

The Decisive Instants in News-making: Individual and Collective Temporalities in Broadcast Journalism

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ABSTRACT

This paper explores "temporalities in broadcast journalism" and how they affect the process of television production. We understand temporalities as discontinuous flows of time. They can be experienced collectively and individually in the newsroom: from production and investigation, to decision making by the editor with the news programme on air. Thus, time functions as productive operator, and temporality as a value for the realization of broadcast journalism. We undertook a participant observation in the newsroom of TV Cabo Branco, Globo affiliate in João Pessoa, Brazil, and interviewed the journalists who make JPB 1st Edition.

KEYWORDS

Time, Temporality, Broadcast Journalism, Journalists, Newsroom Routines

Introduction

This paper endeavours to think about time as an analytical category of the journalistic construction process in TV. We believe in the idea of an increasingly discontinuous time, established in essential and precise moments that delimit an individual and collective temporality inside newsroom routines, fleeing from a uniform and linear idea. Along this logic of valorization of the present time, the media moves at all times and at full speed, due to digitization and the advancement of technology. We consider the advent of the internet as the culmination of these modern movements. It inaugurated new social structures, allowing for the first time the communication of many to many and on a global scale.

The advent of the Internet as a new medium of communication has been associated with conflicting claims about the emergence of new patterns of social interaction. On the one hand, the formation of virtual communities, mainly based on online communication, was interpreted as

the culmination of a historical process of disconnection between the locality and sociability in the formation of the community, in which new and selective patterns of social relations replace territorially limited forms of human interaction (CASTELLS, 2003, p. 98). Broadcast journalism is inside this context which remodels the news producers' job itself. The implications go mainly about one conception of temporality that includes not only the narrative and discursive means, but also the daily practices and the development of their professional processes.

The issue of temporality in the news appears diluted in a broad set of assumptions and problems concerning the praxis and the professional culture of the TV journalist. These temporalities impact on the routine and perception of journalistic work, which takes place in an environment of acute tension. We see that the Schlesinger's (1987, 2016) thought function as the link between our understanding of time and appropriation in the studies of broadcast journalism and the performance of journalists. The author contributes to the vision of time and its impacts within the news production model.

We argue that it is the temporalities that order the production situations. They function as a news value and even as a criterion, determining the team's decisions, coordinated mainly by what we call the 'clock-time' (marked by the instrument) that points to the symbolic pressure exerted by the deadline. This marker - deadline - must be executed within what Soloski (2016, page 138) calls 'journalistic professionalism'. What occurs when journalists' behavior is marked by two related ways: 1) it establishes standards and norms of behaviors; 2) determines the professional reward system.

We work with the concept of the instant (BACHELARD, 1988), which, when applied to broadcast journalism, is materialized in the decision-making of professionals in a fast and immediate environment. We argue that temporalities reach specificities within the journalistic professional routine, either 1) as an operator that stresses the activity and thus generates dynamism to the collective action within the newsroom; or 2) as an individual practice that was institutionalized within the normative situations of the production of a newscast. Our hypothesis is that there is a set of important and preparatory instants that sets the tone of the news, and that, therefore, sets the temporality of the news. The notions of time discussed are based on a relational perspective, in which we take into account symbolic and material components relevant to the development of journalistic activity. Therefore, time is understood as a discontinuous process, resulting from social and cultural experiences. The sense of the instant addressed by authors like Bachelard (1988) is characterized by a time in discontinuity, which is not related to a temporal fragmentation of continuity, but to a sort of repetition of several instants. Bachelard explains that the idea of instant is formed in an intersection between the dialectic and the interval of the occurrence of decisive or preparatory instants. The defense of the instant and of discontinued time enables a better understanding of how we live in relation to media digitization.

For journalists, time is a stressful and decisive factor. In a day within the newsroom, many precise and timed moments build anxiety, which is usual in the journalistic environment and exaggerated considering the current patterns of broadcast journalism. Medina (1982) says that

there is no other profession where daily life has more weight as in journalism. We return to the discussion of the deadline. This marker of routine in the newsroom shapes decisions and moves the news scene. It is the newscast closure that dictates the rules and promotes the adoption of certain behaviors of professionals in conducting the routine of the newsroom. Within this “dictatorship of time”, Vizeu (2006) reflects: “Journalists and newspaper companies often forget that the how and why in a story are important so that the viewer on the other side of the screen can better understand the world around him” (VIZEU, 2006, page 24). This happens when they are under the control of the clock and obsessed with the new, the immediacy, and the pressure of the “closing” time.

Schlesinger argues that activities, especially work, in Western cultures are “closely regulated by the clock” and as such, fixations with time are considered the norm, but this is not a universal phenomenon:

If it is true that ‘the clock is surely the crucial machine of an industrial civilization’, then our looking at newsmen is simply a case of us, the clock-conscious, watching the most clock-conscious. (...) For cultures and societies which are not regulated by clock-time, the concepts and actions of newsmen must appear curious and alien, and probably quite pathological”. (SCHLESINGER, 1987, page 122).

Situations related to time have always been used as an excuse for professionals who work on broadcast, such as editors-in-chief and producers. The discourse behind the creation, production and execution of a newscast has always been related to the hurry of the journalistic routine, and how it is necessary to take decision quickly. It always appears either as a motivator or as a problem: “They [professional journalists] oscillate between the victim and the controller. (...) Journalists have a specific cultural interpretation of the true meaning of their work, on the basis of which are the excitement and danger that comes from the fact of meeting tight deadlines” (SCHLESINGER, 2016, page 262). Becoming a controller, transcending the capricious character, sacrifice of the news, is what makes news work so exciting.

Once we consider deadline as a time stamp in the journalism field, we begin to understand that process of discontinuous flows as temporality. Ruellan (2017) sees the need to handle the issues related to journalism as a construction and not as a stable reality. Thenceforth, we would have reality subjectivized or transformed by individuals and/or groups that only exist through personal relationships and particular appropriations. In these terms, we relate time studies within broadcast journalism also to questions specific to the investigation of the professional identity and not only to the news product. As Ruellan points out:

No one becomes a professional on their own, and journalists cannot work alone. They exist because they have relationships with colleagues and employers, with their sources, and with the public. They also exist because of the culture (values, norms, and routines) learned throughout training, and over the course of their working lives (...). Journalists also acquire this culture because they, along with the others, help build it. From the beginning to the end of their careers, the world has changed a lot; technology, economy, social relations, everything is different and is also a product of the individual inasmuch as they have contributed to this evolution. In other words, a professional is the result of history, their own history and the history which is bigger

than they are and is rooted in the past. The more complicated, more conflictive, and richer the history is, the more complex the professional identity is. (RUELLAN, 2017, pages 8-9)

That is why it is complex working with time related to the construction of broadcast journalism as a whole; because we have to understand its plural and collective aspects and also its particularities – i.e. the deontological professional codes, the establishment of routines, the professional configuration, and also the speech and the narrative, through its news product. Journalists are accustomed to an environment with acute pressure and would not understand their role within an industrial routine if this pressure did not exist. However, traditions are also followed that create intense pressure because of journalists themselves, who believe that the journalistic environment should be highly pressurizing, and that if it is not, they should make it so. Schlesinger (2016) states that journalists exhibit two attitudes in their professional lives: they feel that they have the domain and control over their activities and, in contrast, they live a more fatalistic path of time, in which the present feeling is of compulsion and obligation: "The reason for this lies in the peculiar situational constraints posed by journalistic production". (SCHLESINGER, 2016, page 261).

This notion of causality is not perceived by those involved in the construction of the news programme, but it provides all the strength of the newsroom routine. It is within this context of seeming disorder that the vigor of planning resides. Routines induce the planning of activities within the newsroom:

“(...) The journalists' action plan is based on obedience to routines and productive rituals. Everything is thinking according to the pre-existing mechanisms for the realization of television news. The group's organization is based on assimilated habits.” (SEKEFF, 2005, page 67).

We carried out experimental research at TV Cabo Branco, a broadcaster affiliated with Rede Globo Corporation, in João Pessoa (Brazil), in August 2018. We observed newsroom routines for a week, in the news programme "JPB 1st Edition". We conducted interviews with journalists who work on the front-line of news-making. The results were cataloged in a field diary in order for us to attempt to make sense of the temporal routine in different journalists' practices. Although it is not possible within this kind of data sample to trace a unique ethnography of a TV newsroom production routines, we found an indication of some of the main configurations of how time is felt and used in the construction of television news. This allows us to show how concept and practice interconnect.

The presence of time on TV journalism

Berger and Luckman (2004) state that communication and journalism can contribute to help people perceive the daily life and the context in which they live. In this case, we use time as an analytical category to understand the daily professional context of television journalists. They experience temporalities based on present time and on the acceleration of relationships and things. Journalism is one of the fields of knowledge established, legitimized, and institutionalized in and by the complexity inherent to society. This field of knowledge is always in a natural

process of transformation of the physical world and of human beings before social, political, economic, cultural, and psychological contexts. This process of society's continuous and heterogeneous change reshapes the journalistic field and its productive practices. And it is because journalism is involved in those dynamic movements that it also helps to build them. Journalism in its social history is shaped by the various cycles experienced in the multiple realities and changes originated from different crises from the most diverse periods of society. During this journey, one important aspect of our discussion is the construction of the public space in which the notion of journalism as a public service social mediator takes place. Throughout history, the notion of public space transformations has changed, absorbing what exists in each temporality.

It is appropriate to approach Bourdieu (1997) and Schlesinger (2016), who consider news as a product endowed with infinite perishability. It is because of this characteristic that journalistic production is rooted in market value. Fresh news occupies a privileged place in the journalistic space. It is a recognition strategy and, simultaneously, the currency of the present time within reality. Because it is perishable, the news has the possibility of representing the new. Validation using journalistic techniques needs to be well performed by professionals, choosing the best presentation format for the public. It is necessary that the strength of the novelty be present and that the content stands out keeping an active current. The awareness of this fact impels social actors in the field to continually search for the most recent novelty among the diverse ones that appear in daily life, which leads to a gradual emptying of the meaning of journalistic information, as the new quickly becomes old and, soon forgotten. (MIRANDA, 2005, p. 126)

To master the news content, it is necessary to understand that the effects of time and space determine its meaning. This allows the plurality of forms of enunciation, diverse judgments and consequences on life in society: "If the absolute present of the fact is impossible, it does not matter, the discourse will be organized on the present, this time yes absolute, of the enunciation of the fact: the present of the communicative act itself" (REQUENA, 1989, p.48).

On the other hand, TV journalism also bears the marks of the media that supports it: television, which is understood as part of a 'flow', as described by Williams (2016). In other words, the programming organization is structured in blocks of different contents that are shown in sequence, in a continuous succession. Admission to this movement requires only the act of putting yourself in front of it, in tune with the events shown on television.

The analysis of the distribution of interests, or categories, in a programme, although important, is always abstract and static. In all developed broadcasting systems, the characteristic organization - and therefore the characteristic experience - is of sequence or flow. Then, this phenomenon of a planned flow is, perhaps, the characteristic that defines broadcasting simultaneously as a technology and a cultural form. (WILLIAMS, 2016, p. 97). This characteristic of TV media also shapes the professionals who work in it. Those responsible for television newscasts look for strategies to maintain the audience by creating links between the blocks, to hold the viewers' attention. The promise is that the future is more exciting, sensational, important, or necessary than what has happened so far. The movement is intended to anchor the viewer in the units of time that form the flow. A broadcasting programme, on

radio or television, is, still, formally, a series of units of defined time. What is published as information about broadcasting services still follows this pattern: we can look at the time of a show, or a specific programme; we can connect the device to that unit; we can select and respond to it individually (WILLIAMS, 2016, p. 99).

The interaction between the individual and the TV shows is a particular relationship, mediated by culture under the aegis of technology. However, the repetition of this phenomenon in countless living rooms reveals a social outline that is reflected by Franciscato (2014). He analyzes the complexity of journalism based on the characteristics derived from the socio-historical forms of its constitution. One of the characteristics pointed out by the author is "located in concrete spatiotemporal contexts" and it is precisely because "he is immersed in a concrete spatiotemporal context" that "journalistic formats are the result of historical models of culture, economics, politics and technology development." (FRANCISCATO, 2014, p. 89). Franciscato also affirms that the journalistic product is plural and not a synthesis. It also tells a story about the author's understanding of the oscillating relationship contained within the journalist's individual/collective work. The individual work occurs at the moment characterized by the subjectivity of the professional. The collective work occurs when different profiles of the team share norms, values, and decisions through hierarchies. This alternation takes either by concentration or decentralization in decisions. This directly affects the productive modes and the values aggregated to the product and its forms of production.

We compare the routine of a TV newsroom to something mechanized and industrial. On a daily basis, news bulletins and TV programmes are made on a large scale. Each piece is carved to fit in its proper compartments of time, predetermined by the editor (who assumes a certain leadership in the journalistic organization). The facts must be checked within the cycle of the day, which imposes time limits to the organization of the newsroom, and especially to the nature of the news (SCHLESINGER, 2016). The process of producing news is stratified at different moments, and it involves (1) the choice and discussion of the agenda, (2) going out in the field, with selection of interviewees, and images and illustrations that will compose the news, (3) the cut of the statements and information from those interviewees who will make the news (and those that will be left out, naturally) and, finally, (4) the length and location of the space in which that informational material will fit, within the vehicle of communication (no matter the medium).

Subsequently, we argue that this is created by a set of opinions and views on the facts from a group of people - the journalists involved in the process, from the news producer, going through reporter, photographer/cameraman, to editor and chief editor. To this we must add the limited time the group has to make decisions about the news coverage (SOLOSKI, 2016). When we decided to work with this subject within broadcast journalism, the references alluded to time as a characteristic value of the news that was always taken into account in the newsrooms. These are some statements that we defend: 1) time is a value within broadcast journalism; 2) it assumes the aspect of a central theme and cannot be reduced to a simple indication of what should or should not become news; 3) it is structural, referring to the process of planning configuration and the practical progress for deadline compliance.

The temporalities in broadcast journalism

We believe that time cannot be determined as a 'thing', but as something relational that is present in our daily life. It does not exist only in our imagination. We relate to it by means of material dimensions that are shared by individuals and social groups, even by means of symbolic values, that figure in the cultural field. One example is to understand that the TV newscast would be, in fact, the summary of the most important events in the local, regional, national, and international sphere. According to Elias (1998), to study time, it must be understood as a fundamental part of a very complex network of relations, in which it appears as the integrating essence of that network.

Bachelard (1988) was affected by the Theory of Relativity, postulated by Einstein in 1905, in which he defended the existence of times in flow, discontinued and non-linear. This fascination moved him to develop reflections that substantiate the importance of the concept of the instant, in an idea of discontinuous time, in visible opposition to what was defended by Henri Bergson (2011), who treated time as a duration. Under this light, we treat temporality in broadcast journalism as a convergence of flows of discontinuous times, and, in some specific moments, the moment emerges. And this is where we appropriate the sense of discontinuous time defended by Bachelard (1988). We understand the existence of a fragmented time in the routine of television production and argue that the instants lived before and during the fulfillment of the deadline form discontinuous temporalities. Together, they make up TV journalism's professional and systematized process. The productive routines, the deadline, the professional configurations, the normative arrangements, and the application of deontological codes in union, provide discontinuous temporalities that reproduce in the product the force of the present time.

The temporality makes all those involved in the production process fit into a great gear coordinated by the clock-time, which materializes the pressure existing within the whole conjuncture. The set of these instants forms rhythms that need to be executed in synchrony so that the product which is in the belt of the gear is delivered within the limits of the time established for the public. We believe that the instant contributes to the formation of temporalities and helps understanding time flows and the importance of decisions. According to Filho (2012), time has thickness and gaps. Such gaps are "understood when we realize that the time of decision, particular and of thought time is verticalized in relation to the common time of things" (p. 59). Elias (1998) visualizes time as reference marks, generating sequential models that allow people to organize and schedule their activities according to time. The regularity of temporal measures can offer predictability of the daily life itself.

We emphasize that the instant is vital for the habit to occur, and progress only occurs because of what Bachelard (2010) calls "eternal restart". One understands the facts, to which they are subjected by means of their perception of them. This same consciousness is expressed only through habits and there is thus an infinity of lived instants. But it is only by the consciousness that we select the relevant ones for the constitution and understanding of being and the world that surrounds us:

Thus, the habit becomes a progress, hence the need to desire progress to preserve the effectiveness of the habit. In all resumptions, it is that desire for progress that gives true value to the initial moment that unleashes a habit. (BACHELARD, 2010, p. 74).

For Bachelard (1988), current knowledge is not the continuation of previous knowledge. Decisions from now can be based on the common habit but could not be based on previous decision. They are not homogeneous; they are disruptive. The same happens with the management of the newscast. As much as it is necessary to put the newscast on air every day, at the point of the deadline, the days are not the same, but habits are, and so is the standardization of the routine. But this route leads to different decisions, based on consciousness, not similarity. It is usual to hear from experienced editors that no newscast is the same as another one and they do not represent continuity; they are endowed with fragmentations that drive the whole.

We continue with an explanatory model of how we view the identification of these temporalities:

- **Collective temporality:** What we call collective, is the way in which everyone is governed by a single time. It is not the routine itself, but the presence of a collective timing, in which all follow parameters and rules so that this time is properly taken advantage of. We take the deadline as an example. For the news to be shown and the team to meet the deadline of each day, it is necessary that all follow an already outlined form of activities, which includes the organization of tasks based on timeclock.
- **Individual temporality:** It is expressed in personal organizations, decisions and particular understandings that interfere in the model of the newscast of the day. Our example is centered on the image of the editor. By the time of closure, it is the editor's decision which format the news will assume. As much as they may be inspired by profession codes, values, and techniques, it is their personal choice and their own experiences that contribute to the decisive instants, giving particularity to the lived time.

TV Cabo Branco and the experimental analysis of JPB 1st Edition

To validate the hypotheses outlines so far in the article, we carried out a field observation in TV Cabo Branco, affiliate of Rede Globo in Paraíba state (Brazil), from August 27 to August 31, 2018. We interviewed three people responsible for the TV newscast: the chief editor, producer, and anchor. We also monitored and evaluated five editions of the newscast. We chose not to identify the interviewees. The behaviors and procedures that are part of the daily ritual of the professional routine of these professionals were analyzed and cataloged in a field diary, as suggested by Lago (2010), in order to better identify the presence of time in the conception of the newscast.

Daily, the news begins to be formatted by the editor when the professional has not yet reached the workplace. Social technologies allow it. The time of arrival at the newsroom does not necessarily mean the start of the activity on the "news day" (Schlesinger, 2016). And this process

of establishing the news before arriving the physical space of the newsroom was questioned in an interview:

"I have a producer at JPBI's disposal starting at 5:00 in the morning and that's why when I wake up, I can review with it what is interesting so that we can move forward. Usually, we handle matters related to the police area. But the important thing is that the newscast begins to take form early so that we can feel safe from the start." (Excerpt from an interview conducted by the authors with JPB 1st Edition Chief Editor, on 08.29.18)

Repetition is part of television routine, which brings continuity to those involved in the journalistic organization procedure. The newscast begins to be produced before the arrival at the place of work, making the person who works as editor to feel that there will be hours ahead for the news to take shape and, if it needs to be modified, there will be plenty of time to do so and make decisions with ease and some tranquility. Framed in terms of time, this procedure can be used in collective temporality. As much as being informed about the early production of the day has been agreed to be a decision of the editor, the newsroom accompanies that choice, to the point that it is also convinced that it is important that the newscast begins to be produced before its work schedule established by the company, to avoid surprises at the time of opening. This naturalizes a collectively grasped, or shared, perception of time.

Now we get to another outstanding example of the planning of broadcast journalism. With the dissemination of social technologies, it is agreed in a symbolic way among the TV journalism team that the public needs to be heard on a daily basis, as the public play a fundamental role in the development of the newscast, being present, for example, in reports related to the community and in everyday situations. Because of social technologies and instant conversation applications, being connected all the time is a real possibility in relation to receiving suggestions for stories, complementary information or even a "hot" topic that could turn into a live report. The production has the role of monitoring virtual spaces, but the image of the anchor is the one who has greater popularity and that is why this professional ends up receiving more information in its channels, which generates a constant sense of observance, even during the presentation of the newscast. This temporality is **individual**:

"I went so deep into that (...) The fact is that I was always part of that social network universe, of the internet, and I always received that feedback. I've always paid a lot of attention to that. Because it always directed me to know what to do, it works as a parameter, as an orientation, to bring stories... In short, that became part of our routine throughout the process. From the time we arrive until the next day, and [also] during the exhibition of the newscast, out of the schedules of exhibition... That is very regular". (Excerpt of interview conducted by the authors with TV anchor - 08.30.2018)

We consider that temporality as individual, because even though that task is performed by the production team, the anchor takes the lead. Perhaps, because the anchor represents the newscast this person is closer to the audience, but to be alert all the time, overcoming the barriers of the newsroom to keep this bond in the virtual environment is something very particular. The virtual experience is present and active. As indicated by Castells (2000), that deals with the existence

of a physical space while we also occupy and act in a virtual place, which acts connected and in flows. Both are real, and we act and live in both realities.

In another situation, 30 minutes before the beginning of the newscast, which is at noon, the chief editor verified, page by page, the progress of the newscast writing. A procedure that is also part of the television routine. However, the editor emphasizes that at 11:30 it is the time for everything to be ready and edited. If it is not, it is the designated deadline for decision-making. This implies a conception marked by the timeclock, but a lonely decision and a particular understanding of time. Personal planning and the establishment of a mental routine delimit the presence of an individual temporality:

"11:30 AM is my personal deadline, I do not like having surprises and not being prepared for them. I would rather analyze and make good decisions about the progress of the newscast. It does not always work! Since everything is so fast, I see what I can fit, if it is strong and receives due importance and is on the opening. I prioritize what should have priority and adjust with the newscast on air, if necessary. But planning is essential and the awareness of the activities 30 minutes before the programme". (Excerpt from the interview with the chief editor of JPB 1st Edition on 08.29.18)

When the editor wants to take control of total time in any way, the professional indicates that they do not like to be surprised, assuming a controlling role, avoiding being the victim of a sudden and unexpected time. In our interviews, we found a tendency in the professionals to fit into situations that were too stressful, and they pointed time as the main reason.

Daily, the newscast begins to be prepared from 8 A.M., which is the arrival time of the editors, producers, and anchors. This timestamp marks the beginning of the assembly of the news programme in the software available at the station. The rundown of JPB 1st Edition is officially open. Notice that this is the official procedure. As we have already mentioned before, there is an extra-official movement, off-set, that occurs directly between editor and producer. During the official execution of this process, some decisions are placed on the table by the chief editor. 1) What opens the newscast? 2) Where and how to exhibit police news? Considering Bachelard's (1988) idea of instants, these decisions represent an important moment within the temporal narrative. They will be those decisions that will engage a collective temporality, encouraging all those who are ready for the news format to work to give materiality to what was decided by the editor and to give meaning to the context.

The "fade" [time available for newscast production] is delivered by the technical team to the chief editor at 8 A.M., but there is a gap in that process. Despite that, the programme that precedes JPB 1st Edition in the national schedule always has a short delay, what modifies the sum of the "fade" in the beginning of the newscast and at the end of the first segment. This, in fact, creates insecurity and increased attention for time counting during the execution of interviews and reporters' live reports. This temporality is collective. Although the "fade" is managed directly by the chief editor, the commitment of everyone involved in the process is necessary. This management occurs collectively but is always shaped by the chief editor.

The digitization of the technical processes has made time management easier. The modes of action have been simplified, which in the past were considered obstacles, for example: reedition of the newscast, multiple points of live reports, material storage, receiving images from the public, checking information, editing and exhibiting. This turning-point is essential to perceiving the moving of professionals within the newsroom, with the use of spaces, considered as 'free time'. In this case, the temporality is individual:

"Digitization is essential so that the routine is not so exhausting, and people find time to organize other things that cannot be left loose during the week. Following social media and e-mail is constant, believing in the idea that something can always be worthwhile. Digitization certainly has sped up the process. Even in the beginning, when we were still getting used to all that technology, everything was slower. Today I feel that we have already naturalized that, and every editor knows how to execute their own work. "(Interview made by the authors with the chief editor of JPB 1st Edition, on 08.28.2018)

In this story, we perceive the presence of individual temporality, since the chief editor is the one who organizes a publishing routine within what that professional considers necessary. The shortening of the team leaves loose ends in the weekly conduction of a newscast, which normally has a production time between 30 and 38 minutes a day, and requires the presence of the editor to lead the guideline and stimulate the team's commitment in the production at other times, such as the afternoon when they are not physically present in the newsroom. This awareness of the chief editor is not part of a collective determination, it is something relational and particular to the editor-in-chief with the awareness of the place of speech that this person occupies within the organizational chart of the newsroom and the respective newscast.

The deadline is marked by the idea that there is little time left for the news to air. The chief editor made it clear to us that this is the only conviction the professional has every day. "The news cast needs to air in any way. The adjustment of time is everything." On the observed days, it was never peaceful to go to the switcher station. In addition to the chief editor, an assistant editor and producers go to the viewing room. This pressure of time is felt collectively. When asked about the limit of the deadline, the interviewees said that, due to the constant presence of social technologies, the final limit is not the scripts printing. This is not new, but it shows up with more emphasis today given the new forms of interaction with the urban space and the explosion of the digital universe, which have sharpened the feeling of ubiquity and reinforced the need for the newscast in that regard. Temporality is once again collective.

The deadline is continuous, complex, and demands more time for checking, and more channels for accompaniment monitoring, in addition to the understanding and comprehension of the many voices acting within this universe. This moment is the centralizer of attention and acts as the touch of collective time. There is always a race for its fulfillment. It is still the most important point of the newscast and what gathers all the work, values, practices collectively.

However, we can see in those examples that the urgency, the immediate, the valorization of the product, and the adrenaline make up the deadline, which leaves the journalistic activity in the TV newsroom full of creative and important moments, which are the lived periods. The

deadline causes these instants to be revealed to the beat of the newscast creation. We state that this collective time is the generating point of an acute sensation of journalistic pressure. The news corroborates with this process but is not the only factor. It is up to the fulfillment of the deadline to move the productive routine and to provide that the individual temporary experiences arise and materialize in a decision-making process.

Conclusion

We put to the test the application of our concepts of temporality with the observation in a newsroom. We argue for the importance of time in the construction of the newscast, from the understanding of how these temporalities are formed, to an awareness of the situations in which they materialize and live. So far, we validate our hypothesis of discontinued time flows (collective and individual), which are aided by the force of the moment, present and materialized in the decisions of the editor and the entire team. With this analysis it was possible to perceive the force of time in the work of journalism within TV newsrooms. It was also important to understand that the symbolism of time determines all the materialization of a process. It is important to reinforce some theoretical propositions, such as that time is a social and cultural construction, but it is also relational. We understand it because we relate to it in some way. We only become aware of its existence and permanence, when we are led to experience decisive moments that define the experiential memory in gaps, creating the habit by means of resurrections and causing substantial and causal progress in the actions to which we are subjected. To deal with time in broadcast journalism, which functions as a reference point for society, is just to understand the ways of living in contemporaneity, even in regard to the praxis and the temporary standardization of the labor activity of journalism.

We also understand that even being considered the beacon of all actions within the broadcast journalism universe, time and its temporalities, as well as exerting a collective pressure within the television journalistic routine, make acting characters in the development of the process also suffer individual pressures, generating new effects in the context of news-making. These issues of time and temporality should therefore be a central object of discussion in the field of Journalism Studies, which can bring knowledge about ways of experiencing the world and the community in which we live.

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