

Objectivity: a mythicized journalistic category

ABSTRACT

This text investigates what the specialized literature, as well as famous Brazilian journalists, consider to be the main criteria which a journalistic text must obey when reporting the news as well as how journalistic experts define the most quoted criterium - objectivity.

RESUMO

Este texto investiga quais são os principais critérios que a literatura especializada assim como jornalistas famosos consideram que um texto jornalístico deve obedecer na construção da notícia, e como os especialistas definem o critério mais citado - a objetividade.

KEY WORDS (PALAVRAS-CHAVE)

- Journalism (Jornalismo)
- Writing criteria (Critérios de redação)
- Objectivity (Objetividade)

I

A RECENT WORK RESEARCHED the main criteria used in the construct of the journalistic text, based on some of the most recognized authors who have approached the subject.¹ These criteria have constituted the so-called *journalistic categories*. Having had researched twenty one books, and being most of them written by Brazilian authors (sixteen out of twenty one), there were nineteen items found, considering as a criterion their appearances in at least two of the studied authors. The chart below presents the outlined results:

1. **objectivity** - 12 mentions
2. **clarity** - 10 mentions
3. **accuracy / precision** - 9 mentions
4. **veracity** - 7 mentions
5. **simplicity** - 6 mentions
6. **concision** - 5 mentions
7. **direct order** - 5 mentions
8. **honesty** - 4 mentions
9. **rapidity** - 4 mentions
10. **newness** - 4 mentions
11. **interest** - 4 mentions
12. **impartiality** - 2 mentions
13. **creativity** - 3 mentions
14. **independence** - 2 mentions
15. **importance** - 2 mentions
16. **density** - 2 mentions
17. **sensitiveness** - 2 mentions
18. **updating** - 2 mentions
19. **grammar accuracy** - 2 mentions

Notice that the chart outlined is extremely confused in regard to the reference each category alludes to. The accurate analysis of these categories leads us to the idea that most of the authors studied are more concerned about the *form* - external aspect of the text - than the *content* - inter-

Antonio Hohlfeldt*

PUCRS/ Brazil

nal aspects relating the event and its representation, that is, the news. Otherwise, let's see. On one hand, in the content category are included the items **objectivity, accuracy/precision, veracity, impartiality and creativity**. On the other hand, in the formal categories are included **clarity, simplicity, concision, direct order, rapidity and creativity**. The **honesty** and **independence** categories relate much better to the professional properly and to the vehicle of communication, than to the journalistic text, and for this reason they won't be considered in this study.

This first observation could cause an enormous concern if we didn't have access to another information, for in the organization of the chart, regarding the number of mentions, those referring to the content, at first glance, switch position with the ones referring to the form. Yet, the first category appears with a much higher rate than all the others, and it's a content category, the **objectivity**.

Aside from that, we found out that considering the first six categories (except **honesty**), four of them refer to content – **objectivity, accuracy/precision, veracity and impartiality**, remaining the other two categories related to the formal aspect – **clarity and simplicity**.

An even more accurate exam of this chart indicates that **clarity** and **simplicity**, though formal categories, tend to help the performance of the content categories, especially **objectivity** and **accuracy/precision**, for they result in **concision**, a formal category that comes right after those mentioned here. In fact, a **simple** and **clear** text is concise and allows **objectivity, accuracy and simplicity** – which result in **impartiality** – to be better perceived by the recipient.

Therefore, we can affirm that **clarity** and **simplicity** are less important, or auxiliaries to the other four. We should, then, think more deeply about the **objectivity** category, which, for many people, is the great myth of journalistic communication.

II

We can certainly discuss this perspective. First of all, affirming that there are other categories not identified yet, or a different way of evaluating the same categories. It would be interesting, for instance, to question **objectivity** under many different aspects, like consulting not only the texts but also the professionals of communication, inquiring about their beliefs, values and practice and/or concern about the objectivity of the text they write in the turmoil of their everyday tasks.

We can also add the consultation to different *editorial handbooks*, which now a days are abundant in communication companies, especially the printed journalism, from the pioneer *Folha de São Paulo* to *O Globo*, the latter surely the most compromised with specific ideologies and interests far distant from the journalism itself.²

The third hypothesis of work could be questioning **objectivity** while a theoretical, ideal and utopian category, and its concreteness in the everyday journalistic texts, checking what has been said about it.

At last, the fourth hypothesis of work could be reflecting about the way through which the **objectivity** of a journalistic text is constructed and/or identified, and that would mean, before hand, to have access to the prime event, examining further all its versions – that is, the different representations we would find in the multiple journalistic texts about the same event. That would certainly require a research designed such as the ones praised by the *newsmaking*, for it would be necessary a partaken research.

I'll take now the first branch line of the work. New categories arise as the journalism evolves itself formally, especially with the contemporary phenomema recently identified by René Dreyfuss as *teleinfocomputronics*.³ For instance, the **instantaneity** of the communication is a more and more important new category. In the recent studies on *newsmaking*, it's said that one of the main criteria of *noticeability*, which is directly connected to the material available, is

the aspect of accessibility of the event to the journalist. It should be considered the fragmentariness of the journalistic information in the contemporary world. Consequently, not only the "news shall refer to the events the closest in time to the moment of broadcasting the news as possible"⁴, as much as it is created an *informative cycle* which depends on the easy/difficult access of the professional to the event's area; on the availability of technical and technological equipments to broadcast the information, and, at last but not less important, the time needed to accomplish all these operations.

Of course, as it's an adjective criterion of the information, non-essential because it's not directly connected to the event, the **instantaneity** category may be immediately overcome by any other essential criterion among all those listed by Wolf ⁵, like the hierarchic grade and level of the characters, the impact on the recipient and on the national and/or social interest, the number of characters involved, the relevance and meaning of the event in regard of its unfolds, etc.

Especially this last aspect might be directly linked to the matter of **instantaneity**. Let's take the example of war, it could be the Gulf War or Kosovo. The coverage of the events requires **instantaneity**, but there is an evident concern about censorship or the interruption of communications, for the specific reason of being a conflagrated area. As a consequence, we shall evaluate the perspective of continuing the coverage, or not, with the risk of giving a first series of information and, suddenly, loosing the possibility of having a suite, one of the most important categories – not listed here, by the way – in the contemporary journalism.

Another category that is imposing itself and intimately connected to the last one mentioned is the practicality of the journalistic coverage to be done. As surprising as it may seem and no matter how good the patterns of accessibility to any place in the world get, the **practicality** category becomes more and more problematic because

of the dissemination of technologies and, consequently, of persons or companies able to cover an event. Thus, for a matter of **practicality**, the international agencies cut off points of reference and bases of information, availing themselves of commission agents. These agents, at their turn, for being geographically less centralized, develop closer relations with the sources and characters of certain event. In consequence, events that could or even should be informed end up suffering censorship or cooptation by authorities and others less important, or tend to be raised to a condition of **noticeability**, from a regional point of view, without being effectively, under a globalizing aspect, *noticeable*. **Practicality**, then, refers to the balanced relation between the necessary investment by the information organ for the coverage of certain event, its effective coverage, and the transformation of the informative material gathered in a journalistic text, included the literal and the illustrative ones.

At last, in the new category group, under a formal point of view, appears the **printed pattern**, the one we could best define as **visual identity**, which allows the immediate recognition of the vehicle by the recipient from elements external to the information itself: denomination heading, diagram's graphic pattern, the use of photography and text's distribution, paper's dimensions, characteristics of the families of bodies of composition, etc, which is valid also for the *on line* journals, largely spread now a days in international webs, including also the easiness of navigation, the accessibility of the available doors to other informative sources, the capacity for interactivity, the possibility of multiple reading of the original texts and their interconnection to other texts able to handle the demand of the *encyclopedia effect*, already identified by Wolf,⁶ as a result of the processes of *accumulation*, *consonance* and *omnipresence*.



Let's pass now to the second question posed: to inquire the journalists if they are

concerned about the objectivity category, the one most mentioned in theoretical books signed mostly by authors who are also professionals of journalism.⁷ Thus, I chose a recent edition of the laboratorial journal from the School of Social Communication Casper Líbero, São Paulo, relating to the month of September, because it presents under the general quotation *Imprensa – o eterno retorno*, a series of interesting interviews with some of the most important professionals of our journalism. This edition makes a true historical analysis of the Brazilian journalism, including interviews with professionals like Caco Barcellos, Roberto Cabrini, Cláudio Tognolli, Otávio Frias Filho, Carlos Eduardo Lins da Silva, Clóvis Rossi, Élo Gaspari, Mino Carta, Ricardo Kotscho, Maurício Loureiro Gama, Ruy Castro, Hélio Fernandes, and Joel Silveira.

Although risking making a wrong “interpretation”, I tried to rise from the material read the elements pointed out by each of those professionals, translating them into the categories already suggested or any other that could be integrated to that list. Thus, I have arrived to the list presented below:

1. **veracity** – 4 mentions
2. **objectivity** – 4 mentions
3. **independence** – 4 mentions
4. **ethics** – 3 mentions
5. **empathy** – 3 mentions
6. **newness** – 3 mentions
7. **creativity** – 3 mentions

All the other categories were mentioned only once. Among those here pointed out, we noticed that **veracity** and **objectivity** are closely linked to the text content, while **independence** is linked to the journalist’s own activity, as much as **ethics** and **empathy**. On the other hand, **newness** and **creativity** are equally linked to the formal aspect of the text. Therefore, our chart list shall be remade as follows:

1. **objectivity** – 4 mentions

2. **veracity** – 4 mentions
3. **newness** – 3 mentions
4. **creativity** – 3 mentions

Cross-examining now the chart previously presented, we’ll notice that **objectivity** was also the most mentioned before (12 mentions), and that **veracity** also received a high rate (7 mentions). Yet, **newness** and **creativity** had a low rate (4 and 3, respectively), which indicates a possible conclusion – partial and temporary – for this experimental research; that is, **objectivity** and **veracity** are two of the most important categories in journalism, both linked to the journalistic text content, no matter how difficult they are to be achieved, no matter how polemic and problematic they might appear, real or mythicized, but always present in the horizon of the contemporary journalistic discourse of its researchers, theorists or practitioners.

IV

Let’s now examine what the editorial handbooks valid in Brazil say. They have emerged in our country in the 80’s, starting by the radio and TV stations, and only then finding repercussion at the newspapers editorials. This situation calls our attention, for it’s evident that journalism’s technique is the foundation for all specific journalism practices, be it of the press, or radio and/or television. But this is how it has happened among us, probably due to a stronger competitiveness existent in the electronic media.

Among the handbooks consulted, the oldest is the one written by Maria Elisa Porchat, for the Jovem Pan Radio Station.⁸ That book asserts that the radio is characterized by the *rendering of services* (p.25) and it shall constantly seek for *credibility* (p.29 et seq.) through *exemption* (p.30) and *distinctness* (p.93). Thus, the radio-journalistic text shall have **simplicity** (p.93), **synthesis** (p.98), **accuracy** (p.100), **repetition** (p.103) and **grammar accuracy** (p.105).

One decade later, Luciano Klöckner

produces another handbook for a radio station, Rádio Gaúcha.⁹ In this book, the author from the beginning makes clear his opinion with regard to **objectivity, clarity** and **concision** (p. 17), unfolding lately these categories into **accuracy, clarity, concision** and **elegance** (p. 28), insisting on **impartiality** (p. 70), **newness** (p. 70) and **naturalness** (p.71) – in this case, referring to the speaker's voice.

Regarding television, the pioneer handbook was the one written by Vera Iris Paternostro,¹⁰ which was not connected to any station but was based on the author's multiple professional experience. Here we find emphasized the concepts of **colloquialism, clarity, accuracy, objectivity, direct order, informativeness, simplicity** and **pause** (p. 42), the latter referring to the reading of the text, to which is added **concision** (p. 57).

Another author who approaches the tele-journalistic text is Pedro Maciel in a book published almost one decade later.¹¹ In that study, **colloquialism** is a remark (p.31), and taking as a reference handbooks from TV Globo and SBT, it is also mentioned **exemption, information** (p.89) and **objectivity** (p.93).

With regard to journalistic editorial handbooks, the oldest seems to be *Folha de São Paulo*, which first edition dates from 1984, followed by a second version in 1987.¹² Nowadays, it's circulating the *Novo manual de redação*, in its eightieth edition.¹³ Among the entries integrating the section nominated "editorial politics" which was heading the 1987's edition, there was, for instance, **a-sectarianism, equity, accuracy, critical journalism, objectivity** and **transparency**. In the most recent handbook appears the entry *ethics*, meaning "commitment to exemption in the coverage of the facts, to freedom of expression, to the right to inform, and to the access of the reader to any information or important opinion" (p.17). Following this entry, there is another one - *critical journalism* - already found in the former edition (p.18), **objectivity** and *transparency*. The entry **accuracy** has been kept

out of the new edition; yet it remains in another section of the work about "production" (p. 33), with the same editing found in the former edition and also in other sections like the one referring to the "text", showing in the end, how much it is taken for granted by the staff of *Folha*. In truth, if we check the table of contents, we'll notice that **accuracy** appears 22 times; **objectivity**, 10 times; **ethics** or **ethicalness**, twice; **impartiality**, three times; **precision**, eight times; **exemption**, twice; **clarity**, eight times; **concision**, 21 times; **simplicity** and **direct order**, just once respectively. These are, as we've seen it, the most mentioned categories in all studies and depositions, and that's the reason why we have searched for them.

Also Abril Editors, responsible for the edition of the weekly magazine *Veja*, is one of the pioneers on the establishment of this approach. Its *Manual de estilo* dates from 1990¹⁴ and it is the shortest among all the volumes consulted. It praises, since the first pages, **clarity** and **precision**, besides **good taste** (p.11). Except for this initial register, however, the work is more concerned with the formal aspect of the text than about its content.

Among the handbooks available nowadays, we point out the *Manual de redação e estilo*, by Eduardo Martins, for the newspaper *O Estado de São Paulo*.¹⁵ In that handbook, the items emphasized are **clarity, precision, direct order, objectivity** and **concision** (p.16), referring later to **simplicity** (p.16) and **impartiality** (p. 18).

Regarding *O Globo*, since 1985 the newspaper has had internal handbooks, but the one now published which has national circulation is signed by Luiz Garcia.¹⁶ After emphasizing that a good journalistic text shall keep balance between the quality of the text and the quality of the gathering of information (p. 9), he recognizes the importance of the categories **accuracy, clarity** and **concision** (p. 15).

Zero Hora, in 1994, published its own handbook.¹⁷ Emphasizing from the beginning the **ethicalness** of the journalistic

making (p.13), it refers further to the concepts of **impartiality** (p. 17) and **precision** (p.19) as the ones that more emphasis receive in the editorship.

Cross-crossing these concepts, we'll have a chart as follows::

1. **precision, accuracy** - 8 mentions
2. **objectivity** - 6 mentions
3. **clarity** - 5 mentions
4. **impartiality,exemption**- 4 mentions
5. **concision** - 4 mentions
6. **simplicity** - 3 mentions
7. **direct order** - 2 mentions

We didn't consider in our analysis those categories that can only be applied to a specific type of journalism like, for instance, the **colloquialism**, which received two mentions though is a exclusiveness of the radio and especially of the television.

Cross-crossing again this chart with the one we had previously, we verify even with some surprise that it refers much more to the *content* of the text than to its *form*, for it results basically from the *practical activity* of the journalistic information. Thus, although objectivity appears in second rate with four quotes, the categories **precision/accuracy**, as much as **impartiality/exemption**, are heartedly connected to **objectivity**.

Therefore, combining the two charts we can concisely reach the result shown below:

1. **objectivity** - 14 mentions
2. **precision, accuracy** -10 mentions
3. **clarity** - 6 mentions
- 4.**impartiality,exemption** - 4 mentions
5. **veracity** - 4 mentions
- 6.**concision** - 4 mentions
7. **newness** - 3 mentions
- 8.**simplicity** - 3 mentions
9. **creativity** - 3 mentions
9. **direct order** - 2 mentions

Notice that this result addresses the problem under a new prism. The absolute priority is now on the content's relation be-

tween the event and the news. Four out the five first categories point to that: **objectivity, precision/accuracy, impartiality/exemption** and **veracity**.

Among them, precisely dividing the block, there is **clarity**, however, which is in fact heartedly related to the others, although it's apparently connected only to the *form*. Only after **clarity**, appear the other five categories, and that indicates the concern with the completion of the text. Nevertheless, a category like **concision** certainly helps a lot with regard to the content because it avoids ambiguity, as much as **clarity, simplicity** and **direct order** do. We can, therefore, verify that only **newness** and **creativity** are exclusively connected to more external aspects of the journalistic information.

V

Our challenge, however, hasn't ended yet. The next step of study will be reading again all the material researched, aiming to understand the meaning the concept **objectivity**, the most mentioned in these many surveys - brings to the author and/or professional consulted. It's quite probable that we'll have some surprises in the potential variation the same concept might present from one researcher to another.

Alceu Amoroso Lima¹⁸ states that "objectivity is another natural trait of journalism (...). What matters is to maintain contact with the *fact*. Everything else derives from that (...). The primacy of the object, thus, is sovereign on the journalist. The journalist who divagates around the fact, distort it, uses it just as an excuse, easily generalizes, or isn't well informed, is not a good journalist (...), this objectivity, associated to the qualities previously analyzed, is what determines the innate characteristics of the *journalistic style*."

Yet, according to Elcias Lustosa,¹⁹ objectivity is related to the narrative of the main fact. No overvaluation of the details, which end up confounding the reader. Ho-

wever, if the author defends **objectivity**, disbelieves **impartiality**: "impartiality and impersonality have never effectively occur in journalism. In 1950's, the journalists, except a few ones, assumed the preaching of impartiality as an ethic and moral principle of journalism, although they practiced exactly the opposite." (p.21) For this reason, the chapter where we found this quotation is named "The myth of impartiality", where it is stated: "It's reasonable to conclude that, for its origin and its defenders, impartiality wasn't, and it isn't now, anything else than pure rhetoric, being used to preserve the discourse and interests of the vehicle itself." (p.22) We observe, then, that the concept of **objectivity**, according to the author, shifts from the explicit *content* to the *feature* of the text's presentation, on the contrary of Alceu Amoroso Lima who does not make such distinction.

According to Juarez Bahia, "an objective information is an information faithful to what is narrated, precise about what is said. In a broader sense, objectivity means to exam correctly, to be reliable, to register the various versions of an event. It also means to be judicious, honest and impersonal. It means to publish the news and identify its source, if there is no hindrance."²⁰ Further, however, he mentions some obstacles to achieve or maintain objectivity, such as cultural education or the professional's arrogance, linking at the same time objectivity to ethics and to the differentiation from the *yellow journalism* whose characteristic was the basis for western press, especially the one from United States. (p.14) A few pages ahead, when focusing **impartiality**, the author questions it and states that "impartiality is an ideal for journalism, as honesty, accuracy, veracity, responsibility, objectivity, etc. are." (p.16) He believes that departing from these characteristics, we would more easily attain impartiality.

On Luiz Amaral's opinion, "objectivity saves time and pages",²¹ for "the diligence on the gathering and featuring the news is the hallmark of a great journalist."

José Marques de Melo, on the other hand, believes that objectivity is connected to the faithfulness the journalist features reality with, but he recognizes that, practically, it's a "mechanism of synthesis", and "objectivity became a synonymous of absolute truth and it's sold as an ingredient to disguise the tendentiousness existent in the everyday vehicles of communication."²²

According to Carlos Alberto Di Franco, it's a question of "fidelity to the fact's truth: this is the quality test for a competent journalist."²³ In another passage, he connects this perspective to impartiality (p. 95), showing that "the battle for exemption faces a sabotage of deliberated manipulation, professional laziness and arrogant incompetence" (p. 95)

Mário Erbolato, on his already classic book, states: "another characteristic of the news is objectivity. It shall be published in a synthetic way, without ifs or ands, and in such way to give the correct idea of the subject focused."²⁴ Objectivity is, however, connected to fidelity and clarity, and for that reason it synthesizes the concept, which he recognizes as controversial and hard to be explained, affirming that "a news is considered complete only when it gives the reader the exact and detailed idea about the event". (p. 52)

Muniz Sodré and Maria Helena Ferrari add an important detail to the question: "it's not enough to be true; a news reporting must *look* true - be verisimilar."²⁵ The authors point out that the text must be concerned about "producing some specific effect, but based on datum given by the real itself." (p. 123) Of course, they are already referring to more contemporary journalistic practices, especially from the so called north American *new journalism* on, amplifying its study much more towards the reporting, which is the book's subject, than purely and simply about news.

Based on Adelmo Genro, Nilson Lage and Eduardo Meditsch don't admit objectivity or impartiality in the journalistic communication.²⁶

Indeed, other authors, like the popular Natalício Norberto, or others more contemporary, like Cremilda Medina or Manuel Carlos Chaparro, don't mention anymore in their texts the category **objectivity**.

Regarding the foreign authors, a classic of the journalistic studies in United States, Fraser Bond, affirms: "the effort for impartial accuracy is one of the degrees of measurement of the journalistic quality."²⁷ Further, he focus specifically objectivity, reminding that "the most interesting report we read everyday is the letters we receive by mail. Why? We consider them interesting because they are directly addressed to us. Their thoughts are straight. We may observe the objective way sentences are developed in a letter. Each part, from the capital letter to the final period, matches to bring us its message. The writers can assimilate this objectivity in their journalistic style. (p. 83) So, **objectivity** transforms itself into an ability to directly address the reader and therefore, it becomes once more a question of *form*, and less of *content*.

One of his recent colleagues, Douglass Wood Miller,²⁸ states about **objectivity**: "This quality of style is the reflection of the writer's point of view, the journalistic ideal of good development requires from the reporter not only to listen both sides of the story when he/she is gathering and selecting information, but also the phrase of his/her narrative shall not be painted by his/her opinions. The direct statement of the opinion is distorted in all narratives (...) which might contain, for instance, verbs capable of breaking impartiality."

Regarding the Spanish authors I have researched, the oldest as Gonzalo Martin Vivaldi, as much as the most recent as Ángel López García, ignore that category.

Thus, the last step I had suggested as a proposal for this study, that is, how journalistic **objectivity** is constructed and/or recognized, which clearly poses itself as the great category of our journalism, becomes gradually a great absent; better saying, de-

finitely some kind of myth of the journalistic education among us. It's enough to mention the entry in *Novo manual de redação* from *Folha de São Paulo*: "**Objectivity** - there is no objectivity in journalism. The journalist, when choosing a subject, writing and publishing a text, makes decisions mostly subjective, influenced by his/her personal beliefs, habits and emotions. That doesn't exempt him/her, though, from the obligation of being as objective as possible to report a fact with fidelity, to reproduce the form, the circumstances and the repercussions. The journalist shall face the fact with detachment and hardheartedness, which doesn't mean apathy nor disinterest."²⁹

After that, the entry addresses to other references, like **accuracy**. About the news, this is what is said in the handbook: "**News** -Pure registration of the facts, with no opinion. Accuracy is the key element of the news. Though, many facts accurately described may be juxtaposed in a tendentious way. To omit or insert an information in the text can alter the meaning of the news." (p. 38) The entry leads the reader, once more, to **accuracy**.

As I mentioned before, it would be necessary a partaken action research, like the one proclaimed by the *newsmaking*, to precisely configure the contemporaneity and operativeness of the concept **objectivity**. It calls our attention, on one hand, its occurrence in books and depositions given especially by professional journalists; on the other hand, the crescent discussion the new handbook, pedagogical or editorials, present about that category. This is why I think the suggestions presented in the book by Maurice Mouillaud and Sergio Dayrell Porto, *O jornal: da forma ao sentido*,³⁰ are extremely important in the papers by Zélia Leal Adghirni, Vera Regina Veiga França, Antonio Fausto Neto, or Luiz Signates, among others.

This research, an attempt to rise what has been said about **objectivity**, points out not only its ambiguity but also its crescent scientific depreciation and relativization.

Yet, at the same time, it makes clear that it's still mythicized by many groups, professionals as much as the public opinion •

Notes

- * Professor of Theory of Communication, in the Post-graduate Program of FAMECOS - PUCRS. Ph.D in Literature, from PUCRS; author of many essay books and children's literature. This paper had the collaboration of Aline do Amaral Garcia Strelow, assistant student of the Program Fellowship/Research/Student, from PUCRS.
- 1 SUZUKI, Anik Ferreira - *A herança lítero-jornalística da reportagem impressa para o próximo milênio*, P. Alegre, FAMECOS-PUCRS, 1999. Graduation final paper, mimeo. Consult also HOHLFELDT, Antonio - *As categorias jornalísticas - identificação e debate*, lecture given at the III International Seminar of Communication, Porto Alegre, Pontifícia Universidade Católica do Rio Grande do Sul, October, 5 - 7, 1999. Mimeo.
 - 2 On the subject, read the chapter "Muitos propósitos", Part III - "O Poder da Norma", by CHAPARRO, Manuel Carlos - *Pragmática do jornalismo*, São Paulo, Summus. 1994, pp 98 et seq. Here it's analyzed the various editorial handbooks, pointing out the different categories privileged by each one of the companies.
 - 3 DREYFUSS, René - participation in the seminar *Social-cultural dimensions of the process of computerization* of the XXII Cycle of Interdisciplinary Studies of Communication of Intercom, Rio de Janeiro. September, 1999. Israel Belo de Azevedo, in *Primeira viagem ao mundo da comunicação*, Rio de Janeiro, Universidade Gama Filho Editors. 1998, p. 131, note 45, informs that the term was used for the first time by the author in an interview to the magazine *Rumos*, from April 1996, p. 35.
 - 4 GOLDING, P. and ELLIOTT, P. - *Making the news*, Longman, London. 1979, p.121.
 - 5 WOLF, Mauro - *Teorias da comunicação*, Lisboa, Presença. 1992.
 - 6 WOLF, Mauro - Op. Cit., pp. 127 and 149-150.
 - 7 In the mentioned work, were consulted Alceu Amoroso Lima, Carlos Alberto Di Franco, Clovis Rossi, Edgar Morin, Élcias Lustosa, José Marques de Melo, Juarez Bahia, Luiz Amaral, Mário Erbolato, Mário Pereira, Muniz Sodré, Mara Helena Ferrari e Nilson Lage, Natalício Norberto, Cremilda Medina, Eduardo Meditsch, Manuel Carlos Chapparro, Clóvis Rossi, Mário Pereira, Fraser Bond, George Fox, Gonzalo Matin Vivaldi e Angel López Garcia.
 - 8 PORCHAT, Maria Elisa - *Manual de Radiojornalismo (Jovem Pan)*, S. Paulo, Brasiliense. 1986.
 - 9 KLÖCKNER, Luciano - *A notícia na Rádio Gaúcha*, P. Alegre, Sulina. 1997.
 - 10 PATERNOSTRO, Vera Íris - *O Texto na TV: manual de telejornalismo*, São Paulo, Brasiliense. 1987.
 - 11 MACIEL, Pedro - *Jornalismo de televisão*, P. Alegre, Sagra-Luzatto/Associação Riograndense de Imprensa. 1995.
 - 12 MANUAL GERAL DA REDAÇÃO - S. Paulo, *Folha de São Paulo*. 1987, 2nd edition revised and amplified.
 - 13 NOVO MANUAL DA REDAÇÃO - S. Paulo, *Folha de São Paulo*. 1998, 8th edition.
 - 14 MARANHÃO, Carlos - *Manual de Estilo*, S. Paulo/Rio de Janeiro, Abril Editors/Nova Fronteira. 1990.
 - 15 MARTINS, Eduardo - *Manual de redação e estilo - O Estado de São Paulo*, S. Paulo, O Estado de São Paulo. 1990.
 - 16 GARCIA, Luiz - *Manual de redação e estilo - O Globo*, Rio de Janeiro, Globo. 1992.
 - 17 ZERO HORA - *Manual de ética, redação e estilo*, Porto Alegre, RBS/L&PM. 1994.
 - 18 LIMA, Alceu Amoroso - *O jornalismo como gênero literário*, Rio de Janeiro, Agir. 1969, p.52/3.
 - 19 LUSTOSA, Elcias - *O texto da notícia*, Brasília, EdUNB. 1996, p.81.
 - 20 BAHIA, Juarez - *Jornal, história e técnica*, São Paulo, Ática. 1990, p.13.
 - 21 AMARAL, Luiz - *Jornalismo: matéria de primeira página*, Rio de Janeiro/Fortaleza, Tempo Brasileiro/UFC. 1982, p. 41.
 - 22 MELO, José Marques de - *A questão da objetividade no jor-*

-
- nalismo, Cadernos da INTERCOM, São Paulo, INTERCOM, September 1985, year 3, Vol. 7, pp. 7/9.*
- 23 FRANCO, Carlos Alberto Di - *Jornalismo, ética e qualidade*, Petrópolis, Vozes. 1996, p. 66.
- 24 ERBOLATO, Mário L. - *Técnicas de codificação em jornalismo*, Petrópolis, Vozes. 1985, p. 52.
- 25 MUNIZ SODRÉ et FERRARI, Maria Helena - *Técnicas de reportagem: notas sobre a narrativa jornalística*, São Paulo, Summus. 1986, p. 107.
- 26 In Adelmo Genro's case, it refers to *O segredo da pirâmide: para uma teoria marxista do jornalismo*, Porto Alegre, Tchê. 1987 Regarding Nilson Lage, I especially refer to *Ideologia e técnica da notícia*, Petrópolis, Vozes. 1979. In regard to Eduardo Meditsch, I quote his book *O Conhecimento do jornalismo*, Florianópolis, EDUFSC. 1992.
- 27 BOND, F. Fraser - *Introdução ao jornalismo*, Rio de Janeiro, Agir. 1992, p. 18.
- 28 MILLER, Douglass Wood - "The word pattern of news" in MOTT, George Fox (Org.) - *New survey of journalism*, New York, Barnes & Noble. 1957, p. 53.
- 29 Op. Cit., p. 19.
- 30 Mouillaud, Maurice et PORTO, Sérgio Dayrell (Org.) - *O jornal: da forma ao sentido*, Brasília, Paralelo 15. 1997.