical of cinema, also persists, to some degree and measure, today.
- The cultural consumption of news narratives in audiovisual format mediates the very social relations, since its inception.

The memory of working with newsreels and the historical experience of newsreelers was continued in television news and other audiovisual news programs for television. It was also used in documentaries. And it updates itself in audiovisual journalism formats for the web.

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