


THE IMPACT OF COVID-19 ON THE JOURNALISTIC NARRATIVE: the production of content from Folha de S. Paulo

O IMPACTO DA COVID-19 NA NARRATIVA JORNALÍSTICA: a produção de conteúdo da Folha de S. Paulo
EL IMPACTO DE COVID-19 EM LA NARRATIVA PERIODÍSTICA: la producción de contenido de Folha de S. Paulo


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ABSTRACT:

This article seeks to highlight the importance of the social context for the production of information in society, thus, it is essential to understand the impact of Covid-19, in Brazilian journalistic production. To this end, it makes a comparative analysis between the Folha de S. Paulo covers from April 2019 and April 2020, to understand how daily life has guided journalism and to debate about a new order of mediation that involves the various actors of communication, interfering in the construction of meanings, ranging from the production of content to the appropriation of information.

KEYWORDS: Covid-19; Folha de S. Paulo; Journalistic Narrative; Symbolic Construction; Media Culture.

Introduction

The daily experience is a space for apprehending reality and is based on the configuration of the individual's subjective and stereotyped universe, elements with which the perceptions of the world are built, that are also constructed by the media itself. Therefore, it is necessary to highlight how the social context directly interferes in the symbolic production of society based on how the world is represented by media companies.

In this respect, it is essential to fit the context where this research takes place, since at a time when the paths that the Brazilian journalism will have to travel to make new connections with the public are questionable, a pandemic reaches the world and directly impacts the society's relationship with the access to the content produced and spread by the digital media and social networks. With the circulation of a large flow of information, considering that sometimes they are contradictory, the reception process

is decisive, as it is mediated by daily practices that are inserted in the individual's social and cultural context (MARTIN-BARBERO, 1997).

For Certeau (2003, p. 38), "(...) each individuality is the place where an incoherent (and often contradictory) plurality of their relational determinations acts", since in a society that values the rationality as a structuring element, they are the subjectivities that take over the responsibility of reinterpreting the world in the construction of texts, images and sounds that are manifested from the perception of the real in the production of new media content, which seek for uniting common sense and systematized knowledge, as sensitivity manifests itself and interferes in the individual and collective construction of the daily life. What, according to Sodr  (2006, p. 14), would be a "sensory experience of reality".

Thus, this article aims to point up the importance of the social context for the production of information in and for society, therefore, it is essential to realize the impact of the illness caused by the SARS-Cov-2 coronavirus, the Covid-19, on the Brazilian journalism production.

To this end, the covers of *Folha de S. Paulo* were researched during April 2019 and the same period in 2020, as a raw material to make a comparative analysis and understand how Covid-19 has guided the journalism, in the same way that it has collaborated for the 'recovery' of its credibility, with the population.

Folha de S. Paulo was chosen because it has stood out in the coverage of the pandemic in Brazil, according to the Associa o Nacional de Jornais¹ (National Newspaper Association), the audience for the digital version broke a record, reaching 69.8 million monthly visitors.

Media Cultures

Social behavior depends on the several factors that make up a society, influencing and detaching special potentialities and characteristics, since "culture in its broadest sense is a form of activity that implies a strong participation, in which people create societies and identities" (KELLNER, 2001, p. 11).

Welsch (1999), defends that the traditional concept of culture is often "separatory", and no longer applies in modern societies, therefore, it is necessary to seek the understanding of a collaborative culture, that is more concerned with encompassing concepts and differences, than to classify them.

¹ <https://www.anj.org.br/site/component/k2/100-associados/27508-folha-atinge-recorde-de-audiencia-com-coronavirus.html>

It is necessary to perceive culture as a mediation place, that manifests itself both as a meaningful production, but also as construction of human experiences, since the "cultural studies should promote a critical media education in order to help the public to resist the ideological manipulation" (KELLNER, 2001, p. 111), when collaborating with the construction of a critical thinking, where the individual learns how to analyze the dominant images, narratives, and speeches created by the media industry, therefore, it is necessary to establish a connection with communication as way of questioning current thinking, and thus, understanding the importance of communication as a constitutive element of the construction of the human being.

Every culture, to become a social product, therefore 'culture', serves as a mediator of communication and is mediated by it, being therefore communicational in nature. However, 'communication', in turn, is mediated by culture, it is a way in which culture is disseminated, realized and carried out. There is no communication without culture and there is no culture without communication (KELLNER, 2001, p. 53).

Communication has become an important tool for social and economic control, influencing the culture marketing, the creation of an entertainment and information industry, acting in the symbolic and cultural construction of society.

Symbolic forms were produced and reproduced on an ever-expanding scale; they have become commodities that can be bought and sold on the market; (...) In a deep and irreversible way, the development of the media transformed the nature of symbolic production and exchange in the modern world (THOMPSON, 1998, p. 19).

The media culture uses its discursive potential to contribute to the construction of an hegemonic thinking linked to specific economic groups, which is spread by the means of mass communication as 'unique', in which the specificities of each particular culture are disregarded, but similar characteristics of a socially accepted and consumed culture are promoted.

According to Eco (1993), the *mass media* is responsible for spreading this homogeneous speech, based on an uncritical view of the world, that approaches the audience to raise feelings, but without the need for reflection, where media products offer content for the public, but do not allow it to participate.

For Bourdieu (2011), the dominant culture legitimizes the other subcultures to more easily exercise its domain, as it reinforces values and demobilizes the dominated classes culture, thereby producing new social representations. Thus,

representations supported by the social influences of communication constitute the reality of our daily lives and serve as the main means to establish the associations with which we connect with each other (MOSCOVICI, 2007, p. 08).

The media industry has appropriated the culture very naturally, since the means of communication have managed to assimilate the existing cultural content and broadcast it more intensely than other media. It is necessary to understand that this construction of a media culture is a 'two-way street', as the public and media products influence and are influenced simultaneously, since the media culture is "the dominant form and the culture spot in the contemporary societies." (KELLNER, 2001, p. 54).

The journalistic work in contemporary society is not related to the information scarcity, but, among other criteria, to understand the work of suitable selection of contents that are made available, since greater access to information does not mean a better informed public. It is necessary to emphasize that the audience interest is one of the criteria for the selection of information, as well as the economic and political interests of the media company itself.

Apart from that, we are talking about a country where 30%² of its population is considered functional illiterate, which includes illiterates who can not read or write, and the semi-illiterates, who are unable to understand or interpret a simple text. There are about 62 million people who use social networks to communicate.

The research carried out by the National Literacy Institute (INAF)³ points out that this portion of the population uses *WhatsApp* and *Facebook* as frequent channels of information, since the contents are easy to understand and share. The lack of critical thinking towards the messages also contributes to the popularization of fake news in Brazil, as it lacks discernment for checking and sharing information.

Another survey, conducted by the University of Regina in Canada⁴, shows that, regardless of the population literacy level, the sharing of false content on the web, is due to the public's affinity with the subject approached, since there is no concern with

² Data from the Indicator of Functional Literacy (INAF) of Brasil 2018, available on <https://ipm.org.br/inaf>

³ Available on <https://ipm.org.br/inaf>

⁴ Available on <https://science.sciencemag.org/content/359/6380/1094>

the accuracy of the news, but if the information is useful to reaffirm an opinion, whether true or not. Also according to the survey, when the news addressed some political bias, the “participants had a 37.4% chance of sharing stories that agreed with their point of view - even if they were fake news. The probability of sharing dropped to 24% in cases of real headlines, but that disagreed with personal beliefs⁵”.

Besides the dissemination of false information, the increase in the use of social networks made the popularization of contents possible with shallow comments that do not come out of the common sense, interfering in the population credibility regarding means of communication, that play an important role in the democracy when mediating the public sphere debates, since the process of knowledge construction and circulation takes time, demands research, accumulation, debate, dialogue and reality experience.

It is evident the means of communication importance for the significant and symbolic contribution of daily social construction, with information and knowledge being essential for human formation, both in the personal and professional fields. Thus, the development of information and communication technologies provides technological evolution that favors the fast communication, increasingly multicultural, responsible for the use of media tools in the construction of media cultures, where particular groups, from different areas and services, form and establish themselves through diverse communication.

This communication takes on an increasingly important role in the context of globalization and global changes that characterize our reality today. With technological development, the globalization of the economy and the overcoming of borders, there is a generalized migration of the population and, consequently, an advance of multiculturalism. It is necessary to learn to work together with different cultures and face new realities in the most diverse fields of activity (KUNSH, 2017, p. 341).

Therefore, the communication influence on human relationships is directly related to social interests and the cultural expression of a society. Having this perception is not an easy task, since each experience leads to a particular interpretation of the facts, but this does not refrain the possibility of communicating, as each representative human experience can be shared, thus building a collective and plural

⁵ Available on <https://super.abril.com.br/tecnologia/pessoas-compartilham-fake-news-de-forma-consciente-mostra-estudo/>

repertory, since "each one records what is possible, builds a different and, therefore, partial view"(CANCLINI, 2003, p. 21) of history.

In this context, the understanding of communication processes, the technological innovations appropriation by consumers and the mass media decentralization, enables an instability in the power relations, as it makes the collaboration and sharing of different forms of cultural expression and of a social thinking possible. That is why the circulation of information through social networks has its risks, but also its potency. The problem is the quality of the information that circulates, mostly in a society that is not raised to be critical of the information it receives. In the present context, the internet impact is increased for the information democratization.

Information is power. Communication is counterpower. And the ability to change the flow of information from the autonomous communication capacity, reinforced by means of digital communication technologies, substantially enhances the autonomy of society with respect to the established powers (CASTELLS, 2006, p. 231).

The technological evolution deconstructed boundaries, changed the society communication and impacted the media industry, making new forms of expression and cultural manifestation possible, while reinforcing some power relations in the media system, allowing the construction of a new relationship in communication with the standardized speech of the information society. Therefore, it is necessary to understand that there is a changing process about the control exercised by the media companies and the everyday influence of the individuals in this speech construction.

The power influences in the construction of the media speech

To understand the relationships established in the Brazilian media system, it is important to observe how the media companies relate themselves to society, developing a structured speech as an instrument of market and social control, based on the construction of behaviors, habits and narratives that impact groups in which they are inserted, but that might also be impacted by them.

With the virtualization and appropriation of constituting elements of the mass culture, the journalistic field, and the entertainment area, the media industry has become a complex system that involves the production of varied goods and services, the resulting convergence of different platforms, the multiplication in the sharing and content distribution, in addition to new multimedia possibilities controlled by a few

companies, as “the media mega groups have the means of production ownership, the technological infrastructure, and the logistical bases as part of a system that ably rules the material and immaterial production processes”(MORAES, 2013, p. 21).

For Castells (2001), the public debate is legitimized by the media companies, since power relations are influenced by media products, which use the social interaction to propagate an ideological view of the society, occupying 'open' spaces that are undergoing a representativeness crisis, such as political parties and some civil entities. In this way, the media acts as a social relations mediator, taking control of certain situations, through the speech produced by the several means of communication- regardless of whether they are radio, newspaper or television, to collaborate with the maintenance of the current power strategy.

In the maintenance of this current power structure, the use of speech as a tool to control social reality, corroborates the established symbolic productions, guiding the notion of truth imposed by the media companies that appropriate the instruments of knowledge and comprehension of the world in a connection between the structuring subjectivities and the sense of the world objectivity, for “it is as structured and structuring instruments of communication and knowledge that symbolic systems accomplish their political purpose as instruments of imposing or legitimizing domination” (BOURDIEU, 2011, p. 07).

The media companies define what will be debated by the society based on the content they produce, when scheduling the subjects and who is involved in these approaches or in their absence. For Traquina (2005), the scheduling theory developed by McCombs and Shaw in 1972 and later reviewed by the authors themselves, reinforces the power of the *media* in guiding the public thinking regarding the themes, and also in how to elaborate this thought. Therefore, the scheduling theory proposed by the authors “highlights a big change in the theory dominant paradigm of the *media* effects and means a rediscovery of journalism power, not only to select the events or themes that are eligible to become news, but also to frame these events and/or themes”(TRAQUINA, 2005, p. 16).

This selection organizes and influences the journalistic speech and, consequently, the public speech, based on the social interactions caused by the media and the impacts it generates on daily life, because according to Foucault (1996), the speech does not direct its focus on meaning, but in the signifier.

As much as the discourse is apparently very little, the interdictions that affect it quickly reveal its connection with desire and power. There is nothing astonishing about this, since discourse - as psychoanalysis has shown us - is not simply what manifests (or hides) desire; it is also what is the object of desire; and since - that history does not cease to teach us - discourse is not simply that which translates struggles or systems of domination, but that by which, by fighting, the power that we want to seize (FOUCAULT, 1996, p. 10).

In this way, the media groups strategically play the role of producers and suppliers of multimedia content, acting as discursive and marketing agents in the reconfiguration of the media industry itself, appropriating themselves of the digital hybrid language in order to explore the huge potential of informative, cultural and commercial content, expanding its influence with the consuming public.

The media occupies a prominent place in the construction of meaning, contributing both to the organization of the public speech and to the ability to connect social groups, based on the structuring of networks connected by a common system, "within the scope of productive and social relations, since it is in the communication domain that the political-ideological synthesis of the hegemonic order is fixed"(MORAES, 2003, p. 188).

The content virtualization creates more favorable conditions for the control legitimacy and power maintenance by media corporations, thanks to the instantaneous and easy consumption, which overcomes the geographical barriers, thus, the volume of decisive information to influence the social behavior is also amplified, contributing to a concentration of power by technological sectors through multiple platforms.

The platforms are developed from new businesses models based on communication and information technologies, the cultural production internationalization, and the enhancement of the intangible aspects of the products offered, structured around ecosystems that encourage innovation. This digital ecosystem causes a rupture with the traditional business model, as it increases the user participation, interaction and experience, leading to a deconstruction of the symbolic production domain, since,

What the power of technology does is to potentiate, in an extraordinary way, the tendencies already rooted in the structure and social institutions: oppressive societies can increase their power of repression through new surveillance mechanisms, while participatory democratic societies can expand even more their degree of openness

and participation by distributing more political power over technological resources (CASTELLS, 2001, p. 349)

In this context, it is important to observe that media speeches start having different interpretations, as the meanings and senses presented by them, change according to the social context and interests defended by those who enunciate them. Thus, with the possibility of public interaction with digital media, there is a transformation in the journalistic narrative, as the control of the content production and distribution does not belong only to media companies, as it used to happen in the case of mass communication, since the public starts influencing the construction process of media content.

According to Conde (2017, p. 135), "the development of digital and interactive media causes an information supply fragmentation, that is no longer just under the press and the media domain", therefore, the consuming public experience is modified, because the symbolic elements constructed in the production and reception of information, starts prioritizing the particularities of those who collaborate in the construction of the speech and those who consume it, through different platforms, since the devices that help in the interaction of individuals in society are inserted in daily life in a very natural and adaptable way.

The appropriation and importance of the public's everyday situations, is inserted in the communication ritualistic vision (CAREY, 1988), in the search for participation as an essential element for the construction of a truly shared communication, that stimulates conversation and the responsibility for collaborating with the content production, simultaneously impacting on the concept of media, culture and society.

The use of media tools has become common to the society daily life, making the ways of expression easier, and becoming a manifestation of power, through which characteristics such as credibility, mediation and the scheduling itself, transit among producers and consumers.

Along with the enchantment and seduction that results from the profusion of sources and the dilution of the notion of periodicity, inherent in traditional journalistic production, the preview - if not already the verification - of misinformation, interested information, navigation without destination in the informative ocean emerges (PINTO, 1999, p. 77).

Thus, caution is needed, as the construction of journalistic content follows certain news, authentication and verification criteria which are lost without the selection filters of journalism and the uncontrolled spread of content.

The media speech has been transformed, as in the contemporary society, there is the coexistence of formats, in which homogenized, marketing speeches are still reproduced, that dictate the social roles still in force. At the same time, it is possible to identify the propagation of content that takes into account the subject's subjective questions, in a context of stimulating individual expression, with a greater variety of thoughts and values, where both have been developed both by large conglomerates and by new content producers.

Media narratives, as well as the information production process, have passed through transformations in order to awaken human interest and transmit stories, facts and everyday events.

The symbolic construction of Daily Life

In Brazilian society, the means of mass communication are still the main responsible for mediating daily communications and producing symbolic representations, effectively influencing social thinking based on popular language and knowledge.

If a significant part of Brazilian society does not have the possibility to consume information beyond traditional means of communication⁶, the individual "establishes plurality and creativity" (CERTEAU, 2003, p. 93) as a way of appropriating the content produced, mediating a new place of speech, where it becomes part of the communicational process, using the social repertoire itself for the construction of a daily symbolic communication.

It is necessary to critically observe the content produced and the way it is presented, therefore, Kellner (2001, p. 77) emphasizes that "cultural studies examine the effects of texts and media culture, the ways the public appropriates and uses it, in addition to the ways that media images, figures and speeches work within the culture in general". Thus, is it necessary to understand how *Folha de S. Paulo* has occupied the place of speech to symbolically represent daily life in the current social context?

⁶ Only 65% of Brazilian population has internet access. Media survey carried out by the Secretariat for Social Communication of the Presidency of the Republic (Secom), available on www.secom.gov.br

Folha de S. Paulo rises in the press, was founded in 1921 by a group of journalists (at the time *Folha da Noite*), is part of *Grupo Folha*, one of the greater media conglomerates in Brazil and is one of the largest newspapers in circulation of the country. It is composed of a team of reporters, publishers, photographers, correspondents, columnists, illustrators, layout artists, chroniclers, who work in a hierarchical structure based on the systematization of an editorial project, with the businessman Luiz Frias as the current board chairman.

The newspaper works with unified print and digital editorial offices, producing news, reports, databases, surveys, entertainment and information, it publishes the magazines *sãopaulo*, *Serafina*, *Guia Folha*, besides the newspaper *Agora* and the *Revista da Hora* magazine. *Folha de S. Paulo* has invested in visual narratives, using photographs and graphic innovations, resources used to keep current readers and attract new ones, investing in exclusive content on the company's website and on digital platforms such as *Instagram*. *Folha* works with a variety of themes, ranging from sports and cooking, to culture and security, but focusing on public debate, themes related to politics and economics.

Folha de S. Paulo has tried to get closer to the public, in an attempt to establish a targeted dialogue, because in contemporary society, the individuals will impose their personality on society (BAUMAN, 2007). If social relations are in a process of change, in a moment of extreme fluidity, it is necessary to observe how the current social context has impacted this media company scheduling.

To illustrate the behavior adopted by *Folha de S. Paulo*, the covers of the printed newspaper were researched during April 2019 and the same period of 2020- a period when social isolation is established in the country, as according to Silva (1985, p. 46) "the front page of a newspaper represents the packaging of a whole product".

In order to highlight the themes approached, the textual elements were observed, and for that purpose, the definition of Bardin (1977, p. 82) was chosen, in which the "full words- the ones that have lexical meaning" stand out, as well as the visual elements used in organization of news and voices featuring in the text, because if "in the old newspaper the text was important, nothing more than the text. Photographs were used as long as the text space was not taken (...). In the new newspaper: what matters is to communicate well with the reader what you want to communicate" (NOBLAT, 2002, p. 152). It is important to emphasize that the choice of content exposed by the newspaper reinforces the construction of the narrative speech.

During April 2019, it was possible to observe the focus given by the newspaper headlines. 27 of the 30 covers pointed out Brazilian politics as a central theme, running across economics, with 13 quotes, with pension reform as a hot topic at the time.

Image 1 *Folha de S. Paulo* covers selection, April 2019



From this cut, it is possible to notice the human capacity of constructing symbolic social narratives from the social reality, where the reporter's autonomy and intuitive and creative ability are valued, but that is inspired by daily life in order to connect social facts, without conflicting with reality, as for Dalmonte (2009. p. 4) "the presentation of the real is the necessary condition that justifies the existence of journalism".

By building sensitive narratives inspired by reality, *Folha de S. Paulo* manages to establish an identification with the consumers, that feel as they belong to the narrative, since many companies search for "getting in touch with the citizen reader, calling for them to collaborate with the construction of the narrative about reality"(DALMONTE, 2010, p. 227).

Thus, the journalistic narrative inserted in a social context, stands out for being "inseparable from the present moment, from particular circumstances and from doing" (CERTEAU, 2003, p. 96-97), while reporting a fact, presents a set of versions of the daily lives of people inserted in the represented situations.

This media companies approach with different daily situations, allows journalism to have a more personalized dialogue with the public, which starts feeling represented

when there is the information objectivity together with the opinion subjectivity, therefore, different experiences are recorded.

By invoking a discourse of authority, the newspaper operates through these statements, one of the characteristics of its discourse of competence: that of taking sides with the facts, expressing solidarity with a possible opinion that holds a contradiction in relation to the point of view. view of the institutions, and which finds in the newspaper the vector of its manifestation. In fact, this operation seeks to show that the newspaper evokes this place of mediation, to defend the reader and attack the positions and postures that contradict the (supposed) collective interest (FAUSTO NETO, 1999, p. 81)

Based on the assumption that the representation of daily life is the result of individual subjectivities and the collectivity that surrounds us, it is necessary to show how the social context interferes in the production of news content, for this aim, the *Folha de S. Paulo* covers were researched in comparison to April 2019 during the same period of 2020. Thus, it is possible to identify how the context- in this case, the Covid-19 pandemic, has guided media companies at this time, because "the greater the number of individuals involved in an accident and / or disaster, the greater the 'exposure' of these events, the greater their value / news "(WOLF, 2008, p. 210).

During April 2020, Brazilian society had the Covid-19 epidemic as its main topic of public debate, including the expansion of journalistic content in the country's largest television station, *TV Globo*⁷, which removed some entertainment shows from the program schedule to broadcast information and debates about the coronavirus.

The same way, *Folha de S. Paulo* took over a leading role in fighting disinformation and confronting the President of the Republic Jair Bolsonaro, who is against the social isolation and who has been using Covid-19 to promote a populist agenda, minimizing the social consequences of pandemic.

⁷ <https://redeglobo.globo.com/novidades/noticia/mudancas-na-globo-em-funcao-do-covid-19.ghtml>

Image 2 *Folha de S. Paulo* covers selection, April 2020



In the current context, daily life is far from being translated into routine, and if in journalism “the narrative disregards routine and regularity, since both escape the criteria of being eligible to become news with which the activity works, and operates precisely with those of irregularity represented by the characters of the unexpected, implausible, ‘unique’” (FARO, 2011, p. 108), we are experiencing a new way of rethinking the daily narrative in a perspective of recreating reality itself, from the subjective manifestations of individuals.

To exemplify this impact on the production of journalistic content, 20 of the 30 *Folha de S. Paulo* covers stamped covid-19 as a central theme, having politics, economics and society transversal themes. 9 of the 19 covers about politics, brought the coronavirus as a related issue, the 10 covers that do not approach the epidemic are due to political scandals involving the president of the republic and the resignation of two of his main ministers, Health Luiz Henrique Mandetta and Justice, Sérgio Moro.

The newspaper's highlights are for the textual construction, as the headings “must be clear, concise, precise, updated and true. Reading titles written like this, it becomes immediately possible to retain the most relevant information that a newspaper offers (SOUSA, 2001, p. 200-201), as for the construction of images, since the photograph chosen for the cover

it needs to attract the reader's attention to the news unit of which it is a part. The look must be hooked. It is the rapture strategy. The reader still needs to be interested in the content. The photo must then direct

the reader to the verbal part, that is, present a general support strategy that is also successful (HERNANDES, 2005, p. 252)

In this way, *Folha de S. Paulo* values the structuring elements to have an impact on the public, because “titles, together with photographs, are the first thing, and sometimes the only thing, that the reader is aware of” (GRADIM, 2000, p. 70).

In the construction of the speech that expresses, highlights and involves the society, and consequently, the reality (FOUCAULT, 1996), it is important to realize how the context impacts the production of news content. Therefore, based on what was proposed by the research, it was possible to draw a parallel between the two 'realities', that in some aspects are connected, but with different perspectives. Thus, it was possible to identify from the “full words” (BARDIN 1977, p. 82) which are the highlights of each period, in decreasing order, of the words mentioned in the titles of the covers.

Table 1 Words mentioned on the *Folha de S. Paulo* covers (April 2019/April 2020)

Abril de 2019	Abril de 2020
13 – Bolsonaro/Governo	17 – Bolsonaro/Governo
07 – Reforma de previdência	08 – Coronavírus/Pandemia
03 – Lula	04 – Luís Henrique Mandetta
02 – Lava Jato	04 – Paulo Guedes/Economia
01 – Ministros	03 – Mortes
01 – Paulo Guedes	02 – Sérgio Moro
01 – Polícia Federal	02 – Golpe
01 – Habitação	02 – Polícia Federal
01 – Trânsito	01 – Crise
	01 – Impeachment
	01 – Carlos Bolsonaro

According to Sempel (1952) *apud* Bauer and Gaskell (2002), 12 selected editions of a daily newspaper are enough as sampling to provide a reliable basis for the profile of the articles, according to the authors “the statistical sampling provides a rationale to study a small number of texts and still make conclusions about the complete collection” (BAUER and GASKELL, 2002, p. 196). With this cut, it is possible to visualize a position adopted by *Folha de S. Paulo* in the production of news content, since “the frequency of words and their ordering, vocabulary, types of words and grammatical and stylistic characteristics are indicators of a source and the probability of influence over an audience” (BAUER and GASKELL, 2003, p. 193) and which has in the

photographs, a powerful visual record to reinforce the context of the informed situation.

Therefore, it is possible to notice that the main theme approached on the covers of *Folha de S. Paulo*, regardless of the period, is Brazilian politics, but that has in the daily life representation, aesthetic, symbolic and ideological elements that influence the production process of information.

Despite the different approaches adopted by the period portrayed, some aspects are connected, as the construction of symbolic and daily speech needs to consider different factors of the communicative process, both of those who produce and those who consume this information, without ignoring that

the people who work in the media produce, reproduce and transform the very field of ideological representation. Their relation to ideology differs in general from others in which individuals produce and reproduce the world of material goods – which are also inscribed by ideology (HALL, 2003, p. 180)

In this aspect, the means of communication act as mediators of this relationship choosing content, form, and above all, the effect they want to cause to the public, since “information does not exist in itself, in the exterior of the human being, as it might exist certain objects of material reality” (CHARADEAU, 2012, p. 36).

Final Considerations

To understand how the narratives and speeches are constructed, it is necessary to analyze the subjects approached, the visual resources, the sources consulted, the language adopted, the criteria of being eligible to become news and the way that the contents were produced, in order to understand if the media has really collaborated to establish representativeness to the population, produce an experience for the reader and contribute to the public debate.

It is necessary to understand that there is a new mediation order that involves the several actors of communication, in the analogue or digital environment, interfering in the construction of meanings, ranging from the content production to the information appropriation.

The act of communicating, telling stories, is intrinsic to the human being and is directly linked to the language and the fact of transmitting content to someone. Journalism is an essential tool for the public opinion formation, besides being

responsible for the social agenda construction, in the sense of defining what is debated or not by the population on a daily basis. Uniting these two elements, might be an alternative for the symbolic construction of daily life, based on media narratives in an attempt to reconnect the means of communication and the public in a more democratic communication.

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RESUMO:

O presente artigo busca destacar a importância do contexto social para a produção de informações na sociedade, sendo assim, é essencial perceber o impacto da Covid-19, na produção jornalística brasileira. Para tanto, faz uma análise comparativa entre as capas da Folha de S. Paulo de abril de 2019 e abril de 2020, para compreender como o cotidiano tem pautado o jornalismo e, debater sobre uma nova ordem de mediação que envolve os diversos atores da comunicação, interferindo na construção de sentidos, que vai da produção de conteúdo à apropriação da informação.

PALAVRAS-CHAVES: Covid-19; Folha de S. Paulo; Narrativa Jornalística; Construção Simbólica; Cultura Midiática.

2019 hasta abril de 2020, para comprender cómo la vida cotidiana ha guiado el periodismo y debatir sobre un nuevo orden de mediación que involucra a los diversos actores de la comunicación. , interfiriendo en la construcción de significados, que van desde la producción de contenido hasta la apropiación de información.

PALABRAS-CLAVES: Covid-19; Folha de S. Paulo; Journalistic Narrative; Symbolic Construction; Media Culture.

RESUMEN:

Este artículo busca resaltar la importancia del contexto social para la producción de información en la sociedad, y es esencial comprender el impacto de Covid-19 en la producción periodística brasileña. Con este fin, hace un análisis comparativo entre las portadas de Folha de S. Paulo desde abril de