VIDEO JOURNALISM FOR WEB: THE MODEL OF THE BRAZILIAN SENATE'S NEWS AGENCY

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Abstract: In order to identify the characteristics of language and format in videos for dissemination on the Internet, the methodologies employed in this study were literature review and content analysis of the 50 most watched videos on the Brazilian Federal Senate channel on the YouTube website, in the year 2014. The channel is maintained by the news agency of the institution and primarily hosts content made exclusively for the web. The content of the videos consists of factual coverage of the activities of senators, as well as special material. In the case investigated, it was found that the material created for the internet has specificities and it is not the same as those done for TV - the structure, the format and the narrative do not obey the standard of television. It was also identified that the thematic aspects that most aroused public interest, due to the significant presence in this selection of more watched videos, were exalted personal conflicts between parliamentarians and controversial issues, such as the regulation of marijuana use.

Keywords: Brazilian Federal Senate; Agência Senado; Internet; Language; Video.

Introduction

The media have specificities and characteristics that shape and define the content they convey. Products made for different media have various formats and language. "To affirm that 'the radio says,' television shows' and 'the newspaper explains' it is no more than to verify that each media has its own narrative and language" (Canavilas, 2003, 64). The media of this paper is the Internet. More specifically, this article was intended to analyze videos made to be published in the network, considering their attributes and peculiarities and taking as reference the audiovisual media that preceded it temporarily: television.

The publication and consumption of video material on the Internet grow annually. Only YouTube, a site of social media where you can upload and watch videos, has 1 billion registered users. Every minute, the group company Google receives 300 hours of audiovisual content from its users - and the amount of monthly hours used by users to watch this material grows up to 50% per year (YOUTUBE, 2015a).

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The Senate's News Agency, which traditionally makes journalistic coverage of the activities of the Senate, started to produce videos since the beginning of 2013. Unlike the channel TV Senado that, despite publishing its material on the Internet, is focused on the broadcast, the audiovisuals of the Agency are made exclusively for the web. If the Senate invests in the production of videos for online publication, it ends up recognizing that this environment demands a different treatment for the audiovisual - otherwise, the simple use of the material made by TV Senado would suffice. In view of this context, the question is: do these products have different language and format, appropriate to the environment to which they are made or they just reproduce what is usually done for television?

The general objective of the study is to identify the language and format characteristics of the videos produced by the Senado's News Agency for Internet, to ascertain if the products are appropriate to the environment they are intended. Among the specific objectives are: a) to identify the general characteristics of language and format of audiovisual products, as well as the media in which they can be transmitted; b) to list the types of material understood as journalistic, based on the literature, and describe its main attributes; c) to present the specific characteristics of videos made for placement on the Internet; d) to analyze the characteristics of the journalistic production on video of the Senate's News Agency, classifying the material by type and; e) to identify thematic axes or characteristics of content that arouse the interest of the internaut.

2 Theoretical Referential

As the literature shows, the media have influence over one another. This is evidenced, for example, when Squirra (1995, p.19), in dealing with television, states that "the form of expression, language and resources did not appear with its discovery. But, yes, from the achievements and improvements of other media, such as literature, theater, music and, above all, cinema and photography". Insofar as it is interesting to analyze the news videos produced by the Senate's News Agency, to investigate whether they follow television standards or if they have different attributes, once thought for the web, it is understood that it is also fundamental to deal with the characteristics of these two media, with an emphasis on journalism content.

It is difficult to deal with the relationship between media and message without remembering Marshall McLuhan (2013), for whom the media is the message. The researcher disagrees with the commonly held premise that it is not the technology that

matters, but the use made of it; for him, technology is fundamental. The media operates meaningful social changes, conforming human relations. They also conform the content they convey. According to Castro (2010: 184), "more than simply using the same content in different media, it is necessary to adapt these contents of audio, video, text and data to the characteristics of each technology platform."

2.1. The television

Television (TV) is a media created in the 1930s and 1940s, which has been diffused since the 1950s (PARRY, 2011), and, over time, which had been through several modifications:

> The history of television is a tale of transformations: from Nipkow's mechanical disk to cathode-ray tubes and then to electronic impulses; broadcasting to a target audience and on-demand provision; from the cathode receivers to the flat screens and then to the projection; from a preconceived program to the free choice of the viewer to the autonomous crossing of metadata protocols and 'intelligent computer agents'. (URICCHIO, 2009, p.161).

Although the way in which television and its products have been consumed has changed a lot, and today we talk about issues such as "interactivity, multiprogramming, number of channels, high definition of images, signal and the possibility of making copies of programs broadcast from Digital TV "(MACHADO FILHO, 2010, page 302), it is still possible to gather general characteristics of this media.

One of them would be the highlight of the visual message, for the privilege to the "expressive force of images" (REZENDE, 2000, p. 40). For Rezende, the successive flow of images serves to capture the attention of the viewer; these, in motion - as in the cinema - give the content an aspect of reality. In addition, the visual is independent of previous knowledge specific to the public, which recognizes on the screen what they see in the world, a resource to the sensory, which arouses affectivity. There is, therefore, a direct relationship between sign and meaning, without the need for mediation of the intellect.

Recognized the power of images, one cannot ignore the importance of audio. For Chion (1993, *apud* REZENDE, 2000, p. 41), "if the sound makes the image look different than this image shows without it, the image, in turn, causes the sound to be heard differently than this would sound in the dark ". What the author says, then, is that there is a complementarity between image and sound, because one can change the meaning of the other when they are together.

Another striking feature of TV is the possibility of direct and "live" broadcasting, which allows the audience to get in touch with events from around the world, quickly and without leaving home. A relationship of intimacy with the viewer is created, since television is present in people's daily lives. It is also a media that carries content of varied types. For Souza (2004), for example, there are informative, educational and entertainment programs; and there are others who do not fit into these large groups - such as product sales programs or religious programs.

There is great diversity among the material displayed on the television media. Although the focus of this paper is found in journalistic products, it is appropriate to present the general characteristics of this media.

2.2. The Internet and video

Before dealing with the video on the Internet, it is convenient to address the generalities of this media, which contains products indifferent formats and different media. For this, a good starting point is Parry's (2011) analysis that presents what he considers the main characteristics of the web: it is multi-formatted (allows the simultaneous use of audio, video and text), it is storable (everything that is published can be archived indefinitely), is searchable, collaborative and on demand.

This multi-format publication of content, observed by Parry in 2011, was somehow foreshadowed by Castells in 1996, when the researcher studied Computer-Mediated Communication (CMC). At the time, he has already seen the vocation that the media has for the use of multimedia content:

> The most important feature of multimedia is that it captures in its domain most cultural expressions in all its diversity. Its advent is equivalent to the end of separation and even the distinction between audiovisual media and print media, popular culture and erudite culture, entertainment and information, education and persuasion. (CASTELLS, 2008, p. 458).

Indeed, it seems quite appropriate to speak of "end of separation" when it comes to the Internet. This is precisely because Internet is the product of an integration technology, in the conception of Cebrián (1999, p. 37). According to him, integration technologies are "the result of the convergence of several of them [technologies] and, far from producing a further step in the evolution of the system, substantially change the whole of them." Fall within a logic of linear succession - the fax, for example, which succeeds the telex and the mail – and are different from substitution technologies.

Convergence is the keyword when talking about the Internet. And it is not just about technological convergence, about the integrated use of different media. What we have is something greater: convergence between producers and consumers of content, new and old practices in communication. The Jenkins provocation is not misplaced: "Welcome to the culture of convergence, where old and new media collide, where corporate and popular media meet, where the power of media producers and consumers interact in ways unpredictable "(JENKINS, 2006, location 172/8270 Kindle).

Here is a notable feature of the Internet: while traditional mass media - such as television itself - generally work in a unique meaning (message goes from the emissor to the receptor), "the web is a two-way street in which users have a great deal of power over what they consume. All media were previously controlled by publishers, schedulers and programmers, the web is different" (PARRY, 2011, Kindle location 6539/8800). Attribute that Jenkins et al. (2012, Kindle location 187/7929) emphasize: "audiences are making their presence felt by actively shaping the media stream, and producers, brand managers, consumer service professionals and corporate communicators are waking up to the commercial need to actively listen to them and respond to them."

These specificities of the Internet have an influence on the journalism made for that media. Compiling what other theorists found, Bardoel and Deuze (2001) present the main characteristics of online journalism:

> The literature suggests that the essential characteristics of online journalism are interactivity, content customization, hypertextuality and convergence or even: multimedia - all characteristics contribute to the potentially asynchronous and distance in time-space nature from online news and information. (BARDOEL; DEUZE, 2001, p. 4-5).

Articles published in 2001, as one can see, were already talking about multimedia and interactive production in online journalism. Currently, they also talk about production for mobile devices, content on demand, participatory and social production and entrepreneurship, for example (HILL, LASHMAR, 2014).

Indeed, the authors identify a number of trends in Internet use that significantly affect journalism, especially that made for the web, such as the growing use of mobile phones and smartphones that makes these devices increasingly used both for access online content and to produce it; the creation of user-customizable news sites, as well as aggregators of journalistic materials that centralize content interests from internauts and, of course, the popularization of social media (HILL, LASHMAR, 2014).

Although social networks are several, this paper is focused on the YouTube network, delimited in the proper channel of the Federal Senate. According to Anderson (2006, p.195), the network lends itself to its own audiovisual content, "another type of video produced from the beginning for the Internet resulting from the diffusion of digital cameras and animation on desktop computers." The author argues that these videos that are born to be transmitted on the web have specific characteristics that distinguish them from television production, such as being "the richest and most enterprising programming source of the post-broadcasting era", "short content, to be seen in the brief intervals between appointments - on the bus, while waiting for a friend, at a few moments off work", and the difference that demand will shift to shorter content for convenience and entertainment, while longer content will be intended for those who seek substance and satisfaction (Anderson, 2006, pp. 195-197).

The structure of this audiovisual production, which the authors call videojournalism, is leaner than that of television - usually a reporter who does everything alone, from capture to editing. And yet, it is something that has been gradually introduced in newsrooms - even because this activity requires training that many journalists do not have, especially those working in local or regional vehicles (HILL; LASHMAR, 2014).

Following, we present the methodology used in the analysis.

3. Methodology

This research is mainly based on two methodological approaches: bibliographic review and content analysis. The first one, according to Gil, is a mandatory step for any academic research, because it brings the necessary theoretical background. "Traditionally, this type of research includes printed material such as books, magazines, newspapers, theses, dissertations and annals of scientific events" (GIL, 2010, p.29).

The author admits, however, that more and more materials are used in other formats, such as content obtained on the Internet (GIL, 2010). Indeed, the academic production accessed through the network was of great importance in this paper. Given the current relevance of the object of study, it was necessary to consult the recent literature, sometimes not published yet in Brazil, using some eBooks and articles published electronically. We sought to bring together material dealing with the historical and technological aspects of audiovisual media, as well as specific content on television, television journalism, the Internet, online journalism, online video and video journalism on the web.

Another method that supports the research is the content analysis, based on the perspective of Lawrence Bardin (2011). This approach has allowed us to examine videos published on YouTube by the Senate's News Agency. A content analysis begins in the pre-analysis phase, in which a "floating reading" of the material is made, the documents that will be use dare selected, the hypothesis is defined and the objectives are related, as well as the indexes and indicators (BARDIN, 2011, pp. 125-132).

The selection of the documents - in the case of audiovisual ones –that will be used in the research was also made previously. The defined objective criterion was that the products with the highest number of views by the internauts through YouTube in 2014, which would highlight them among the others. It was decided, therefore, that 50 videos would be analyzed.

In this paper, thematic indexes were used - that is, the videos were searched for specific topics such as "Plenary", "CCJ (Constitution, Justice and Citizenship Commission)", "public hearing", "labor rights", "criticism of the government", "marijuana", among others. In addition was observed the incidence in the audiovisuals of elements specific to telejournalism: "off", "recording by the reporter on-site", soundtrack", "complete story", and so on.

The investigation allowed the material to be classified under three main aspects: 1) the nature of the journalistic activity, separated between "factual production" and "special production"; 2) the format and; 3) duration. This categorization is based on the research problem as well as the objectives. If the idea is to analyze journalistic videos made for the Internet, looking for their peculiarities and factors that differentiate them or approach them to television journalism, it seems an appropriate strategy to observe the form, the way they are structured and what elements they present. Because the subject of a video or its content may be decisive for its prominence in the number of views, these aspects were also considered.

Once the rules governing research have been defined, the material is examined - basically, the stage in which what is planned is applied - to then deal with the results obtained and interpreted (BARDIN, 2011). The coding unit of this research, that is, the minimum part that was analyzed, is the video itself. In addition, as a consequence of the indexes and indicators used to classify the material, we chose to work with some units of record: "unit of codified meaning which corresponds to the segment of content considered to be the basic unit" (BARDIN, 2011, 134). Thematic and format records were then made.

Once the data collected were processed, the material was analyzed, which occurred in three stages: the description, the inference and the interpretation.

4.The Agência Senado on Video

The Senate's News Agency composes the structure of the Secretariat of Social Communication of the Senate. It is part of a system that began to be thought of in the late 1980s and was born of a proposal by professionals who were awaiting appointment. The idea at the time was to improve the Senate's participation in the *A Voz do Brasil* radio program, to create an internal radio system, a radio news file and a video center, and to improve the production of press releases (SANT'ANNA, 2009).

In 1995, a working group with the purpose of evaluating the administrative structure of the Senate, recognized the need to modernize Senate's communication system, a sector that would play an important role in improving the institution's image (ALMEIDA, 2007).

On that year the Senate's News Agency was created, and was "responsible for the production of news related to the work of the Legislative Branch" (SANT'ANNA, 2009, p.340), with a greater focus on the Federal Senate. In 1996, TV Senado went on the air. Although it cannot prove a causal relationship, Freitas (2004) identifies, for example, a significant increase in the amount of speech of parliamentarians eight years after the creation of the station, which broadcasts plenary sessions live. It is an indication that the existence of the legislative media has an influence on parliamentary activity.

Currently, both TV and Agency publish audiovisual content on the Internet. The latter - object of this study - since 2013 posts videos directly on YouTube, in the Senate Federal channel, created in 2010, but since then not being used. With this practice the Agency would expand its presence in the field of social media and would facilitate access and sharing of material by users, without the need to increase their own storage capacity. These videos are embedded in the Senate page, so they can be viewed by those who access the platform directly and by those who browse the news portal; in both cases, the views are computed by the Google group company[1].

At the end of May 2015, the Federal Senate YouTube channel had 2,086 videos published, which together totaled 593,643 views. It should be clarified that TV Senado

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[1] It should be clarified that some of the videos are also published on Facebook by the social media team, but it was not a frequent practice during the analyzed period. In addition, it is not published exclusively on Facebook: all audiovisuals are on YouTube. The hits made on Facebook are not considered in this survey, which is limited to analyzing the Federal Senate YouTube channel. On it, moreover, it is better to speak a little more.

has its own channel in which it publishes its productions, but this article deals with the channel that is the responsibility of the Senate's News Agency.

In the year of 2014, the interval analyzed here, the content posted generated 350,929 hits. It is estimated that 981,543 minutes have been watched in the channel, resulting in an average of 2min47 duration of each visualization, almost all (97%) originated in Brazil. The United States accounted for 0.8% of accesses, followed by Portugal, with 0.3%.

The audience of the channel during the period was predominantly male: 79.5% of the internauts who accompanied the audiovisual production of the Senate are men, while 20.5% are women. It is also a young audience: 35.1% were between 25 and 34 years old; 23.3%, from 18 to 24 years old; 17.5%, from 35 to 44 years; 11.3% from 45 to 54 years; 4.5% were over 65 years old, while 1.4% were under 17 years old.

Most of the accesses are made from computers, equipment used by 79% of the public. Mobile phones were used in 15% of the views, while tablets corresponded to 4.3% of the total.

The data presented here were computed by YouTube itself, through its Analytics tool.

4.1 Top 50 most viewed

When taking into account the 50 most watched videos in the Federal Senate YouTube channel, it is found that in the universe of sampling there is predominance of content of a factual nature, which corresponds to 45 audiovisuals. Just five of them are special.

The best placed video from special category, which deals with the 60 years of the suicide of Getúlio Vargas, a former president of Brazil, is in the sixteenth position of the ranking. This is a video made jointly with the staff of the Jornal do Senado, which holds a monthly session called Archive S, which addresses historical issues. In the seventeenth position is another special inspired by the Archive S, this time about the Brazilian participation in the First World War. Also about a war, that of Paraguay, is the work that occupies the thirtieth position, plus a production linked to the Archive S. The partnership between Jornal do Senado and the agency's multimedia team also resulted in the special that was the twenty-eighth most seen: an animation about the elections, which brings service information and guides voters on how to vote, what to take, what is prohibited to do on the day of the elections.

Finally, the fifth special figure among the 50 most-watched audiovisuals is a TV Senado documentary about Abdias do Nascimento, a former senator and important figure in the black movement. By being transposed from television to the Internet without editing or alterations, was neglected in the analysis of formal aspects.

Among the videos classified as factual are four made by TV Senado and one made by TV Câmara, published in the YouTube channel of the Senate's News Agency without changes, so that will not be discussed here in detail about their formats, which naturally follow the television logic.

Of the other 40 factual videos, 29 of them are audible. These interview's passages are sometimes presented in isolation, the speech of an interviewed, or together, when two or more sounders are presented in sequence in the same video. In addition to the name of the one who has the word, which appears on the screen at all times, some of the audiovisuals use the news bar, mainly as thematic charts that contextualize the lines. And in a few of them, some of the soundtracks are covered with images of facts related to the content (a speech about a public audience, for example, may have images of the audience itself).

So, although there are peculiarities, in these 29 videos, the sound is the main element of the narrative, and even if you sometimes use written text or the use of cover images - all in a rather residual way - none of these videos have structure that could make them pass as television reports.

Nine of the factual videos are excerpts from activities held in the Senate or National Congress, such as plenary sessions, meetings of thematic committees or public audience. These events are recorded in full and the videos in question show parts of them, without interviews, offs, recording by the reporter on-site, but only the selection of the activity stretch. Two videos escape the rule of showing parts of the legislative activity, but they remain in this category, after all they are editions of events that took place in the Federal Senate: one that brings statements by the Brazilian writer Ariano Suassuna in a class, edited on the occasion of his death (and so the factuality of this work); another that shows a manifestation of young people against the reduction of the penal age, occurred in the "Tunnel of Time"[2].

The other three videos that complete the factual group are rebroadcasts of TV Senado material. That is, it is material that the Agency took advantage of, but did not

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[2] Underground passage located under the Monumental Axis, via N1, which connects the main building of the Senate to Annex II of the Senate.

simply publish on its YouTube channel, created a version for dissemination on the Internet.

Two audiovisuals consisted of reduced television reporting. The basic structure was maintained, that is, in one of them there is passage and sound; on the other, off, sound, excerpt from legislative activity, but there was reprint, suppression of excerpts.

There are many factual videos and in them there is considerable thematic diversity. Although there is this variety, some aspects stand out; for example, four videos that bring exalted personal conflicts are among the 10 most viewed.

Among the 45 most-watched factual audiovisuals, there is still a strong presence of marijuana related material, which is the subject of 11 of them. As mentioned in the previous section, the subject was debated in a series of public audience and had, consequently, lasting coverage, besides being a topic that polarizes opinions, as can be seen in the same 11 videos.

After presenting the characteristics analyzed in the sample, as well as the distribution of the material in the proposed categories, the next stage is to extract meaning from the analysis, which will be done next.

4.2 Content analysis: interpretations

The considerations regarding what was verified with the analysis performed are presented here in three aspects: the format, the theme and the duration of the videos. Information on the form of audiovisuals is directly related to the problem of this research, as well as to its general objective and some of the specific ones. So it seems like a good starting point.

The surveys related to the theme and duration of the videos also lead to findings that contemplate specific objectives of this paper. It is important to make it clear, however, that it is not intended here to deal with, for example, values reported on Internet videos - something that a look at the most viewed audio-visual subjects in 2014 would probably allow. Nor is it intended to deepen the thematic analysis. This is not because of the lack of relevance or interest of the researchers, but because of the need for a precise approach in order to be aware of the investigation.

4.2.1. The format

The journalistic videos made by the Senate's News Agency for publication on the Internet have, in fact, a specific format that does not reproduce the standards of

telejournalism. This is clear when you see that nine of the 10 most watched videos, and 38 out of 50 are clips of activities in parliament or sound / sound sequences. In television, in general, narratives are produced by a reporter or even by a presenter who, in the studio, reads a note accompanied or not of images, as seen in the topic of theoretical reference.

Such conduction, this most obvious mediation, does not seem to be essential on the web, and so the data indicate. Sonorous are the interviewees' speeches - although with cuts, of course, with mediation - but without the voice and the explicit intervention of the journalist. Excerpts from plenary sessions, commissions, or events that take place in the legislature also go through editing, which is often limited to the selection of initial and final cut-off points; a more discreet, less marked intervention.

These considerations are related to the factual videos that compose the great majority of the list of most viewed in 2014. Only four specials produced by the Senate's News Agency figure in the relationship, and they also differ from what is done in television journalism. Only the animation that deals with the elections makes use of narration and precisely because it is an animation, it is distinguished from television journalism. The other three videos use sound as a conductor and do not have a voice that tells, something that can hardly be seen on television.

It is understood, therefore, that the Senate Agency, in its production in video, does not reproduce what is done in the TV, it looks for a format for Internet, and that content is indeed different. This is not about telejournalism.

4.2.2 The theme

The sample of 50 videos presents, as can be observed, a great thematic diversity. Many of these themes, such as the 'Menino Bernardo's Law' or the Law that deals with the Medical Act, appear in a single video. But they are the recurring themes, addressed in more publications, which give clues to the preferences of the public.

There are, for example, four videos that bring personal clashes between parliamentarians. Feelings running high and personal confrontations seem to interest Internet users. Not only because they predominate in four videos, but because these four videos are exactly among the ten most watched. They are not scattered sparingly on the list of 50, they all focus on the top. This suggests that this type of content has great potential to attract audiences and receive many hits. A single video in this style earned almost a fifth of all channel hits in a year, which seems quite significant.

This theme, however, was not the most recurring among the 50 videos. There is a predominance of content related to the debates, promoted at public hearings of the Commission on Human Rights and Participatory Legislation, regarding the regulation of the use of marijuana for medical and recreational purposes. It is a theme that divides society and generates warm discussions and extreme positions, which is evident in the video coverage analyzed here, and which has figured on the legislative agenda for a long time, since it was discussed in a series of meetings. As one can see, this combination of factors can serve as an explanation for the emphasis obtained.

With respect to the themes dealt with in the videos, it is possible to infer - to launch a hypothesis for future research - that personal conflicts and exalted behaviors attract the public, as well as controversial subjects which divide opinions.

4.2.3. The duration

Considering the duration, the analysis of the videos generally confirms Anderson's (2006) thesis: the web is an appropriate media for short audiovisuals, as evidenced by the research carried out. If we consider not only the time that the videos have, but also the average time that the surfer spends watching each publication, this is even clearer.

Among the top 50 most viewed videos, only five are more than 10 minutes long. One of these videos, of 59min duration, had average viewing time of 11min29. That is, the average time that this product - a television documentary - was watched on the Senate Agency channel on YouTube is quite small, in relation to its total duration.

Another aspect related to the time of the videos and that deserves attention is also related to the differentiation of the Internet material in relation to the television. While in television journalism a sound hardly exceeds 15 seconds (BARBEIRO; LIMA, 2002), in the sample were found 25 speeches with more than 30 seconds, of which 16 with more than 1 minute, and one of them reaches 2min28.

Thus, considering the format of the videos, the themes involved and the duration of the products, it was possible to answer the research problem and to meet the general and specific objectives of the paper.

5. Conclusion

This paper was born with the purpose of investigating the journalistic production in video oriented to the Internet, focusing on the audiovisuals made by the Senate's News Agency for publication purposes on the web. The main aim was to find out if this

production had its own characteristics of format and language or if it simply reproduces television making. Still, we wanted to understand what kind of content would most attract the attention of the Internet user, measured by the number of views on the Senate channel on YouTube.

As has been shown, the material is differentiated. This is not about telejournalism, but an object specifically designed for the Internet. Therefore, it is understood that the research question was duly answered.

In addition to the distinction in the format, there is an absolute predominance of factual content among the most viewed videos, and also controversial themes that do indeed attract the attention of the internaut, as evidenced by the constant presence of the theme of regulation of marijuana use in audiovisual projects. It is important to add that the research indicates that, in addition to issues that polarize society, the personal conflict between senators also attracts public attention: feelings running high, accusations, high voice tones. All videos with these characteristics are among the 10 most viewed.

In addition, the general and specific objectives of the work are considered. It was possible to find specific characteristics of the language and format of the videos produced by the Senate's News Agency for the Internet; and, as intended, these characteristics were analyzed and interpreted. After the categorization of the material, the most relevant thematic axes were identified, and we managed to make some considerations about the duration of the videos.

Although the thematic aspect of the videos has been observed - being one of the criteria considered in the investigation - it is believed that a more in-depth study on the news values of audiovisuals produced for Internet would be valuable; if possible, analysis of news values specifically in the case of videos that have as their theme the Legislative Branch or politics in general would be useful. This suggestion is left for future research.

In any case, the investigation carried out here has provided information that is understood to be relevant to the fields of legislative communication, video and Internet journalism. It is expected that the findings from this paper, as well as the presented data and the theoretical research carried out, will bring contributions to the studies in the related areas. They are also expected to serve the Federal Senate as a subsidy for the planning of future actions in the area.

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