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Criminal violence in Brazilian moving images in 2010

The Analysis of Visual Narratives' in "Retrospectiva Rede Globo" and "Retrospectiva Rede Record"

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Abstract

Television plays an essential role in the everyday life of Brazilian citizens, since ninety eight percent of the Brazilian households have a television set. Nevertheless, the majority of the population still has the analogue television as the main source of information and entertainment. Rede Globo and Rede Record are two principal free-to-air Brazilian television channels which concentrate the largest percentage of the national audience. Consequently, these channels can be considered as the powerful tool to create and simulate possible realities as well as to influence the public opinion throughout their news programs. In 2010, the topic of criminal violence was largely broadcasted in Brazilian televisions on a daily basis and this issue was particularly reviewed by the one of the segments of "Retrospectiva", a year-end-review of the most important events of the year broadcast by Rede Globo and Rede Record channels. These television annual reviews narrated a melodramatic confrontation between drug dealer suspects and law enforcement agencies in the *Complexo do Alemão* slums, located in the city of Rio de Janeiro. The visual narratives of *Retrospectivas* reinforce that criminal suspects are the problem of favelas and the police acts to bring back the lost hope, peace and security. Finally, the representation of the contemporary life in slums in Rio de Janeiro has criminal violence as a central focus of the narratives in Brazilian television.

Keywords

Brazil; Television Annual Reviews; Criminal Violence; Visual Narratives

INTRODUCTION: THE MEDIA'S COVERAGE OF CRIMINAL VIOLENCE IN BRAZIL

In 2011, the Brazilian Internet Steering Committee (*Comitê Gestor da Internet no Brasil* [CGI.br]) provided an important overview of the country's technology infrastructure through the report Survey on the Use of Information and Communication Technologies in Brazil. The survey stated that the percentage of the total number of households with television sets represented 98%, mobile phones 64%, computers 35% (CGI.br, pp. 397, 494, 399), while movie theaters covered only 9% of the cities in Brazil (Reis, 2009).

According to a recent survey in Reader's Digest, Brazilians are more likely to give up the internet and their cell phones before giving up television as their number one form of entertainment, compared to the United States and European countries, which place more importance on the internet and cell phones (Codoner, 2010, p. 3).

In Brazil the mass media has an enormous influence on the everyday life, especially because 98% of its population has, at least, one television set at home. Nevertheless, the analogue television is still considered the main source of information and entertainment for the major part of the population. "The analog terrestrial TV operation in Brazil started on September 18th, 1950 [...] In these past 56 years, the broadcast industry expanded its activities across all of the Brazilian territory, covering all the 5.561 cities in the country" (Barros *et al.*, 2007, p.96).

Actually, there are two private television networks channels in Brazil that concentrate the largest percentage of the audience: Rede Globo and Rede Record, respectively. Both channels broadcast a program - usually in the last week of December - entitled: "*Retrospectiva*", in English translation "Retrospective", which means a year-end-review of the most important events of the year. These programs "[...] offers relatively discrete segments: small sequential unities of images and sounds whose maximum duration seems to be about five minutes" (Ellis, 1992, p.112). Moreover "these segments are organized into groups [...] or have some kind of repetitive or sequential connection" (Ellis, 1992, p.112).

In 2010, these two channels had selected the topic of criminal violence as one of the most dominant segment, since it takes up most of the screen time and the first four positions. This theme was related to the operation of the law enforcement agencies in arresting gang members and apprehending large quantities of drugs and weapons in the *Complexo do Alemão* slums in order to take back the control of the Rio de Janeiro city from the drugs leaders suspects and finally "cleaning up" *favelas* from violent crime.

According to the global report conducted by the World Health Organization [WHO] on Violence and Health in 2002, a specialized agency of the United Nations, violence is a major global issue, certainly, as experienced by each human being, since in different parts of the world this phenomenon is affecting the population in uncountable forms. Every year an intensive circulation of newspapers, television news, online articles and film scripts emphasize the high number of people who lose their lives, or suffer by any fatal or non-fatal injuries "[...] as a result of self-inflicted, interpersonal or collective violence" (WHO, 2002, p. 3).

If we pay attention to newspapers, television, and other types of media, violence appears to be a pervasive part of life. Even if we ignore fictional accounts, newspapers, magazines, television, and the World Wide Web provide a plethora of violence both in types and amount (Agnew, 2004, p.37).

In Brazil, homicidal violence is a leading cause of death among youngsters between the age of 15 and 24; in 2008 the number of deaths in consequence of violence increased to 73.6% among this population and only 26,4% were due to natural causes (Waiselfisz, 2011). Considering this fact, the actual paper analyzes visual narratives of non-fiction contents in the Brazilian TV annual reviews segments of the two major television channels: *Retrospectivas Rede Globo* and *Retrospectivas Rede Record*.

This work is systematized in five sections. The first section provides a summary of Brazil's communication technology infrastructure in the last decade. The second section discusses and analyzes the moving images production by Rede Globo and Rede Record through their TV Annual Reviews. The third section attempts to defining violence while the fourth section carries the visual narrative analysis between the TV annual reviews segments in both channels. The final section offers a few more general conclusions.

1. AN OVERVIEW OF BRAZIL'S COMMUNICATION TECHNOLOGY INFRASTRUCTURE

Brazil has more "TV sets than the rest of Latin America combined" (Reis, 2003, p. 126). This electronic tube characterizes one of the most accessible goods in Brazil. This assumption can be made because "television became a mass medium in Brazil earlier than in most developing countries" (Chong *et al.*, 2008, p.5). As "the military government in power in 1964 saw the potential of television as a tool for integrating the country, creating a national identity, developing markets, and controlling political information" (Chong *et al.*, 2008, p.5).

The increase in the consumption of television is affecting the lives of Brazilians both at home and abroad in ways different from its effects on countries such as the United States. In the U.S. viewing too much television is associated with depression, violence and child obesity; in Brazil, television viewing is not seen negatively rather it is a crucial aspect of an individual's daily lifestyle (Codorner, 2010, p. 6).

It is important to take into account that in Brazil it is not only through television, but also via other electronic devices, such as mobile phones and personal computers, that allow Brazilians to watch moving image contents. For example, as identified previously more than one half of Brazilians have mobile phones of which 15% use this device to watch videos, while only a minimum of 5% access online contents (CGI.br, 2011, pp. 397-399). The same report confirms that merely 35% of the Brazilian population has computers at home, and just 27% have internet access, in comparison to the U.S.A, in which it is 78.1% (CGI.br, 2011, p. 402). Although, even with this low number of internet users, Brazil continues to be considered the leading information technology market and has the largest internet user's population in Latin America according to com.Score (2011).

Despite the small number of the population that has internet access, the majority - 87% of Brazilians - uses it for mainly entertainment purposes (CGI.br, 2011, p. 428). On the one hand, the largest portion - 53% of the total number of internet users - prefers to watch online streaming videos and films, for example on websites like YouTube (CGI.br, 2011, p. 429) - it is important to note that this website attracts the largest video audience in this country (com.Score, 2010); on the other hand, download films represents 30% of the Brazilian preference¹.

In contrast to the television sets, available to almost all Brazilians, only 9% of the municipalities in this country have movie theaters (Reis, 2009); nonetheless, the concentration of movie theaters is located in the most economically developed regions of Brazil:

¹ The Independent Film and Television Alliance (IFTA) reports that a worldwide Internet monitoring program conducted in the last quarter of 2009 for 90 of its Members films recorded over 4,500,000 instances of P2P infringements and almost 50,000 instances of OSP infringement. Brazil ranked in the top ten countries of illegal downloading with over 100,000 instances of P2P infringements (International Intellectual Property Alliance, 2010, p. 142).

the South and the Southeast². This evidence also permits to understand that a part of the population opting to consume entertainment contents by means of illegal downloads on the internet or buying illicit DVD versions by street vendors. Finally, the supplementary part of the society on the one hand cannot afford a movie theater tickets or, on the other hand are part of the offline population have just the analogue television system as main source of information and entertainment. The same statement was made by Bourdieu (2012), when referring to the French society of the eighties of the past century “[...] everyone knows that a very high proportion of the population reads no newspaper at all and is dependent on television as their sole source of news” (p. 400).

2. THE BRAZILIAN MOVING IMAGES PRODUCTION: THE ANALYSIS OF TV ANNUAL REVIEWS IN REDE GLOBO AND REDE RECORD

Broadcasting airwaves are public in Brazil, and a federal government agency grants licenses to media companies operating radio and television stations. There are five large privately owned national television networks - TV Globo, SBT, TV Record, TV Bandeirantes, and TV Manchete, as well as hundreds of local and regional television stations (256 stations in 1992) operating under an affiliation system similar to the United States (Reis, 2003, p. 125).

“TV Globo, Globo and Rede Globo are the names given to the Globo television network in Brazil” (Codone, 2010, p.4); it is one of the only two media conglomerates in Latin America’s audiovisual space and the predominant television network among all the Portuguese-speaking nations³. Similarly, Televisa from Mexico is the largest media corporation in Spanish-speaking countries. “No single network has ever dominated the USA, the world’s largest English-speaking domestic market, to the degree that Televisa and Globo have secured hegemony over their respective national markets” (Sinclair, 2005, pp. 198-199). “Globo and its affiliates form the largest broadcasting network, with 122 main transmitters and covering practically all TV households in the country with analogue TV” (Farncombe, 2010, p. 4).

Television became a truly mass medium in Brazil earlier than in most developing countries, in large part because of effective, if highly authoritarian government policy. The military government policy, which took power in 1964, saw television as a potential tool for creating a stronger national identity, creating a broader consumer economy and controlling political information. The military deliberately pushed television deeper into the population by subsidizing credit for set sales, by building national microwave and satellite distribution systems and by promoting the growth of one network they chose as a privileged partner, TV Globo (Straubhaar, 2004, p.91).

Since the 1970s Rede Globo dominates the television market and this conglomerate is considered the “[...] fourth largest television network in the world, behind the American networks of ABC, NBC and CBS” (Codoner, 2010, p. 10). This channel detains “[...] one-third of

² “Brazil is a country with huge regional disparities. In 2002, 56% of real Brazilian GDP was generated by the most economically developed region of Brazil, the South-East, including metropolitan areas such as Rio de Janeiro and São Paulo. By contrast, the two most depressed regions of the country; the North and the North-East, together produced only 0.6% of national GDP” (Salardi, 2008, p.2).

³ <http://observatorio-lp.sapo.pt/pt/dados-estatisticos/falantes-de-portugues>

all publicity in the country” (Codoner, 2010, p. 10). It implies that this company has a large sum of money to invest in advanced recording equipment, television studios and the production of programs, especially Brazilian-made *telenovelas* and television news programs.

Rede Record occupies the second position in the Brazilian television market, behind only Rede Globo, which considers Record as the main competitor and responsible for its slow audience declination. This television network was acquired by the Church of the Universal Reign of God (*Igreja Universal do Reino de Deus*) - the largest evangelical church in Brazil - in 1989 by paying US\$ 45 million. This channel has a populist television programming: “[...] often sensationalist variety shows, talk and reality shows, which gained a consistent second place in the rating” (Straubhaar, 2004, p. 91).

In this paper, broadcast television programs will be exemplified by TV annual reviews of the two large private national television networks - *Retrospectiva Rede Globo* and *Retrospectiva Rede Record*, in the year of 2010. These year-end-reviews in both channels are a prime-time journalist program that broadcast in the last week of December the key news events of the year. Frequently, the events are organized in several segments, which cover “everything” from celebrities to crimes, with the duration of about five minutes each. All together compose a single narrative with an average length of one and a half hour including commercial breaks. It is worth to point out that the producers of the TV annual review in Rede Record attempt to reproduce the same pattern, developed by Rede Globo, in order to establish an audiovisual identity and draw viewers’ attention to it. This issue represents numerous similarities among above mentioned news programs; for example, through the presence of two anchors of different genders, similar average content length and similar visual content selection of topics as well as the title of the program.

The TV annual reviews collect the most important events of the year, by selecting recognizable moving images, close to the collective memory of their viewers (Halbwachs, 1950, 1992). These Key Visuals⁴ “[...] are always embedded in multi-sensuous experiences and cultures, they cannot be learned in full by ordinary citizens; visual communication needs a condensed repertory of those visuals, which can easily be learned aside from other activities” (Ludes, 2008, p. 112).

However, television annual reviews, elaborated through post-production technologies allow widening the dimension of audio-visual events. The composition, edition and transmission of the audio-visual manipulation of programs and reviews of the largest TV stations in the world excite collective culture-specific, trans-cultural and in a few instances (e.g. major wars, terrorist attacks or sport events, especially the Olympic Games) collective audio-visual memories, which usually are generation- and strata-specific, transform over time (Boccia & Ludes, 2009, p. 160).

A previous Brazilian academic study on the collective memory of television annual reviews demonstrated that in a period of ten years (1996 to 2005), there was an occurrence of similar events, repeated over the years in the Brazilian year-end-reviews. Therefore, constant topics broadcasted yearly were categorized as: Science & Technology, State of Economy, War between Countries, Natural Disaster, Violence & Crime, and Obituaries (França, 2007). In 2010,

⁴ Key Visuals are functional equivalents to keywords, mainly to headings in print media [...] they condense the essences of image sequences to about 6 to 14 seconds [...] may originate from very diverse fields like journalism, entertainment, science, politics, art, technology, or popular culture [...] are an essential element of all kinds of individual, group, and collective audio-visual memories. Therefore, they must be interpreted in the respective culture-specific and trans-cultural contexts, i.e. networks of culture (Ludes & Kramer, 2010, p. 17).

topics as natural disasters, the FIFA World Cup-2010, Brazilian presidential elections, crimes and drug trafficking in Rio de Janeiro were taking up most of the screen time. Nevertheless, the last topic, which focused on criminal violence in slums of Rio de Janeiro, represented 7,44% of the total runtime in Rede Globo and 5.79% in Rede Record, as illustrated in Figure 1 and Figure 2. The statistical data can reinforce the assumption that Brazilian news reports select the topic of “criminal violence” as a key event of important significance. Finally, it seems necessary to advance one step more; looking forward for a discussion on what is violence? What is considered criminal violence? And what defines an action as violent or nonviolent.

Figure 1: Topics on TV Annual Reviews – Rede Globo 2010

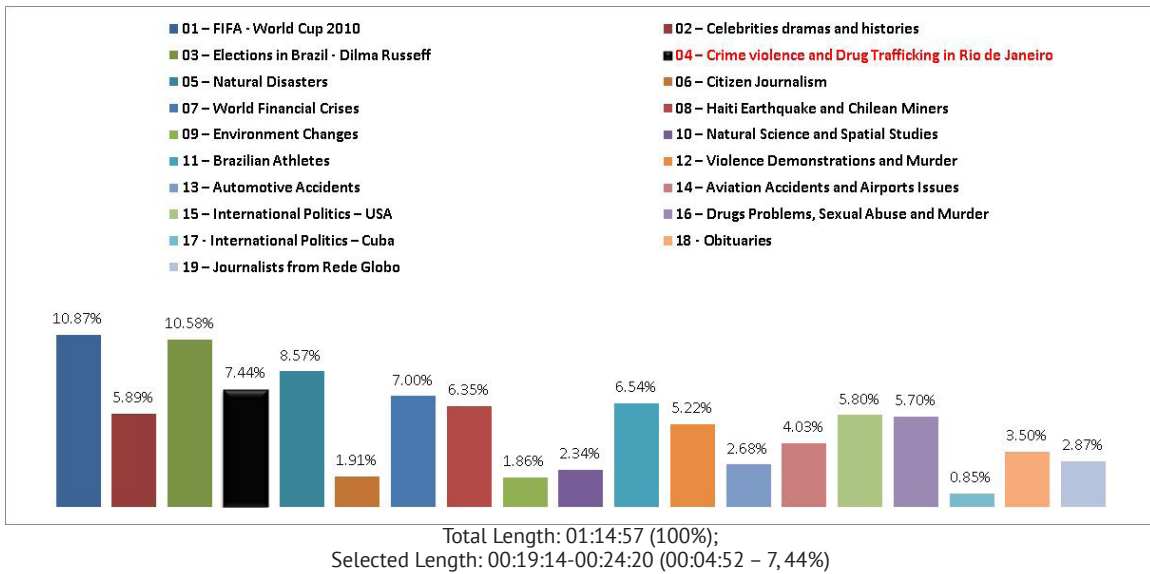
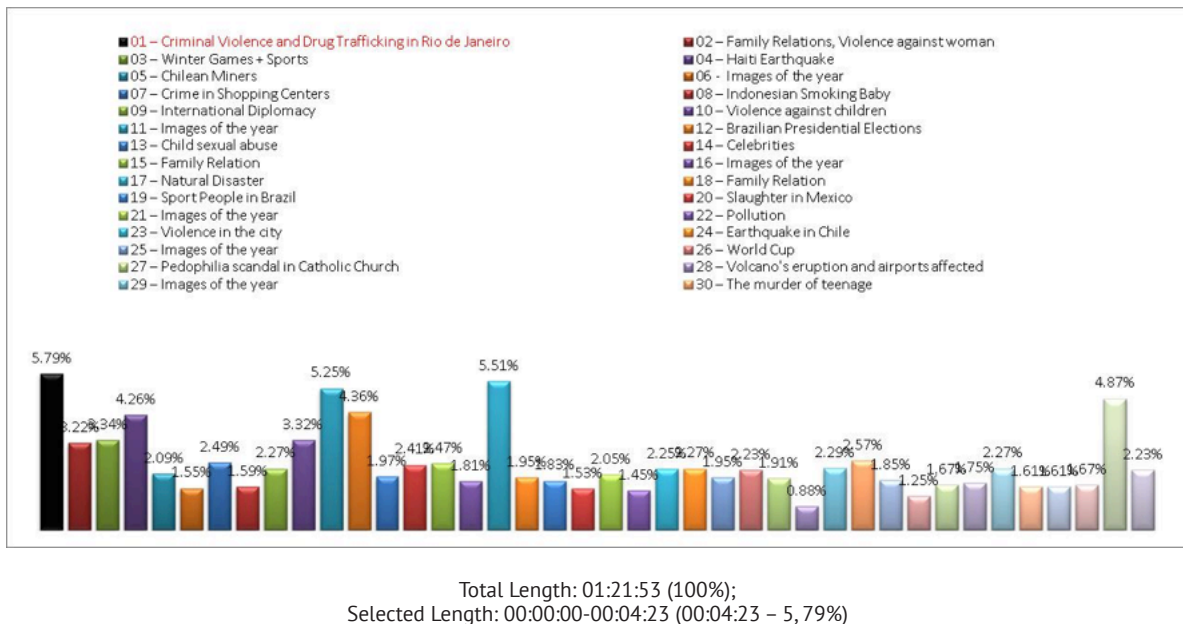


Figure 2: Topics on TV Annual Review – Rede Record 2010



4. AN ATTEMPTING IN DEFINING VIOLENCE & CRIMINAL VIOLENCE

The concept of violence changed over time, and nowadays what is considered a violent act, most probably was not seen as violent many years ago. In order to understand this premise Elias & Dunning (2008), proposed an association on sport and violence through human relations in “Question for Excitement: Sport and Leisure in the Civilising Process”. In this work, the transition of the game, as a pastime, for the emergence of a modern sport in pre-industrial Britain was based on the level of violence socially permissible (Mezzadri, 2002).

Elias and Dunning argue that some acts of violence were not perceived as violent or criminal but as pastime, for example, “[...] cock-fighting, bull- and bear baiting, burning cats alive in baskets, prize-fighting, watching public executions – which appears ‘uncivilized’ in terms of present-day values” (Elias & Dunning, 2008, p. 227). In addition, in many European countries the earlier forms of hunting were a customary practice of sport. “People enjoyed the pleasures of hunting and killing animals in whatever way they could [...] The excitement of hunting and killing animals had always been to some extent the peacetime equivalent of the excitement connected with killing humans in times of war” (Elias & Dunning, 2008, p. 164).

Furthermore, Pinker (2011) published his theory regarding the decline of violence. His publication is partially based on his reading of Elias, originally published in 1939: “The Civilizing Process: Sociogenetic and Psychogenetic Investigations”. Pinker’s book (2011) is divided into six transition processes in which humans being retreated from violence: the Pacification Process, the Civilizing Process, the Humanitarian Revolution, the Long Peace, the New Peace, and the last process Rights Revolution was “[...] symbolic inaugurated by the Universal Declaration of Human Rights in 1948” (Pinker, 2011 p. xxv).

Pinker (2011) also argues that, at the end of the 1970s, the Civil Rights continued to be a major challenge, since Civil Rights discriminate any form of violence against minorities of all kinds. To reinforce this statement is possible to fall back on Arendt’s work “On Violence” published in 1970; in her book she had indicated that “in the last edition of the Encyclopedia of the Social Science ‘violence’ does not even rate an entry” (Arendt, 1970, p. 8). She is referring to the phenomenon that in her time a large volume of literature treated violence as only dealing with war and warfare not with violence as such.

However, “if we turn to discussions of the phenomenon of power, we soon find that there exists a consensus among political theorists from Left to Right to the effect that violence is nothing more than the most flagrant manifestation of power” (Arendt, 1970, p. 35), which plays an important role with the objective of maintaining the societal order, especially in poor slums communities of Rio de Janeiro (Fonseca, 2004). As Guggisberg and Weir (2007, p. x) remark “violence perpetrated against individuals, communities, and the environment is all too often condoned and reinforced by individuals in positions of power along with power structures, either implicitly or explicitly”. Finally, based on previous author statements, it is possible to assure that violence plays an important role in determines figures of power; those actors of the visual narratives are portrayed by police officers versus criminal suspects.

The first group, the law enforcement agency, is formed by agents representing the powerful structure of the State. “The state monopoly exerts such an effect directly because it

is able to prevent citizens from openly carrying arms and to punish them for using violence illegitimate” (Elias & Dunning, 2004, p. 235). However, the violence is determined by the State as “illegitimate” because it must be only “[...] used in situations where the state claims a monopoly for its own agents” (Elias & Dunning, 2004, p. 235).

The second group, criminal suspects or drug dealer suspects, is characterized by the Brazilian anthropologist Zaluar (2004)⁵ as individuals “[...] who protect themselves in gangs composed by their peers in order to demonstrate brutal force. In their ideology, each individual and each gang must fight alone with the aim of defend themselves and the gang”. Certainly, male aggressiveness can be defined as a key element in their behavior; since the relation of violence and power is intrinsically connected with those agents of crime (Zaluar, 2004).

Each of these theories makes an important contribution to understanding violence. Although, in order to comprehend the related area of criminal violence the American professor of Criminology and Criminal Justice Barak (2007) suggests that it is necessary to look forward to a universal definition rather than a relative one, because this important subject may fluctuate among cultures. Therefore, he proposes as a definition of criminal violence as:

The first qualification that determines whether an act is considered to be criminal violence is that there must be a law that defines the acts as illegal. Furthermore, the law has to exist prior to the occurrence of the act for it to be defined as criminal (Barak, 2007, p. 186).

It is equally significant to take into account the sphere of violence and the typology of violence, because acts can be identified as violent or non-violent (Barak, 2007). According to WHO (2002), criminal violence is also understood as a result of the complex interplay among various components. Barak (2007) will reinforce this affirmative point where and under what social contexts criminal violence occurs by using the point of view of a sphere of violence, comprised by three levels: the interpersonal, the institutional and the structural.

The interpersonal sphere transpires between individuals “[...] acting outside the role of agent or representative of a social institution” (Barak, 2007, p. 185). It can be understood when it applies directly to the violence between drug gangs in favelas. Since criminal violence in squatter settlements has extended to an insupportable level as powerful drug gangs’ conflicts over territory in a legacy of past armed conflicts (Demombynes, 2011).

The institutional sphere is characterized when the violence passes “[...] by the action of societal institutions and their agents” (Barak, 2007, p.185), essentially when those agents are playing under the institutional context. In this case, the action of the law enforcement agencies in favelas against criminal organizations or criminal suspects can be classified as institutional violence.

The structural sphere refers to the violence that takes place “[...] in the context of establishing, maintaining, extending, or reducing the hierarchical ordering of categories of people in a society” (Barak, 2007, p.185). This violence occurs when the State denies safe conditions to the population, vulnerable to the actions of the police against drug dealer

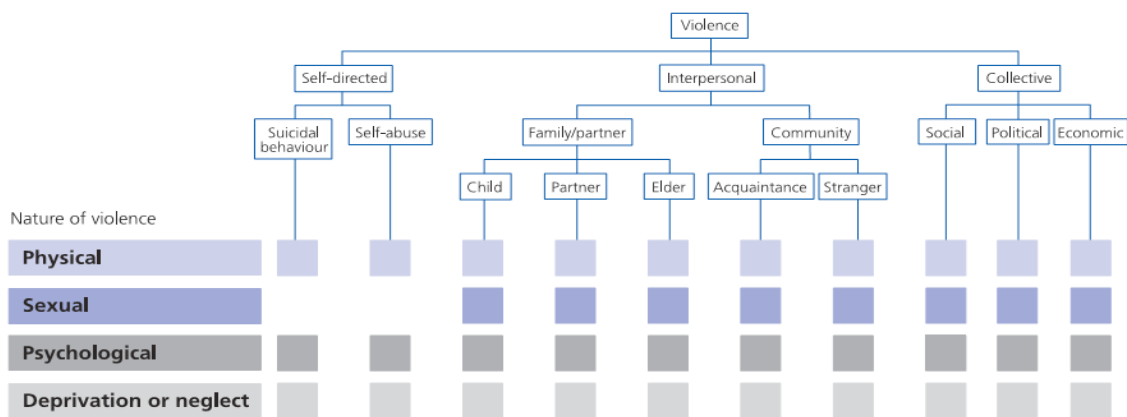
⁵ Quote published in Portuguese and translated by the author.

suspects in many slums in Brazil. Barak (2007) stresses that the three spheres of criminal violence are superimposing; since the institutional sphere can also be structural and affecting the whole society that could also influence the interpersonal contexts.

Much of the corporate violence that occurs in the world today is also structural in that the victims of the violence are most likely the poorest population, and therefore the violence serves to maintain their structural position. They are also overlapping between interpersonal and structural violence as in the case of the violence of what referred to as hate crimes (Barak, 2007, p. 186).

The typology of violence as illustrated in Figure 3 was developed by the World Health Assembly in 1996, which “[...] characterized the different types of violence and the links between them” (WHO, 2002, p.5). The typology is divided into three categories: self-directed, interpersonal and collective violence. The last one is committed by larger groups of people or States and it is subdivided in three sub-categories: social, political and economic violence: the first encompasses “[...] crimes of hate committed by organized groups, terrorist acts and mob violence” (WHO, 2002, p.5), the second “[...] includes war and related violent conflicts, state violence” (WHO, 2002, p.5), and the third “[...] includes attacks by larger groups motivated by economic gain” (WHO, 2002, p.5). Various forms of collective violence can be recognized, but in this work it takes shape on the “Organized violent crime such as banditry and gang warfare” (WHO, 2002, p.5).

Figure 3: Typology of Violence



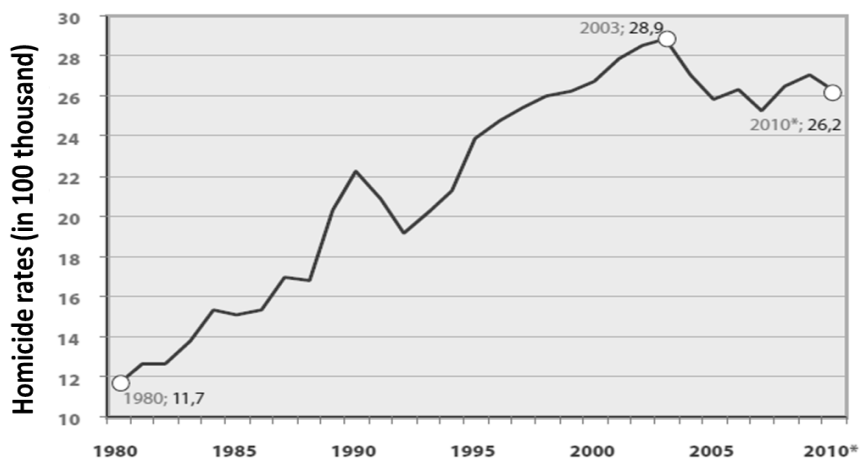
Source: (WHO, 2002, p.7)

The same report settles: “[...] violence is among the leading causes of death worldwide for people aged 15–44 years” (WHO, 2002, p.3). Additional studies on Violence and Economic Development in Brazil conducted by the World Bank in 2006 strengthen this and demonstrate that in this country, violence involving youth has risen since 1980. A new investigation conducted by Waiselfisz (2011) entitled “New Patterns of Homicidal Violence in Brazil” demonstrated that the total number of homicides registered by the Mortality Information System in a period of 30 years grew from 13.910 in 1980 to 49.932 in 2010. The statistics display an increase of 259% which is equivalent to 4,4% each year. It is far above the population growth, which was 60,3% for the same period.

Despite the limitation presented in the usage of homicide rate as the main method to analyze crime and violence, many researchers in Brazil also contemplate its benefits, since “[...] homicide is generally considered the most serious crime and is less susceptible to measurement errors and underreporting than other crimes” (World Bank, 2006, p. 11). As in the last three decades the concentration of homicides was higher among young Afro-Brazilian male population, “[...] in 2002, 91 % of homicide victims were men” (World Bank, 2006, p. 2).

The commerce of illegal drugs could be a driver of violence, since it is one among numerous aspects that have inclined Brazil to high levels of current violence. Figure 4 displays the homicide rates that grew up until 2003; this trend reverted significantly with a slight decline in the next years. Nevertheless, in 2010, the total number of homicide rates per 100 thousand registered was 26,2 “[...] even considering the impact of the disarmament policies introduced in 2004, the rates of violent death remained extremely high” (Waiselfisz, 2007). The same author indicated that the homicidal violence is a leading cause of death among young people between 15 and 24 in large urban areas in Brazil - especially because the Brazilian population is actually concentrated in megacities. Definitely, the issue of criminal violence in Brazil is a hot topic, largely disseminated by television channels; especially as the key event broadcasted in the TV annual review through their melodramatic narratives.

Figure 4: Evolution of homicide rates. Brazil. 1980/2010*



Sources: SIM/SVS/MS *2010 Preliminary data

Source: http://www.sangari.com/mapadaviolencia/pdf2012/mapa2012_web.pdf (p.19)

5. VISUAL NARRATIVES OF CRIMINAL VIOLENCE IN TV ANNUAL REVIEWS

According to Barthes (1966, 1996) narrative can be articulated in a variety of genres and media. It can be presented verbally or non-verbally, static or moving images, or even the combination of them. The author continues to pronounce that the narratives exist in any kind of human productions, artistic or related to the everyday life as in films, news, stories, histories, paintings, photographs, and so on. In conformity with Newcomb (2004, p.416) “a fundamental characteristic of narrative [...] is the arrangement of events in time”.

As stated by Schirato & Webb (2004) the visual narrative transports the notion of reading a visual text, in this case, a picture, a moving image or any visual object; which

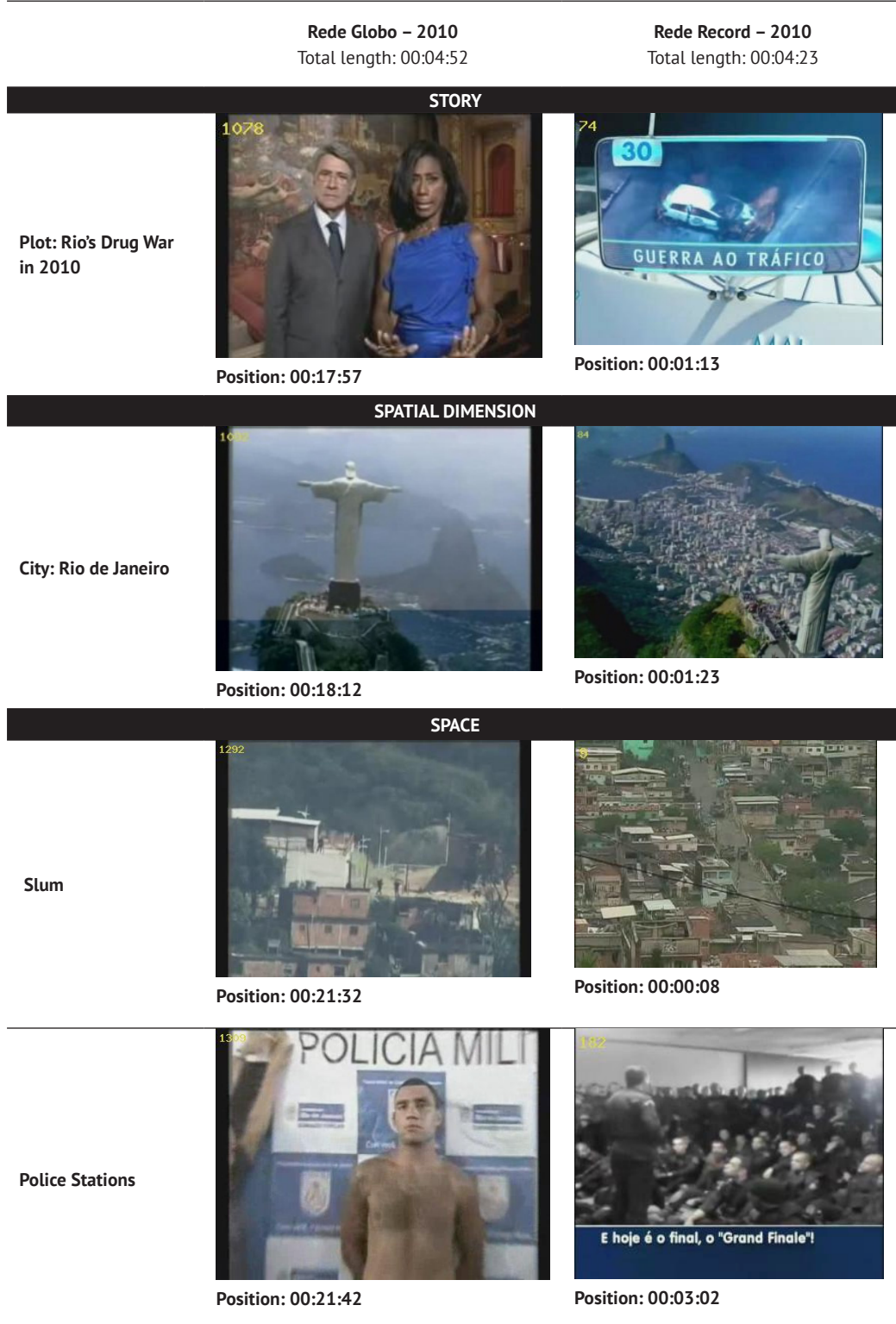
contains a space, a story or a frame of information that operates within a social context. It is important to remember that those visuals also require techniques to convey their stories through conventions known by a group from a certain society. It is not only the common sense appeal that supports the viewers to recognize the plot or the context of an image. The applied techniques in the visual narratives can also determine messages to the viewers, for example, the light structures to draw attention to a particular piece in an image and the depiction of a human expression of happiness, anger or sadness (Schirato & Webb, 2004).

Visual narratives can be defined as a visual that essentially and explicitly narrates a story where – Visual signifies – something that can be seen using the human eye. Story signifies – a series of events linked by causality, temporality or sequence or the order of occurrence. Narrative signifies – the act of telling a story or the story itself or the order of presentation (Pimenta & Poovaiah, 2010, p. 30).

Visual signs can represent several meanings; this is why they must be connected with a frame of story in order to denote a specific logic. Television producers make uses of culture specific codes in their visual narratives to tell a story that is represented by the visual sign to be interpreted by the viewers as the corrected visual narratives. Pimenta and Poovaiah (2010) underlined that the visual narratives are divided into three instances: static, dynamic and interactive, the last one involves interaction from the viewers. In the first, the image is static, for example in a comic strip, but the eyes and the mind are in movement. The dynamic visual narrative is the ability of constantly changing images; for example, a TV annual review segment “[...] typically consists of a number of still images that is run at high speed giving the impression of temporal movement. The story is constructed before the eyes of the spectator. Actors, scenes, duration of the event, actually physically move in time” (Pimenta & Poovaiah, 2010, p. 38).

The visual narrative structures are based on the aspects illustrated in Figure 5. Firstly, the presence of a story, in TV annual reviews segments titled ‘Rio’s Drug War’ reporting the law enforcement agency taking back the control of Complexo do Alemão, one of the biggest drug dealer strongholds in the city. Secondly, the space, it aims to construct an idea of space: slums, dweller residences, police stations and governor’s office. Thirdly, the presence of the actors that perform an action: police officers, criminal suspects, dweller residents, politicians, and journalists. Fourthly, the spatial dimension, where the actors exist in the story: Complexo do Alemão slum in Rio de Janeiro is the main set for the TV annual reviews visual narrative (Pimenta & Poovaiah, 2010).

Figure 5: Visual Narrative Structure



ACTORS



Position: 00:19:08



Position: 00:01:34

Police Officers



Position: 00:19:09



Position: 00:00:10

Criminal Suspects



Position: 00:20:34



Position: 00:00:34

Dweller Residents



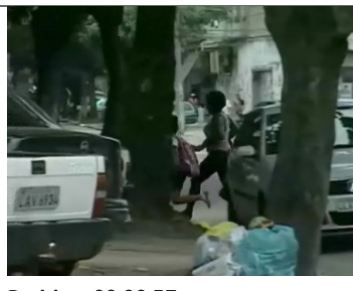
Position: 00:22:24



Position: 00:04:28



Position: 00:18:41



Position: 00:00:37

Politicians

Position: 00:18:59

Journalists

Position: 00:19:17



Position: 00:02:24

The TV annual reviews show slums as a community of poor people, which accept their current situation. The criminals are portrayed as devils of the society and must be exorcized. However the slum dwellers seem to be afraid of the violent confrontation between the police and criminal suspects. The TV annual reviews narratives strengthen that criminals are the problem in the favelas and the police officers are there to bring back hope, peace, and security by completing their narrative with a happy-end, and the idea that “peace” and “security” has been brought back to favelas.

Concerning narrative reports, in terms of non-fictional contents, it informs, educates and entertains at the same time. However, this narrative is constructed by an individual interpretation shaped by a personal belief of the reality (Berning, 2011). In Bourdieu (2012, p. 405) “[...] journalist can impose on the whole of society their vision of the world, their conception of problems, and their point of view” (Bourdieu, 2012, p. 405).

The reports perform like a substitute eye-witnesses in narrative reports by documenting events and reconstructing a partisan view in their stories once the “[...] reality is constituted by multiple layers; it can never be referred to in its entirety” (Berning, 2011, p. 47). The narrative reports filter the reality on three different levels: by condensation and fragmentation of the reality and lastly through the author’s selection of the contents, this creates the ‘effect of reality’ since the “[...] reports can have recourse merely to what they have seen” (Berning, p. 46). Once “[...] images have the peculiar capacity to produce what literary critics call a reality effect. They show things and make people believe in what they show” (Bourdieu, 2012, p. 401).

CONCLUSIONS

Television plays an essential role in the everyday life of Brazilian citizens and it is considered the main source of information and entertainment for the major part of this population, moreover it is a powerful approach in creating and simulating possible realities.

Brazilian TV annual reviews produce an emotionally visual narrative, composed of sequences of pictures, graphics, colors, slow motions and sudden transitions between the scenes. These visuals have been carefully chosen to portray a “reality” of the criminal violence in slums of Rio de Janeiro throughout the journalistic reportage; nevertheless this narrative cannot be taken as “pure reality”, since a “reality” is also represented by different dimensions layers and the journalist can only report a part of it.

In 2010, these two TV channels had selected the topic of criminal violence as a dominant event. Criminal suspects, in TV annual reviews narratives, are victims and agents of the crime, they are mostly young and non-white men, with low levels of education, unemployed and living in an environment of poverty, drug addictions, teenage pregnancies, disrupted families, and inadequate public services. Consequently, “[...] the youth and teen populations are the most vulnerable - both in terms of death rates and in terms of being drawn into the traffic themselves” (Perlman, 2010, p. x).

Both TV annual reviews presented similar types of narratives, highlighting the action of the law enforcement agencies in shantytown against criminals in order to protect the population and bring back public police control. “Brazilian president Lula da Silva promised full support from the federal government to Rio de Janeiro authorities involved in a clean-up operation to free the city’s shantytowns, favelas, from drug traffickers and organized crime” (Mercopress, 2010). However it is evident that this action is part of the government to prepare the city for the 2014 World Cup and the opening ceremonies of the 2016 Olympic Games. Categorically, television as a major mass media in Brazil (re)construct the criminal violence and distribute it to a large audience as “info entertainment”, without a critical analysis. Therefore, it is necessary to continue the debate of how those media visually characterized one of the main social problems that affect this country.

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