


THE HOUSE AS A STUDIO: mediation in Telejournalism during the Covid-19 Pandemic

A CASA COMO ESTÚDIO: a mediação no telejornalismo durante a Pandemia da Covid-19

LA CASA COMO ESTUDIO mediación en noticias de televisión durante la pandemia de Covid-19

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ABSTRACT:

The present work tried to ponder about the communication strategies employed by a local television station, TV Anhanguera, an affiliate of Rede Globo in the state of Goiás, during the Covid-19 Pandemic period, with regard to the professional exercise of the presenters of Bom Dia Goiás, Anhanguera Newspaper 1st edition and Anhanguera Newspaper 2nd edition. From the monitoring of the three TV news programs for a period of two months, an analysis was made of the mediation built with the viewers in view of the policy of rotation of professionals adopted by the broadcaster. It was possible to conclude that there was no highlight to a presenter who represented "the face" of each news program, but the work in home office emphasized the possibility of approaching viewers by highlighting the intimacy of journalists through the exposure of their homes.

KEYWORDS: Television; Local TV news; Anhanguera TV; Presenter; Home Office.

Introduction

The arrival of Covid-19 in Brazil changed people's lives. Just under a month after the first case diagnosed in the country appeared, the Ministry of Health declared the recognition of community transmission of the new coronavirus throughout the country¹. This fact caused the daily routine of Brazilians to change, especially with regard to activities outside the domestic environment. Social distancing behaviors began to be valued.

¹ On February 26, 2020, a 61-year-old man who had traveled to Italy was admitted to Albert Einstein Hospital, in the São Paulo capital, and was considered the first case diagnosed by Covid-19 in Brazil. On March 20, 2020, after the number of confirmed cases reached 904 and 11 deaths were registered, where only the state of Roraima did not register contamination, there was recognition of community transmission by the Brazilian government.

The need to reduce the interaction between people, in order to slow down the transmission speed of the virus, led to a series of measures adopted as an important strategy to avoid agglomerations: suspended classroom classes, school activities at a distance, scheduling at work, home office, online shopping, delivery etc. Then, more austere measures: government decrees closing businesses, prohibiting the circulation of vehicles and pedestrians, forcing the use of masks and minimum distance between people, social isolation and even lockdown in some municipalities.

Faced with this reconfigured social context, one situation caught our attention: the greater number of people at home and, consequently, the greater access to television, specifically, to telejournalism programs, in search of information about the pandemic of the new coronavirus that frightened people. Television news programs, by the way, at the beginning of the pandemic in Brazil, presented themselves as one of the most reliable professional press media seen by the Brazilian population (DATAFOLHA, 2020).

Knowing the reach and credibility in front of the viewers, even with the presence of internet sites and social networking platforms that symbolize the new fields of contemporary media, observing the change in the behavior of Brazilians, we decided to follow more closely the impacts of this social scenario on television news, especially the news, conceiving them as mediation environments between social events and people.

The object of the study was the local news of the same broadcaster, TV Anhanguera, affiliated to Rede Globo de Televisão in the state of Goiás. In methodological terms, the local TV journalism focused on this article refers to the regional programming delimited in three local programs, the morning, afternoon and night TV news of the state of Goiás, where the news revolve around the social events of the municipalities surrounding the squares where the station is present and the reports are produced in the locality itself.

Taking as a starting point a careful literary review, we investigated the presence of television in the Brazilian regional daily life so that we could understand the relationship of interdependence between a local broadcaster and its viewers in the construction of the sense of society through its main television news. We then analyzed how the mediations built in each newsroom, through its presenters, occurred during the Covid-19 pandemic period.

The TV news in Goiás

Television arrived in the state of Goiás just over a decade after its inauguration in Brazil. The first television station in Goiás was established in 1961. TV Radio Clube, of Assis Chateaubriand, retransmitted the programming of the extinct Tupi Network² of São Paulo. In the beginning, just as it happened with the São Paulo broadcaster, the productions of TV Radio Clube were marked by technical precariousness, improvisation and appropriation of radio narratives.

TV Anhanguera, the focus of our reflections here, was inaugurated in 1963. In the television history of Goiás, it was the second station to go on air and the context is very similar to that of TV Radio Clube: it belonged to the Jaime Organization Chamber, created by the businessman of the same name and owner of the printed newspaper O Popular and the radio station Radio Anhanguera³.

According to Godinho (2008), TV Anhanguera started as an affiliate of TV Record, passed through TV Excelsior and only later would become Rede Globo. In fact, the latter was established in Brazil as a national television network,

The model created by the American television network National Broadcasting Company (NBC) was adopted, signing a contract with existing local broadcasters and with broadcasters created to be affiliated to the Globo Television Network. Such broadcasters would serve as a basis for news production - since the production of the affiliates is contractually ceded to Rede Globo de Televisão so that it, if it deems necessary, promotes its national or international broadcasting (MUNHOZ, 2008, p. 17).

Rede Globo's affiliates, in addition to relaying national programming, work on local content productions, mainly TV news, which are required by contract. "Local content is incorporated, in the affiliated broadcaster itself, into national and state content - this is produced by the broadcaster in the state capital and forwarded to the state affiliated broadcasters" (MUNHOZ, 2008, p. 17).

Santana (2013, p. 21) states that "TV Anhanguera began to privilege telejournalism after the 1970s," the same time that Globo launched Bom Dia São Paulo, a morning news program that intended to provide service specifically to the public in São Paulo.

² A pioneer in the area of communication in Brazil, Chateaubriand was the owner of Diários Associados, a chain of newspapers and radio stations in Brazil. He was the one who inaugurated TV Tupi, the first Brazilian television broadcaster in 1950. In Goiás, he owned his own Radio Club and the newspaper Folha de Goyaz.

³ Today, the so-called Jaime Chamber Group, in the State of Goiás, in addition to TV Anhanguera, has the printed newspapers O Popular and Daqui, the radios Daqui, CBN Goiânia, Executive Goiânia and Araguaia Aragarças, the sites Vrum, Lugar Certo, G1 Goiás, Globo Esporte Goiás, having online editions of other media (JAIME CÂMARA, 2020).

[Bom dia São Paulo] It is the first news that used the portable unit of journalism, allowing live entry of reporters from various points of the city, with information on traffic, weather conditions, airports, etc. Later, the TV Globo affiliates also launched "Bom Dia Praça" in several Brazilian regions, similarly as morning news, configuring a community editorial line, which still remains today in these morning news of the Rede Globo affiliates (SANTANA, 2016, p. 60).

Since the 1990s, Rede Globo ratifies regionalization in its telejournalistic programming. From the successful experience of SP TV, TV news programs called Praça TV appear, local versions in different Brazilian squares (RJ TV, MG TV etc.). But this process of insertion of different localities was not carried out quickly and calmly due to the Globe Quality Standard⁴ that created "obstacles in the way of this new configuration that requires, among other things, responses to regional demands" (BORELLI; PRIOLLI, 2000, p. 88).

Following this quality standard, today, Anhanguera TV has three daily news programs that are shown next to the national news programs on Rede Globo: Bom Dia Goiás (Hora 1 and Bom Dia Brasil); Anhanguera Newspaper 1st Edition (Jornal Hoje); and Anhanguera Newspaper 2nd Edition (Jornal Nacional). "The three local newspapers follow the editorial pattern of Rede Globo both in the rules of production, execution and editing of reports; [there is] a concern to follow the determinations of the network thus trying to achieve the same standard" (SANTANA, 2013, p. 21).

TV Anhanguera is present in all regions of the state of Goiás, with eight television stations, starting from strategic cities: Anápolis, Catalão, Itumbiara, Jataí, Luziânia, Porangatu and Rio Verde, besides the capital Goiânia⁵. These squares help to compose each of the station's news stations, bringing elements of local culture so that the different viewers can recognize each other in the mediations built by the station and, with this, form values and opinions about the issues highlighted in the reports.

To analyze the mediation built by TV Anhanguera's TV news reporters in the midst of the new coronavirus pandemic, we assume communication with a sense of social practice which, in turn, involves a sense of cultural production. We follow, then, Martin-

⁴ Injection of factors that articulate production pattern, technology and a specific proposal, capable of creating a personality in the programming accepted as the best between producers and recipients. Efficient management model, centralization in the command and in the accomplishment of set goals, strong commercial scheme, high technology, homogeneous programming, clean aesthetic proposal, among others, are some important elements for the construction of the quality standard of TV Globo still in the 1970s (BORELLI; PRIOLLI, 2000).

⁵ TV Anhanguera is also present in Tocantins, with three television stations, in the municipalities of Araguaína, Gurupi and Palmas. The Jaime Câmara Group, by the way, is also present in that state by means of communication vehicles on the radio, printed newspaper and internet.

Barbero (2006, p. 261), who states that "the axis of the debate must move from the media to mediations, that is, to the articulations between communication practices and social movements, to the different temporalities and the plurality of cultural matrices". It was these interpretative possibilities that guided the study carried out.

Health is a social theme of great interest to people. In recent times, viewers have come across pictures about health in different television programs. "Nowadays it is difficult to turn on the TV and not watch at least one report that deals with health as a quality of life. Whether it's a variety show or a news program, the topic is always present" (SANTANA, 2013, p. 24).

Rede Globo, for example, in the Fantástico program, in the format of thematic series, has, for some time, had doctor Drauzio Varella highlighting important issues to the health of the population. However, the investment of the same station in a program just to talk about healthy life, Bem Estar, exemplified the importance of the theme for society and marked time in Brazilian television.

Between 2011 and 2019, Bem Estar (Good Health) was a program produced by Globo Journalism in São Paulo, with the objective of debating themes related to health and quality of life. The presenters received specialists in the studio to clarify issues of interest to the population. The public participated by means of interviews conducted in the streets or messages received by the production via Internet. In 2019, Bem Estar became responsibility of the Entertainment area. During a reformulation of the Globo morning grid in April, the show became a painting exhibited at the Encontro com Fátima Bernardes. (Appointment with Fatima Bernardes) Bem Estar continued as a feature of the G1 news portal and, in August 2019, it also gave its name to a weekly podcast (MEMORIA GLOBO, 2020).

In local territory, the journalism of TV Anhanguera has also invested in health with the picture Mais Saúde (More Health), shown in the first edition of the newspaper Anhanguera, following the national trend. According to Santana (2013, p. 22), this painting "was one of the attempts to look for a differential from other TV news programs and thus get closer to the public and win the audience".

This approach to disease prevention and treatment, quality of life and health promotion carried out by television, in addition to providing a public service in a country where millions of people do not have access to dignified health, reflects the desire for longevity on the part of viewers. However, in the case of information and reports about Covid-19, we have a different scenario. The desire is for survival!

TV Anhanguera journalistic mediation in the Covid-19 pandemic

The new coronavirus gained strength in the national news from the second half of March 2020, soon after the recognition of its community transmission by the country. Exponential coverage of a disease little known by Brazilians, but which had already victimized thousands of people around the world, began there.

Rede Globo, for example, announced a change in its schedule on Sunday, March 15, through the presenter Fausto Silva, on the program *Domingão do Faustão*: "This program is specific to guide you and raise awareness of the Brazilian population and family to overcome the coronavirus" (GSHOW, 2020). He was referring to the extension of the time on the TV shows *Bom Dia Praça* and *Bom Dia Brasil*, each with 30 minutes more. And so, it was on Monday, March 16. But Tuesday, March 17, was the date that marked the radicalization in the news coverage of that station because of Covid-19.

With the premiere of the program *Combating Coronavirus*⁶, global telejournalism reached 11 continuous hours of live programming, from 4am to 3pm, with the following sequence: 4am, Hour 1; 6am, *Bom Dia Praça*; 8:30am, *Bom Dia Brasil*; 10am, *Combating Coronavirus*; 12am, *TV Square*; 1:25pm, *Jornal Hoje*. For that, some programs had their exhibitions suspended (*Mais Você*, *Encontro com Fátima Bernardes*, *Globo Esporte e Se Joga*).

The changes in the national programming due to the pandemic, of course, affected the regional productions of TV Anhanguera as far as telejournalism is concerned. The extension of the exhibition time of two of the station's three TV news programs, *Bom Dia Goiás* (BDG) and *Anhanguera Newspaper 1st edition* (JA1), was the most explicit point of the changes that occurred. The first was two and a half hours long. The second, one hour and twenty-five minutes. However, the biggest change, without a doubt, occurred in the processes of articulation between production and reception of each news, including the *Anhanguera Newspaper 2nd edition* (JA2), having as background the pandemic in the Goiás context.

The interest here is to present an interpretative study of the set of TV Anhanguera news programs, starting from a sample consisting of all programs shown from Monday to Saturday, in a period of two months, between March 16 and May 16, 2020, with regard

⁶ The Fight Against Coronavirus was a journalistic program produced during the arrival of the new coronavirus in Brazil. Presented by Márcio Gomes, the program brought the latest information about the pandemic, the advance of the disease and tips to protect yourself. To do so, it counted on the participation of specialists to clear up doubts from viewers. It was on the air for a little over two months. In the first month, between 17 March and 17 April, it lasted two hours. From April 20 to May 22, it lasted approximately one hour.

to the presence of mediators in relation to the communication strategies of the broadcaster.

Accompanying the three TV news daily, recording their editions directly from the TV to an external HD, and watching the links of the videos available on the G1 Goiás website, we were noticing the permanent movement of (re)construction of its formats before a society frightened by the uncertainties related to Covid-19.

The TV Anhanguera TV news programs, like any other TV journalism program, promise to present the real world to their viewers, in this case, the true portrait of Goiás to Goiás society. However, we are well aware that this reality presented, in essence, is a representation, fruit of a media construction that involves different aspects in its production logic. The professional competence and the way of communicating of the mediators, for example, are two of these aspects that are behind the production of a news program.

The research carried out on TV Anhanguera's telejournalism did not separate the analysis of the television news from the current social context, that is, the attention was focused on the analysis of the cultural mediations between television and Goian society, with special attention to Goianians. Therefore, it was the negotiation carried out in the communicative process between the broadcaster and its viewers that interested us. It is this relationship between the two poles, effected in a scenario where the new disease brought doubts about contagion and generated insecurities about the conduct of social life, which we present in the next lines.

The set of TV Anhanguera TV news (BDG, JA1 and JA2) immersed deeply in the coverage of Covid-19 in Goiás. The three TV newsletters, following their characteristics of relating to their respective audiences, daily, presented information about the new coronavirus and the imminent changes in the life routine of Goiás. They went further: given the seriousness of the pandemic situation, they openly called on viewers to legitimize the discourse of social distancing in favor of reducing the number of people on the streets of the Goiás municipalities. To prove this phenomenon, we analyzed the work of the mediators of the three TV news programs, contextualized in the process of producing a sense of the communicative practices originated by TV Anhanguera.

Contrary to the premise that the mediators, especially the presenters, represent "the face" of the news, we can say that in the three news, during the period analyzed, there was no highlight to a presenter, or a pair of presenters, which symbolized each news. TV Anhanguera made a rotation between two teams of journalists. Each week, part of the professionals worked in the station's facilities and the other part in home office.

The argument presented by the presenters during the TV news revolved around security measures aimed at Jaime's Chamber Group employees.

The BDG has as a duo of presenters Handerson Pancieri and Suelen Reis. However, the duo broke up and, in the first days of the relay, at each entry in home office, in short dialogues, the presenters tried to explain the work schedule to the viewers, before reporting some matter of the agenda of the day:

- Handerson is at home in this period of isolation, quarantine, protecting himself, also a preventive measure with some professionals, we will make a rotation. Next week, I'll be home too. We have been doing this here as a preventive measure to avoid the spread of the coronavirus, the agglomeration here inside our workspaces. (...) Good morning to you!
- Good morning to you, Suelen. Good morning to Téo, to everyone who follows the Good Morning Goiás. And, as you said, reinforcing, we are here at home, but we are, from home, following everything that is happening, talking too, doing our work as a journalist, and I thank the concern of many people who ask why they are not seeing me in the studio, but it is because of this work even of prevention of the Jaime Câmara Group (REIS and PANCIERI, 2020).

New partnerships have been formed with reporters from the station to command this presentation. Thaís Luquesi and Téo Taveira, each one of them, shared the studio with one of the most experienced presenters in front of the morning. However, the one who was on the home office scale, daily, entered live from his residence. There were also occasions when the two reporters, momentary presenters, were together in the studio, after having spent a few days exercising this new function at the station. This whole context can be seen in the following images.



Image 1: Suelen Reis and Handerson Pancieri, BDG, 10/03/2020, studio, before the relay due to the pandemic.



Image 2: Suelen Reis and Téo Taveira, BDG, 24/03/2020, studio.



Image 3: Thaís Luquesi and Handerson Pancieri
BDG, 02/04/2020, studio.



Image 4: Thaís Luquesi and Téo Taveira
BDG, 08/05/2020, studio.



Image 5: Handerson Pancieri, in the background,
BDG, 24/03/2020, home office.



Image 6: Suelen Reis, on the TV in the background,
BDG, 02/04/2020, home Office.

The rotation between the presenters, who are the central figures in any news program, makes it difficult to get closer to the viewers, as they lose the professional reference of each news program. There is no familiarity in a context of frequent changes, having different presenters each week.

The changes that took place in front of and behind the cameras were addressed in a report published in the BDG. Making it clear that it was concerned to set a good example in the face of the social scenario that required changes in routine habits, the Jaime Câmara Group exposed the care that was being taken to continue the work in the area of journalism. From cleaning the equipment to reducing the number of people in the newsroom of TV Anhanguera, there was emphasis on the adaptations made so that there was continuity of work during the pandemic with complete safety to the employees and participants of each news, as emphasized Téo Taveira and Suelen Reis:

- They're careful out there and a lot careful in here too, huh, Suelen?!
- We know you have to set an example. People watch our behavior, they care about us too. So, in our daily life, we put all these cares into practice too (TAVEIRA and REIS, 2020).



Image 7: Téo Taveira and, in the background, the external technician, Luciano Morais, cleaning the microphone. BDG, 25/03/2020



Image 8: André Martins, cameraman, cleaning the camera. BDG, 25/03/2020



Image 9: Terciane Fernandes, reporter and presenter, making use of alcohol gel. BDG, 25/03/2020



Image 10: Suelen Reis washing the hands. BDG, 25/03/2020



Image 11: Téo Taveira and reduced writing. BDG, 25/03/2020



Image 12: Téo Taveira and Suelen Reis, on changes due to the pandemic. BDG, 25/03/2020

Unlike the BDG, the JA1 is run by a single presenter. In this case, a presenter, Lilian Lynch. However, Luciano Cabral's presentation is frequent. Both of them have been side by side in the news for approximately one year, between 2018 and 2019⁷.



Image 13: Lilian Lynch JA1, 11/02/2020, studio, before the relay due to the pandemic.



Image 14: Luciano Cabral JA1, 12/02/2020, studio, before the relay due to the pandemic.

⁷ Due to the fall in the audience, the TV news was repaginated and the presenter went to the streets, bringing live reports for the afternoon. The presenter, from there, was alone in front of JA1, but whenever I need the presenter takes over the news.

During the period of the pandemic, in front of the schedule set by TV Anhanguera, the two only ratified a situation not rare to see in the Goiás broadcaster, they took turns conducting the evening news. Added to them, however, a third presenter, Fábio Castro. These three then drove the JA1 in staggered fashion. And, when they were not in the station's studio, they made live appearances directly from the comfort and safety of their homes.



Image 15: In the studio, Lilian Lynch. In home office, Fábio Castro. JA1, 01/04/2020.



Image 16: In the studio, Fábio Castro. In home office, Lilian Lynch. JA1, 06/04/2020.



Image 17: In the studio, Lilian Lynch. In home office, Luciano Cabral. JA1, 17/04/2020.



Image 18: In the studio, Luciano Cabral. In home office, Lilian Lynch. JA1, 23/04/2020.

We had, then, three professionals taking turns in the presentation of JA1, a TV news program that disputes point to point the audience with the *Jornal do Meio Dia*, news from TV Serra Dourada, an affiliate of SBT in Goiás, and with the *Balanço Geral Goiás*, from Record TV Goiás, as observed in studies published in recent years:

This news report [JA1] is currently under the greatest audience pressure according to the editor-in-chief of the news report and the First Edition (SANTANA, 2013, p. 22).

The journalistic product [JA1] competes for leadership at lunchtime mainly with *Jornal do Meio Dia* (SBT) and *Balanço Geral* (Rede Record), programs that also give prominence to viewers and their demands (ROCHA, 2018, p. 92).

For a TV journal that historically fights for good ratings, goes through constant reformulations and, in recent years, has tried to create strategies for approaching its

audience, the rotation of presenters employed by the broadcaster makes it difficult to execute its own style of telejournalism. Worse, it significantly hinders the construction of the sense of society proposed by the news.

Besides the three presenters mentioned, JA1 also had a fourth presenter, Handerson Pancieri, during the period under review. And it was not on a Saturday, a day in which it is common to observe presenters different from those who were in charge of the news during the week, in activities on duty. The BDG's presenter ran JA1 at the beginning of a week, Monday, May 11, 2020, and had already presented the other news in the morning, as we observed below.



Image 19: Handerson Pancieri, in the studio of the BDG, 11/05/2020.



Image 20: Handerson Pancieri, in the studio, now from JA1, on the same 05/11/2020.

As much as TV Anhanguera has outsourced a more than noble reason for the implementation of the relay among its professionals, their safety, there is no denying that this regime of escalation in the conduct of JA1 contributed to leave the news without identity. After all, each presenter carries with him or herself a way of doing journalism, of presenting himself or herself to the viewers, of binding himself or herself to them in the process of building mediations during the program (GOMES, 2007). Faced with different mediations, there is no exaggeration when it is doubted whether the evening really has its own style of telejournalism.

Since 2010, with the adhesion to the editorial project of the Globo Network of a community journalism, JA1 has sought to highlight ways to unite information and usefulness in its content (ROCHA, 2018). One of the pillars of this community format of telejournalism is the collaboration of viewers with agendas relevant to daily life. Communication between the news and viewers is then built. However, it is necessary to know how to talk to the public, to establish a link with those who denounce the problems of the neighborhoods and demand solutions from the public authorities. But with so many ears in this listening by the station, the possibility of incongruous voices being emitted is great, out of step with the desires of the population.

Another fact that caught our attention was the double role played by some professionals. The presence of Luciano Cabral, for example, in different editions of JA1, as a presenter or as a reporter, clearly demonstrates this practice on Anhanguera TV in recent years. In the pandemic period, specifically, for several opportunities, in the same day, we observed professionals in the presentation of a TV news directly from the studio in one period, and this same professional, in recorded reports or live entries, in another period, in another TV news. Or home office entries in different news in the same day.



Image 21: Thaís Luquesi, in home office, on the BDG, 07/04/2020



Image 22: Thaís Luquesi, still in home office, now at JA1, on the same 07/04/2020



Image 23: Téo Taveira, in the studio, BDG, 05/05/2020



Image 24: Téo Taveira, in external, live, now at JA1, on the same 05/05/2020



Image 25: Thaís Luquesi, in the studio, BDG, 01/05/2020



Image 26: Thaís Luquesi, in external, live, now at JA1, on the same 01/05/2020



Image 27: Thaís Luquesi, in the studio, BDG, 13/05/2020



Image 28: Thaís Luquesi, in home office, now on JA2, on the same 13/05/2020

Besides the confusion to relate the professional to that news specifically, there is a shuffling of boundaries between the functions of presenter and reporter, a fact that damages the credibility of the program and the legitimacy of the role played within the station, given the indication of a situation of "branch break", showing shyness of the team of journalists and fragility of institutional planning, no matter how much we were experiencing a period of crisis due to the new coronavirus.

JA2 did not differentiate itself from its two brothers of broadcasters and made it equally difficult for us in the task of realizing what is the expensive nightly journalism of TV Anhanguera. Following the relay policy employed by the station, we observed five presenters in its command. Five presenters in a two-month period. We have already highlighted most of them here due to the BDG and JA1 presentations.



Image 29: Handerson Pancieri
JA2, 18/03/2020



Image 30: Luciano Cabral
JA2, 01/04/2020



Image 31: Suelen Reis
JA2, 08/04/2020



Image 32: Fábio Castro
JA2, 30/04/2020

The news in the context of JA2 mediation was Matheus Ribeiro, who has nothing new in the attraction, because he was at the head of the TV Anhanguera's largest audience for over four years. He was also the presenter who represented the state of Goiás in charge of the National Newspaper (JN), when the Globo Network's affiliate presenters rotated on Saturdays in the second semester of 2019, as part of the action to commemorate the 50th anniversary of the national attraction.



Image 33: Matheus Ribeiro (Anhanguera TV - GO) and Larissa Pereira (Cabo Branco TV - PB) JN, 09/11/2019

Precisely in the period in which we were dedicating ourselves to the analysis of the TV news broadcasters of the Goiás network, JA2 suffered a strong impact due to the resignation of Matheus Ribeiro. The station made headlines on news sites in Brazil due to the repercussion before the departure of the presenter for two main reasons, one personal and one professional.

Matheus Ribeiro was the first allegedly gay journalist to sit on the JN bench. And on that, on the eve of the day he would present the country's largest news program, he said his private life should not be an attraction.

I have the right to protect myself in some situations. My personal side is personal, and period. The professional side is something else. (...) TV Anhanguera, where I work, and Globo have an open mind to value skills, despite any other characteristic. The biggest contribution I can bring is to show my work without getting attached to this personal issue. To fight homophobia, I don't need to be straight or gay: I need to be only human (VEJA, 2019).

As much as he praised TV Anhanguera, including at the close of that commemorative edition of JN, Matheus Ribeiro wrote a letter to Brenda Freitas, journalism director of the station, which became public later, when he left the station, in which he stated that he felt despised by the company, being unhappy in the work environment. He also listed a series of alleged irregularities and disrespectful conduct committed against him⁸.

Although the presenters of JA2 also adhered to the rotation proposed by TV Anhanguera, things worked a little differently at night. We observed a greater escalation between them, not only of one week between the studio of the station and the home office of their residences. Besides that, another fact that deserves to be highlighted is

⁸ For the full letter, access <https://portal.comunique-se.com.br/apresentador-do-jn-pede-demissao-e-lista-serie-de-irregularidades-em-emissora/>. Days later, Matheus Ribeiro returned to the headlines due to his hiring by Record TV to anchor the DF Record, the federal capital's nightly news.

that in the week of Matheus Ribeiro's departure, three presenters commanded the news, each responsible for one day, in a sequence of three consecutive days. A lot of change for such a short period.

The participation of the presenters from their homes, certainly, was the difference in the TV Anhanguera news during the pandemic period. Such a strategy may have contributed to the strengthening of intimacy with viewers. At various times, emphasis was given to feel invited to enter and get to know the environments of their homes. With this, it was possible to perceive from the municipality of the metropolitan region of Goiânia where they live, from the identification credits at the beginning of the entrances, to the furniture and the proposal of decoration of the rooms that, for the time being, worked as improvised studios.



Image 34: Téo Taveira
BDG, 30/04/2020



Image 35: Téo Taveira
BDG, 15/05/2020



Image 36: Luciano Cabral
JA1, 14/04/2020

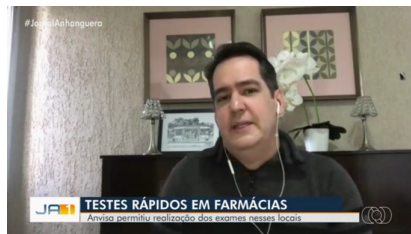


Imagem 3: Luciano Cabral
JA1, 29/04/2020

We were, then, realizing the search for a better framing in the home office entrances along the weekly work schedules and the visual reinforcement for us to stay at home during the pandemic, as emphasized in the wall of Suelen Reis' office through the phrase "Let's stay home".



Image 38: Suelen Reis
BDG, 30/03/2020

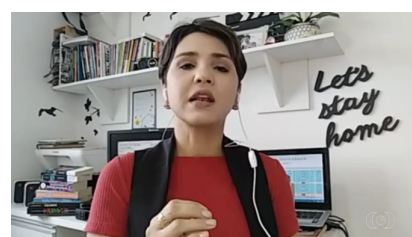


Image 39: Suelen Reis
BDG, 17/04/2020

Matheus Ribeiro innovated by participating in home office as if he were in the station's facilities. In a suit and tie, behind a small counter where there was a notebook, with a television in the background and the logo of the nightly news in prominence, Ribeiro made use of an imitation studio of TV Anhanguera mounted in his personal space. To the most inattentive, this fact could go unnoticed, so similar to the original studio. But the innovation did not persist. In the following days, it was possible to observe his entries in JA2 straight from the balcony of his apartment, with the night view of the city of Goiânia in the background.



Image 40: Matheus Ribeiro
JA2, 30/03/2020



Image 41: Matheus Ribeiro
JA2, 02/04/2020

Handerson Pancieri, in turn, also experienced the balcony of his apartment as a studio until he reached the corner of the residence that referred to Goiânia culture. There was a wall painting that depicted the historic Pirenópolis, a city in the interior of Goiás, with its old colorful houses. Linked to that, lighted candles and the message "To live is to keep memories" written on the small table plate symbolized the confidence that the days of social isolation would be passengers and, with that, we should take advantage of that period to remember lived moments that helped to compose our life history. However, his entry into the most remarkable home office took place at the end of one of the editions of the BDG where he made a point of showing the oven pamonha he had just won from a neighbor. He took advantage, of course, to emphasize the spirit of unity among people, even if we were in physical distance due to the pandemic.



Image 42: Handerson Pancieri
BDG, 25/03/2020



Image 43: Handerson Pancieri
BDG, 09/04/2020



Image 44: Handerson Pancieri
BDG, 22/04/2020

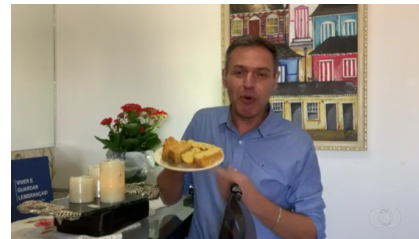


Image 45: Handerson Pancieri
BDG, 05/05/2020

The effort to show cozy spaces in the presenters' homes was one of the marks observed in this study. The framing of the vertical pallet garden at Thaís Luquesi's residence is a good example of the care the broadcaster and professionals took during the ephemeral moment of journalism's television exercise. And what about the entrance of Lilian Lynch together with her daughter Leticia on the eve of Mother's Day? Perhaps this was the most symbolic participation during the period under review. Union between mother and daughter, in a typical family representation, in a period when all the presenters reinforced the need for us to stay at home, if possible, to contain the advance of the new coronavirus that was expanding throughout the state of Goiás.



Image 46: Thaís Luquesi
BDG, 05/05/2020

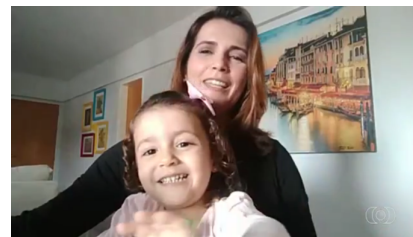


Image 47: Lilian Lynch and daughter Leticia
JA1, 08/05/2020

Final considerations

We began this work stating that Covid-19 changed the routine of daily life. There has been a change in people's behavior. In this way, it has also changed the way of doing television, of doing television journalism, specifically. In general, extrapolating the limits of the investigation brought here, we noticed many reports built with the help of the Internet, embodying themselves in the participation of reporters and guests in interviews granted directly from the security of their homes. TV Anhanguera went further.

The presenters of the TV news delimited in this study made home office entries. In fact, it must be made clear, they did not actually present the TV news from their homes. They did make small entries, highlighting one news item here and another there, showing much more an exercise of reporting than of conducting the program. The reporters themselves also took part in the relay and, consequently, in the home office entrances in the three news programs.

The rotation implemented by the Goiânia broadcaster, including the home office work, had an impact on the journalistic production mode. Whether this experience will continue, after the pandemic, making the work of professionals more flexible in their homes, we do not know. But the use of the Internet, with the live or recorded video call, has certainly driven the dynamics of journalistic work on television. This was already happening before the pandemic, register. However, with the days of social distancing, with people isolating themselves in their private spaces, the use of this technological resource has increased significantly. And it was possible to understand the quality of these productions. In addition, viewers are increasingly recognizing this expedient as something feasible for television. Now, if it is already part of our culture as subjects connected to notebooks, tablets and smartphones, the possible strangeness of a telejournalistic report produced from a distance tends to be less and less.

TV Anhanguera presented itself as a forerunner in the telejournalistic scenario in which presenters were shielded to home office reporters. Of course, this staggered model of work was much more symbolic than any justification of its real need, even though it had the speech of preserving the health of employees. The idea behind it was related to the famous hashtag "Stay Home" propagated in the four corners of the country as an attempt to slow down the spread of the new coronavirus in order to unburden health systems with a significant wave of confirmed cases simultaneously. The broadcaster then presented the example from its own reality, as meaning "we are doing our part, do yours too".

This shuffling between the presentation and reporting functions observed in the TV Anhanguera news set collaborated greatly so that we did not identify who represented "the face" of each news report. Moreover, if we were to start from a more traditional understanding of what television journalism is, it would not be exaggerated at all, nor would it be offensive, to affirm that the TV news programs studied have shown themselves to be messy in terms of the organization of mediation built by each one of them. There was an exchange beyond what the station itself had promised, given the number of presenters in a single week in a single news program. However, as we prefer

to follow the perspective of Cultural Studies, a research movement that raises questions about the dominant conceptions of journalism, we see that we witnessed an alternative way of doing telejournalism. Yes, a different way from what we are used to, including having as a reference parameter observed in the Television Globo Network's news programs that should also be present in the news produced by its affiliates.

TV Anhanguera, minimally, presented possibilities, perspectives, that the telejournalistic programming can be different, even more intimate than what already occurs in local telejournalism spread throughout Brazil. Opening the doors of the homes of the presenters, who are the professionals closest to the viewers, showing that they are ordinary people like any other in the community, there was the veiled invitation for us to enter their homes and reflect on the latest events related to Covid-19 in Goiás.

The period of the pandemic brought us many uncertainties about the future of humanity and, therefore, also about the future of journalism and, specifically, about how the TV news will be produced. Perhaps it was really the right time to experiment with new forms of television production. To take advantage of the need for change in everyday life to bring new concepts to the process of television construction.

The BDG, JA1 and JA2 TV news programs presented significant diversification in their formats. Even so, as a neuralgic point, we observed the effort of the mediators (in this case, the presenters) to bring to light elements of Goiás culture that added knowledge, values and meanings related to the presence of this new disease in front of the production process and reception of the news broadcast in each news.

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RESUMO:

O presente trabalho procurou refletir sobre as estratégias de comunicabilidade empregadas por uma emissora local de televisão, a TV Anhanguera, afiliada da Rede Globo no estado de Goiás, durante o período da Pandemia da Covid-19, no que tange ao exercício profissional dos apresentadores dos telejornais Bom Dia Goiás, Jornal Anhanguera 1ª edição e Jornal Anhanguera 2ª edição. A partir do acompanhamento dos três telejornais por um período de dois meses, foi feita a análise da mediação construída junto aos telespectadores diante da política de revezamento dos profissionais adotada pela emissora. Foi possível concluir que não houve destaque a um apresentador que representasse “a cara” de cada telejornal, mas o trabalho em home office acentuou a possibilidade de aproximação aos telespectadores por ressaltar a intimidade dos jornalistas por meio da exposição dos seus lares.

PALAVRAS-CHAVE: Televisão; Telejornal local; TV Anhanguera; Apresentador; Home Office.

RESUMEN:

El presente trabajo pretendía reflexionar sobre las estrategias de comunicación empleadas por una cadena de televisión local, TV Anhanguera, filial de Rede Globo en el estado de Goiás, durante el periodo de la Covid-19 Pandemic, con respecto al ejercicio profesional de los presentadores de las noticias de televisión Bom Dia Goiás, Jornal Anhanguera 1a edición y Jornal Anhanguera 2a edición. A partir del seguimiento de los tres repartos de noticias durante un periodo de dos meses, se analizó la mediación construida con los espectadores antes de la política de retransmisión de los profesionales adoptados por la estación. Fue posible concluir que no había énfasis en un presentador que representaba "el rostro" de cada noticia de televisión, pero el trabajo en la oficina en casa acentuó la posibilidad de aproximación a los espectadores al resaltar la intimidad de los periodistas a través de la exposición de sus hogares.

PALABRAS-CLAVES: Televisión; Noticiero local; Anhanguera TV; Presentador; Oficina en casa.