

Greg News Program: An analysis of journalism, entertainment and legitimation of opinion



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ABSTRACT

This chapter aims to discuss the relations between journalism and infotainment in contemporary society. From bibliographic research that unveils a historical contradiction constitutive of the journalistic field in Modernity – the polarity between fulfilling an educational function or an entertainment function –, we conducted a case study on an audiovisual program self-described as "humorous news" with the objective of discussing, from authors of studies in journalism, the strategy of infotainment, Contemporary hybrid format that fuses journalistic information with entertainment. The case study was centered on the episode "Refugees" of the Greg News program, aired on the HBO Brazil pay-tv channel.

Keywords: Theories of journalism, journalism, infotainment, entertainment, Greg News.

1 INTRODUCTION

The purpose of this chapter is to present a case study on the television program *Greg News*, aired weekly on the subscription channel *HBO Brasil*, in which the humorist, actor and then columnist¹ of the newspaper *Folha de São Paulo*, Gregório Duvivier, comments on the news. By being defined by its host as a "humorous news" program, traveling between the informative and the humorous, we hypothesized that the strategies of infotainment present in the culture of the media can act as a way of reconfiguring journalism in Contemporaneity.

Produced by a television channel based in the United States – *HBO* – and owned by an entertainment industry media conglomerate – *WarnerMedia* – the *Greg News* program does not

¹ Gregório Duvivier wrote in the newspaper *Folha de São Paulo* for five years, until October 2018 as a columnist, working weekly in the Guest Columns editorship from October 2013. See in <http://www1.folha.uol.com.br/colunas/gregorioduivier/>



cultivate the concern to stay within the parameters of journalists' professional ethics and does not take into account ethical issues linked to the problem of journalistic² objectivity.

With the *slogan* "Being well informed is not something out of this world", *Greg News* is a 25-minute program (on average), aired weekly, every Friday, in the evening time, and produced by the group Porta dos Fundos, notably a team composed of humor experts. The way the program is hired is for annual seasons, such as the serials, which brings us back to the world of entertainment. All seasons are available on *HBO* and *Greg News* channels on *the YouTube* platform. Each episode, a subject of national relevance is the central theme of the program that approaches a presentation of critical analysis of the latest political, economic and social events.

The show debuted in May 2017, at the request of the network, which commissioned an adaptation of the original show aired by *HBO* in the United States, *Last Week Tonight with John Oliver*, a television genre classified as *late-night talk show*, in which hosts – usually comedians and/or actors – conduct interviews with personalities. In our example, however, only the humorist enters the scene, which is characterized as a television news presenter, very close to the parameters of the male presenters present on the bench of the current newscasts, such as *Jornal Nacional*, *Jornal Hoje* and *Bom Dia Brasil*, from TV Globo, or *Jornal das Dez*, from Globo news. The host is always elegantly dressed in a full suit and tie, and in the second season in which the episode in question was aired, with well-cut hair and a beard. There is a characteristic sober television news program setting and a simple bench on a stage. Despite the setting and the telejournalistic narrative, *Greg News* is still a humorous program based on the mold of a *talk show* without interviewees, but with an audience, which interacts with the humorous criticisms and jokes, with the typical laughs that characterize this type of program.

The episode "Refugees" of the *Greg News program* was chosen as a unit of analysis through the methodology of the case study with the proposal of theoretically discussing the relations between journalism and entertainment in contemporary society. The methodology was chosen as the most appropriate for this work following Goode and Hatt (*apud* DUARTE, 2011, p. 216), who define "the case study as a method to look at social reality". According to Merriam (*apud* DUARTE, 2011, p. 217), the main characteristic of this methodology is "particularism", that is, "the study focuses on a particular situation, event, program or phenomenon, thus providing an excellent way of practical analysis of real-life problems". Yin (2015) points out that this methodology can help explain why a series of decisions are made, implemented and with what results. According to him, the "case study is an empirical investigation that investigates a contemporary phenomenon (the "case") in depth and in its real-world

²The concept of objectivity is inserted in the process of consolidation of Modernity and its ideals, and is not, of course, exclusive to journalism. In this perspective, the problem of objectivity is part of the history of epistemology, appearing first in the exact sciences and then applied to the human sciences. In journalism, objectivity is directly related to the modernization of the press and the invention of news. Objectivity and news found in the American press their paradigmatic institutionalization, influencing many journalistic schools around the world. Cf. AGUIAR; NEDER, 2010.



context" (YIN, 2015, p. 16). The analysis undertaken is based, mainly, on the ideas of authors and concepts arising from the theory of journalism. The proposal is to contribute to the debate on the notion of infotainment.

2 TRIUMPH OF ENTERTAINMENT

Entertainment triumphs in contemporary media, with the resources of images evoking a sensory imagery driven by vision. Even in notably journalistic products, such as television news, where information is the "raw material", the appeal to sensations or emotions remains highly valued. In television programs, the union between information and entertainment – which gives rise to the term infotainment – *meets the commercial interests of corporate communication companies, because the infotainment has the ability to capture the interest of the public, thus managing to "sell" the television product to be consumed.*

Media culture promotes even more technologically sophisticated spectacles to meet audience expectations and increase their power and profit. Forms of entertainment invade news and information, and a tabloid culture, of the infotainment type, becomes increasingly popular. New multimedia – which synthesize the forms of radio, film, TV news and entertainment – and the sudden growth of the domain of cyberspace become spectacles of technoculture, generating multiple sites of information and entertainment, while intensifying the form-spectacle of media culture (KELLNER, 2004, p. 5).

In this excerpt, Kellner brings important reflections on media and journalism. News is the "raw material" of a saleable product, manufactured within a (post) industrial production line inserted in a capitalist economy and that, therefore, aims at profit. Tuchman (1993) gives us a clear signal that the news process is a production line routine. The sociologist describes how the short time a professional in daily journalism has to perform their task within the context of a professional newsroom affects the final product. Generally, the process of producing journalistic information involves several journalists who perform various activities, ranging from reporter to editor. This same productive logic applies to the various journalistic media, because in all of them there is a determined time and space to act; In the end, the goal of the media corporation is to maintain a productive standard whose goal is to ensure a profitable process.

Otto Groth, in his classic book on the central characteristics of journalism, already warned of the "progressive rationalization of sociocultural life dominated by competition in the capitalist economic order" (GROTH, 2011, p. 161) and demonstrates how this rationalization led newspapers and magazines to periodize more and more rigorously. Of course, there is a historical context in which this transformation of the news product into a product that gains an added value within the capitalist molds takes place beyond the intellectual work coming from a specific class of workers. It is worth remembering that with the development of industrialization in Modernity, newspapers are transformed into commercial products manufactured by capitalist companies, in which journalists begin to act



professionally. At the same time, the improvement of democratic institutions promotes the discourse on the social responsibility of the mass media and the definition of a new professional ethics: the old paradigm that the newspaper is an instrument of political and ideological struggle gives way to the paradigm of news as information.

The other reflection addresses the issue of *infotainment*, seen by Kellner as increasingly present in the daily media of contemporary society. However, again it is worth remembering the moment in the history of journalism when the *penny press* appeared, a tabloid newspaper, more popular and also more accessible to the population, both for the cheap price and for the language that already shared information and entertainment. This moment of *the penny press* can be seen as a turning point in the history of journalism, with the rupture of publicism and the creation of a "new journalism" in the nineteenth century, informational journalism. The so-called *penny press* ended up contributing to consolidate the new concept of journalism, which separated and valued the fact to the detriment of opinion, which helped to affect the transition from an opinion journalism to an information journalism. Within this new perspective of the *journalistic ethos* that separates opinion journalism from information journalism is a question: to discuss what is the political problem in producing a news that arouses the interest of the reader and can still entertain him. To what extent, even journalism classified as information does not also act within the field of entertainment by making use of communication strategies that will serve as a factor of attraction of the interest of the public, from the joking and funny or even arousing sensations, such as curiosity?

If the "entertainment" factor is measured as an essential value for the construction of the news and to maintain the interest of the reader-public for the commodity "information", what are the reasons that lead certain authors to disqualify the journalistic information that has, as a brand, the ability to entertain the public? If the journalism we know today, with its origins in the nineteenth century, presents as a characteristic the paradigm of the newspaper of information – surpassing the old paradigm of the newspaper of opinion – what is the political problem in producing a news that arouses the interest of the reader and can still entertain him? (AGUIAR, 2008, p. 16).

By taking this discussion to a broader field that involves media culture in contemporary times, Kellner points out that the culture of spectacle has already been incorporated into contemporary forms of entertainment, producing spectacular new forms of culture, such as cyberspace, multimedia, and virtual reality.

Entertainment has always been the main field of spectacle, but in today's infotainment society, entertainment and spectacle have entered the realms of economics, politics, society and everyday life through innovative and important ways. From the tradition of the spectacle, contemporary forms of entertainment, from television to the stage, incorporate the culture of the spectacle into their endeavors, transforming film, television, music, drama and other areas of culture, producing new forms of spectacular culture such as cyberspace, multimedia and virtual reality (KELLNER, 2004, p. 7).



Several studies on *newsmaking* highlight that there are several influences that fall on the moment in which the journalist applies the value-news concept as a choice between the facts of the day that deserve to become the final product of the journalistic industry and that can potentially affect the issue of objectivity imputed to the exercise of the profession. It is noteworthy that, during the production process of the news, the relevance requirements act in a diffuse way. In our understanding, news-values are the qualities of the journalistic construction of events and function as "glasses" (BOURDIEU, 1997, p. 25) through which journalists operate a selection and a discursive production of what is selected. That is, it is the conditions of possibilities of seeing and saying about the social reality that are stratified in the interpretive community.

3 CASE STUDY

For this case study, the episode "Refugees" was selected, aired on April 20, 2018, on *HBO Brazil*. On the *YouTube* platform, the program was viewed by more than 360,000 people and liked by more than 28,000 people while another 2,500 disliked. For the purpose of analysis, the content of the program was categorized into four types of narratives: journalistic narratives, humorous narratives, opinionated narratives and audiovisual narratives. For the "informative" categorization, all content that carries characteristics common to what is defined as news was highlighted, that is, information conveyed through a text with journalistic structure. In a classic text, Sodré and Ferrari emphasize that the news has the essential function of "marking the events, that is, making public a fact (which implies some kind of action), through information (where the action is reported in understandable terms)" (SODRÉ and FERRARI, 1986, p. 17).

Our hypothesis is that there is a clear use of journalistic narratives throughout the 24-minute duration of the episode "Refugees." The *Greg News* program rescues news that has been carried in other media to exemplify or consolidate the opinion defended by the program and its host. They are fragments of materials that prove the theory developed specifically in each program on the subject in question. There is an appropriation of the journalistic narrative to support and support the opinionated narrative.

In this case, fragments of news are used that have potentially been absorbed by the viewer, probably without a greater commitment to a critical perspective by the most diverse media in which it navigates. The way the journalistic narrative is conducted together with the opinionated narrative raises another hypothesis: the program adopts an editorial line that assumes that, in Contemporaneity, the informative flow leads the viewer not to adopt a critical stance and the infotainment strategy would be fulfilling the function of rescuing the role of critical performance of the media in contemporary society. Connected 24 hours seven days a week through electronic devices, mainly on social media, for the



subjects of contemporary society has made it irrelevant to know how to distinguish what is of public interest in the information flow.

In the "opinionated content" category, specifically for this study, we observed that the narrative employed by the *Greg News program* transitions between two journalistic styles, the editorial and the article. There is a clear demonstration of opinion and positioning on political and social issues in the program's roadmap. A definition for the narrative from an editorial perspective emphasizes that it is the place where the positioning of the communication company or journal is recorded.

The editorial expresses the point of view of the show's producers and this occurs in the opinionated narrative of the *Greg News* program. On the other hand, as the name of the program merges with the host's own name, every opinion issued during the program is also attributed to Gregory Duvivier. Another form of narrative that, in this case, can become hybrid and close to the idea of a journalistic article. The presenter always comments on a news story from a certain reasoning, but without prescribing a solution to the issue in agendas.

The program adopts an opinionated bias present throughout the broadcast, which is based on the insertion of fragments of journalistic stories or other types of informative texts. Informational content supports opinionated content as commonly occurs in the texts of editorials or opinionated articles, whether written by experts or not. With the existence of a single character on the scene, whose characteristics resemble a typical presenter of a journalistic program, endowed with an image of credibility and suitability, there is the impression for the public that the opinion is authored by the actor/comedian on the scene, whose identity merges with that of the presenter, thus consolidating as an opinionated program – not of a collective – but of an individual: Gregório Duvivier, in the figure of presenter and "owner" of the "program".

The audiovisual contents also enter as categorizations, since they are used as documentation in the course of the presentation of the central news of each program, representing as didactic systems. These audiovisual resources, most of the time, are also fragments of stories, reproduced from those of the corporate journalistic media, and, in some cases, are videos obtained via social networks.

4 EPISODE REVIEW

Extracting the time elapsed with the vignettes and the opening text and the farewell text, in addition to the time elapsed with applause from the audience, the episode "Refugees" of the *Greg News* program, aired on April 20, 2018, has 22 minutes of content analyzed and distributed among journalistic, humorous, opinionated and audiovisual/video narratives. It was found that, in the specific case of the episode, more time was available for journalistic and humorous narratives, almost to the same extent, and less time was spent on editorial and audiovisual/video narratives, also almost in the same proportion.



The journalistic narratives occupied 6 minutes and 43 seconds of the total of 22 minutes studied. The humorous narratives received 6 minutes and 8 seconds. For the opinionated narratives, 4 minutes and 59 seconds were allocated, while for the audiovisual/video narratives, 4 minutes and 10 seconds. Transforming the data into percentages, the narratives were divided into the following proportion: journalistic (30%), humorous (28%), opinionated (23%) and audiovisual/video (19%).

When focusing on a numerical analysis representative of the content conveyed by the program, we perceive the strong presence of infotainment as a central issue of the object studied. Within the 19% destined to the presentation of videos, under a look not only numerical, but before an observation of the content offered under the audiovisual format, the viewer is presented with *a mix* of humorous videos, in a smaller proportion, and informative within a narrative considered journalistic. Thus, we will have 77% of the object studied dedicated to infotainment, the union of information with the awakening of sensations, which, in this case, more expressively of humor. It is within this bias that the program "sells": the humorous that is journalistic.

There is a whole journalistic characterization both in the appropriation of the journalistic narrative and in the presentation of the program, which includes a very characteristic scenario of a newsstand, with a presenter dressed in character and symbols such as pen and papers, which would represent *the script*, on the table. There are also resources used in television journalism: stamps and infographics, arts and animations.

There is a kind of appropriation of the symbology that brings it closer to a journalistic program, consolidated by the presentation of the fragments of news already published in various media, as well as journalistic videos presented. This whole set of journalistic narratives gives the viewer of the *Greg News* program a sense that he would be facing a television news within strict journalistic molds. The presenter seems to enact the concept of objectivity – this one that is instituted from the adoption of the *lead*, consolidating a new concept of journalism: from an "opinion journalism" to an "information journalism", in which objectivity becomes the foundation of the *ethos* of the journalistic profession.

The script, despite being written for a humorous program, follows characteristics of a journalistic program, specifically in what Traquina calls "narration knowledge": set of knowledge highlighted in the exercise of journalistic competence, that is, "it consists of the ability to compile all this information and package it into a news narrative, in a timely and interesting way" (TRAQUINA, 2008, p. 41). It is within this "formula" that the program presents its content, framed in a journalistic format, uniting entertainment, information and opinion.

The knowledge of narration also implies the ability to mobilize the journalistic language, the so-called journalistic, with its stylistic rules, as a direct and concise synthesis, the concrete words, the active voice, the detailed description, the precision of the detail (TRAQUINA, 2008, p. 43).



Even with all the characteristics of a journalistic newscast, it remains very clear to the viewer that he is facing a comedian in charge of a television program typical of the *late-night satirical talk show* genre. Satire is the feeling that carries the viewer and keeps him faithful during the nearly thirty minutes of the show. The dosage between the four narratives—information, humor, opinion, and videos—which are delivered to the audience in small interspersed doses, seems to be the capture of the viewer's desire to consume infotainment. The *Greg News program* brings to the consumer another element that moves the program away from the classification of journalistic objectivity, attributed to the journalist as the element of impartiality, whose presence is mandatory as a certificate of quality of what is the result of the intellectual production of the journalist in the reporting of the news.

Gaye Tuchman (1993) says that for journalists the term objectivity, which would translate into impartiality, works in the professional environment as a bulwark. Tuchman lists four strategic procedures, in addition to fact-checking, used by journalists as guardians of objectivity, which are the presentation of conflicting possibilities, the two sides involved in the news; the presentation of ancillary evidence, that is, supplementary facts that corroborate a claim; judicious use of quotation marks, opinions that are in the speech of the interviewees and not in the original text of the journalist; the structuring of the information in an appropriate sequence, with the use of the inverted pyramid and the *lead*.

In addition to these items, Tuchman (1993) also points out that, to ensure objectivity, the journalist invokes *news judgement* (professional acumen) as an ability to decide between important and interesting facts for society without value judgment, thus certifying the quality of impartiality to journalism. Within the context of the defense that the journalistic productive process meets the rules of impartiality, Tuchman (1993) extracted from an editor the following answer to his question about the difference between "objective news" and "analysis news". This editor, reflecting the values of the professional culture of journalists, ensures that a "news of analysis" reveals value judgment, while "objective news" cannot presuppose value judgment.

The *Greg News* program is not impartial; on the contrary, political positioning is a central element and constantly uttered in the order subsequent to each fact presented within a journalistic narrative. With each fragment of news, there is a comment that explicitly reveals a tendency, or positioning, of the presenter to the fact presented. In this way, Gregório Duvivier changes his character, disembodies the presenter/narrator and incorporates another character, another professional present in the media, notably print, before the "new journalism of the nineteenth century", whose concept was described by Otto Groth (2011). The actor adds, to the interpretations of humorist and journalist/presenter, the role of publicist, a counterpoint to the technical-journalistic, in which the writer wishes to produce effects publicly, either directly provoking the rulers or generating impressions in public opinion.



The publicist can be defined as a writer who, either on his own initiative or on request, but always because of his special intellectual personality, deals with the relevant issues on the agenda of the collectivity in a form of basic fact, which verifies connections and consequences, but in a tactical description, that is, driven by the intention to influence intellectually in a certain direction and, with this, actively intervene in the course of events (GROTH, 2011, p. 341).

It is from this perspective that the editorial line of the *Greg News* program seems to be consolidated, which, within the conception of series, with seasons, each episode addresses an issue relevant to society, whether political, economic or social, with humorous, informative and opinionated narratives. But, despite having a whole characterization of a journalistic program, very close to what the visual symbology of a television news suggests, *the Greg News* program does not present in the final product a sequence of journalistic stories, listed as a television newscast.

The logic present in the presentation of the *Greg News* program is to discuss a central theme and present fragments of news already aired previously or other types of related information rescued from the recent past, around a year before the program was aired. In the episode analyzed, data and information present on the official websites of the UN Refugee Agency (UNHCR / UNHCR), Civil House of the Presidency of the Republic, Ministry of Foreign Affairs, IBGE, Politize, CUT and PCB are presented. Also shown were videos, data, fragments of stories transmitted by the social media channels *Twitter and YouTube and by the media outlets* *Folha de S. Paulo, O Globo, G1, SBT, NBR, Rede Brasil, Nexo, Carta Capital and The Washington Post*, in addition to the *TV Senado and TV Câmara*. Humor intersperses those slices of information given to the public that endorse the next item in the filling layer: opinion.

Confident that in the social imaginary prevails the myth that the news is the "mirror" of reality – journalists are mediators who reproduce the facts, "guardians" of impartiality within an ethical awareness of professional performance (TRAQUINA, 2008, p.163) –, the program presents clippings of stories already published as a seal to the social, political or economic positioning on the central theme presented in each episode of the program. In a communicational strategy of using the credibility of journalistic information, it credits these news clippings with the place of the transparent truth of reality within the myth of impartiality.

Objectivity or, what is accepted as its opposite, partiality are concepts that most citizens associate with the role of journalism and that are enshrined in the laws that establish the benchmarks of the behavior of the media, in particular the public sector. They are present, at least implicitly, if not explicitly, in the deontological codes of journalists and are at the center of a whole mythology that places journalists in the role of "public servant" who seeks the truth, in the role of "watchdog" that protects citizens against abuses of power, in the role of counter-power that acts donates to those who hurt, in the role of "hero" of the democratic system (TRAQUINA, 2005, p. 162).

Also in this regard, the program appropriates the journalistic myth when it also puts itself in the position of "public servant", "watchdog", "hero" of the population by defending a political position



before the camera, using the very tools of journalism and the weapons, the news. The topics presented are always at the center of heated national debates and populate the discussions of both radical representatives on the right and the left. In the proposal of the program, the news fragments legitimize and give credibility to the "editorialized" discourse credited to the presenter, because the narrative, the performance and the format of the program lead the viewer to agree with the speaker by the opinion exposed. In the case of the *Greg News* program, there is an explicit tendency to promote a more forceful criticism against the defenders of radicalism on the right, including quoting names of some exponents of this segment and presenting videos with information that are confronted with the fragments of news presented.

The sequence of presentation of humorous, informative and opinionated narratives – complemented by the exhibition of videos, which are sometimes also fragments of television materials – seems to have the mission of rescuing in the viewer's memory public facts displayed or arranged in channels and social networks that, eventually, were not interpreted or absorbed in the way the program conducts throughout the almost thirty minutes of exhibition. There is an intentionality present in the rescue of the facts: to support, to emphasize, to consolidate the opinion assumed by the program through the identification of the presenter, as would be the function of a publicist.

5 FINAL CONSIDERATIONS

The program *Greg News* It is loaded with basic premises contained in the practices of journalism and also attributed to the conduct of a professional in the field. The way *Greg News* chooses to address current issues, refers the program to the function of social mediator delegated to professionals who practice journalism. But, on the other hand, it is clear, in the presentation of Gregório Duvivier, the passionate and convinced way in which the actor, dressed as a journalist and acting in the role of presenter, defends a position on the problems or events (GROTH, 2011, p. 339), a characteristic attributed by Groth to what would be the essence of the *ethos* Publicist.

Publicist is the writer who advocates the propagation of university courses to broader social strata for social and cultural reasons, who professes the establishment of popular theaters or who demands the fervent cultivation of classical drama or "modernity" in the repertoire of national stages or who takes the floor to defend aesthetic arguments for a new rum in the plastic arts. (...) The only decisive thing for the publicist is the fact that he writes publicly about public issues, that is, that interest and mobilize the collectivity (GROTH, 2011, p. 340).

In the episode analyzed, there is a greater dedication of time to narratives that inform and entertain, that is, the news and humor, ensuring that the program shares the formula of infotainment, combining information and entertainment, to capture the attention of the public. Third in the question, there is opinion, brushed between a moment of information and another of fun. It is worth remembering



that the time dedicated to videos also participates in the infotainment formula because, sometimes, the content is purely informative and, at others, entertaining.

It is important to note that the program, represented by the figure of the presenter, deals with current issues with a partiality proper to the performance of a publicist. This posture seems to rescue the function that belonged to journalism before the implementation of the new journalism in the nineteenth century, with the introduction of novelties in the presentation of the news, such as *the lead* and the narrative technique of the "inverted pyramid".

Gregory Duvivier plays, in each episode, the role of journalist of Enlightenment origin, the combatant, at the service of the public, characteristic of a journalism less business and more politically engaged. The character of Gregory Duvivier takes the place of the journalist's speech in the past in which the professional was an instrument of political struggle, author of opinionated texts; a professional existing before the emergence of the use of the lead and the narration of the facts meeting the principle of the inverted pyramid. This change occurs at the same historical moment in which the qualification of information as a commodity was consolidated in the face of the improvement of industrialization and the establishment of labor relations for the journalism professional.

With the vertiginous growth of the processes of industrialization and urban expansion, newspapers are transformed into commercial products manufactured by capitalist companies, in which journalists begin to act professionally. (...) The journalist ceases to be a political activist, author of opinionated texts, to become a neutral and impartial mediator who observes social reality and produces a report based on the method of objectivity, similar to the methodological rigor of Positivism. This is the pattern – the North American and English model of informative journalism, separating opinions from facts – which, in the course of the twentieth century, ends up becoming dominant in the journalistic field of democratic societies (AGUIAR, 2008, p. 18).

The *Greg News program* shows no signs of concern about offering an exempt product within the model of informative journalism. On the contrary. From journalism, the program appropriates the characteristic symbology of the journalism profession and its productive devices, including rescuing products already aired previously, that is, news already consolidated as such. To ensure the audience, the program resorts to the union between information and humor, called by the neologism infotainment, an old formula already adopted, kept the proportions and themes, in sensationalist newspapers, which promote the journalism of sensations to entertain and disseminate. The analyzed episode shares the positive factor existing in sensationalist journalism, as a way of bringing together reader and communication vehicle to fulfill the educational function of bringing knowledge to the public. It is worth mentioning that the importance of thinking about sensationalism as "positivity, because it is a form of knowledge that is based on sensations as one of the conditions for understanding and reproducing immediate experience" has already been pointed out (AGUIAR, 2008, p.17).

In the midst of this attractive formula, which combines journalism and entertainment, the *Greg News program* "sells" more than fun or information. Wrapped between a fact and a laugh, or an



entertaining video, the program delivers to the viewer a precious communicational product at this moment when Contemporaneity experiences the combat between the extremes: opinion with journalistic quality.



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