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Journalistic paths to peace: reflections on dialogue and comprehensive listening from the perspective of Spanish correspondents

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Abstract

This paper aims to reflect on the value of the voice of the Other to peace-oriented narratives, in order to inscribe journalistic interaction as a dynamic of listening and recognition of alterity, beyond a simple data capture technique. To this end, it deepens the debate about Peace Journalism from two stages of study: a first theoretical phase, based on bibliographical review about this alternative perspective of news production; and a second stage of empirical investigation, based on semi-open interviews conducted with eight Spanish international correspondents with experience in conflict coverage. At the end, contributions to Peace Studies are discussed due to a journalistic emphasis given to life stories and narrative procedures that are dialogues and comprehensive.

Keywords

Peace Journalism; Journalistic interview; Otherness; Spanish correspondents.

Introduction

This paper develops reflections at a propositional level, outlining considerations that are also a claim: to recognize the value of intersubjectivity for Peace Journalism, in which journalistic interaction emerges as a dialogical movement to the Other and a comprehensive listening device, beyond a simple technique of data capture. And in which news protagonism is given to the life stories of individuals traditionally marginalized by the media interest, in order to document the voice of the ordinary people, and not of the elites – a guiding principle of Peace Journalism (Lynch & McGoldrick, 2000).

The debate promoted here is based on an analytical key of contrast: it aims to deepen the understanding of the foundations that support Peace Journalism, pointing out the need to break with the hegemonic journalistic dynamic, historically built in the wake of the commercialization of the activity, since the 19th century, and shared among members of the professional community that Nelson Traquina (2005) called journalistic tribe. In this sense, this study proceeds with theoretical incursions into the literature that discusses newsmaking and journalistic culture, for the purpose of establish the perspective of Peace Studies as an alternative informational semantics (Martínez Guzmán, 2001; Fisas, 1987; Spencer, 2005).

After this initial explanation, the paper crosses the theoretical plane with the professional field, raising questions about journalistic work in conflict zones with Spanish correspondents who have dedicated their careers to covering wars in sub-Saharan Africa in the last three decades. Specifically, the semi-structured interviews deal with this part of the continent due to the limited¹ interest of the Spanish press in its realities, despite the geographical proximity and the military clashes and international exploitation that continue to impact these countries, even with the end of European imperialism and the Cold War. The interviews developed in this stage of empirical investigation, thus, carried out between September and December 2019, by phone, email and in person, collect the considerations made by professionals who experience, in loco, the failures and potencies of news treatment about the African territory, from their collaborations to different Spanish press vehicles, namely: Agus Morales (5W magazine), Alberto Rojas (El Mundo newspaper), Alfonso Armada (ABC newspaper), Felix Flores (La Vanguardia newspaper), Gemma Parellada (El País newspaper), Gervásio Sanchez (freelancer), Trinidad Deiros (EFE news agency) and Bru Rovira (Ara and La Vanguardia newspapers).

The considerations made by the Spanish correspondents were organized into two categories of analysis, that represent important values for the discussion on the reformulation of traditional practices towards a Peace Journalism: a) the empathic movement to otherness; b) the journalistic comprehensive listening; in which the immersive experience of the reporter stands out as a resource for the complexity of the narrative. In a dialogic tone, therefore, the objective of this paper is to deepen the reflection on possible news paths for peace-oriented texts, based on the work of journalists who seek to undertake alternative coverage in conflict scenarios, from the aforementioned processes.

Initial incursions into traditional journalistic dynamics

“If the news media give us a representative sample of the day’s events, why aren’t ordinary people’s daily triumphs covered? Who decides which events become news?”, asks Pamela Shoemaker (2006, p. 108) in a study that discusses newsworthiness at a hegemonic level. It’s an interactionist perspective that, far from projecting information coverage as a mirror of reality, chooses to inscribe news as a production process that takes place according to criteria historically established in the professional community.

¹ Separated by just 14.4 kilometers of ocean, via the Gibraltar Strait, and having become the first destination for African immigrants in 2018, Spain has a reduced journalistic presence in the territory, with a single fixed newsroom, from the news agency EFE, installed in Nairobi. The other coverages are carried out by freelancers or Spanish reporters occasionally sent to work by their periodicals.

In line with the development of capitalism and processes that include industrialization, urbanization, mass education and technological progress (Traquina, 2005), the journalistic ethos has affirmed a way of being and acting supported by the notion of facts and provision of services to the public, integrating in its speech the ideals of independence, impartiality and search for the truth. Since the 19th century, the journalistic field has thus worked towards the consolidation of a system of values, driven by the professionalization of the activity and the interest in owing a social statute, which manifests a news culture that guides the conduct of its members.

This news culture, that is also a way of establishing references to sustain the professional routine amid organizational and economic constraints, configures the information as a construct that articulates specific knowledge of recognition, procedure and narration of the facts, that is, the techniques for capturing, treating and writing facts, respectively. These facts, as Charaudeau (2009, p. 95) underlines, "are never transmitted to the reception instance in its raw state", but are dependent on the "look of an individual who integrates them into a thought system and, in so doing, makes them intelligible".

Sodré (2009, p. 73) points out this same dimension when writing that the reality to which we have access is, in fact, the result of "guidelines or scripts already heavily codified by media production", defining, therefore, the news as the report of marked facts, or facts that correspond to newsworthiness criteria. In other words, the news is delineated in function of the choices made by the issuing subject, which end up privileging aspects of deviation and social prominence, as evidenced by Galtung and Ruge (1965), in an investigation until today referenced in terms of theoretical systematization of news values.

Information, in this sense, has an opacity, through which a worldview is built centered on events that deal with ruptures in the usual order and make reference to figures of power. Considering that every choice is characterized by what it retains and what it despises, a reflection that problematizes the journalistic exercise as a productive process, by identifying what gains evidence in the news coverage, must also ask about the facts left in the shadows. "What happens every day, the common, the ordinary, the background noise, where is it?", wonders the novelist Georges Perec (2010, p. 178), reminding us of a note that also appears in the thought of Galtung and Ruge (1965, p. 67): "in an elite centered news communication system ordinary people are not even given the chance of representing themselves".

The news, after all, in the production line of media conglomerates, and under the economic logic that guides traditional business groups, is more likely to be shaped "by a relatively small number of people in government and interest groups through lobbying, public relations, and advertising" (Shoemaker, 2006, p. 108). Their sources of information usually come from external providers such as speeches, corporate reports and state hearings. This trend was also identified by Sigal, in 1973, when the author investigated the work routine in *The New York Times* and *The Washington Post* and listed their three main information channels: press releases, official pronouncements and press conferences.

According to Shoemaker and Reese (1996, p. 125), the close connection of journalism with the State and official sources goes through the process of professionalization and the search for social legitimacy of the activity, which since then also coexists with representations that cover its identity, such as watchdog of the instituted powers, Fourth State, among others. In this way, the government, in addition to registering itself as an authority for the informative and social validation that the press needs, provides a flow of data that is convenient and regular for the efficiency of journalistic work, adapting its materials to media coverage.

Aspects such as the popularity and notoriety of those involved in the facts also influence the production of news. Figures who are considered experts in their areas of knowledge, identified by their professional or academic titles, are traditionally used as prestigious voices to give accuracy and credibility to the reported content. The title, after all, as explained by Bourdieu (1989, p. 148), "is a kind of legal rule of social perception, it is an institutionalized symbolic capital (...) that works like a big name, conferring all kinds of symbolic gains".

Apart from this power that is built through visibility, however, the ordinary man, as Certeau says (1994, p. 101), lives as an unknown producer, in undetermined trajectories that are “apparently meaningless, since they do not cohere with the constructed, written and prefabricated space through which they move”. Also in terms of media protagonism. Everyday life and anonymity operate in a code of opposition to the conventional criteria of deviation and social prominence and, in this sense, do not correspond to the news marking. Even in the fields of Philosophy (Esquirol, 2006), Social Sciences (Maffesoli, 1984) and History (Certeau, 1994), everyday life is not highlighted in the reflective exercise.

However, Maffesoli (1984, p. 17) underlines, “the real driving force of all that is”, or the “soul of the world”, resides precisely in these backstages of existence, where “the fragments, the tiny situations, the banalities constitute the essential of life”. A territory, also echoing Esquirol's (2006) philosophical thought, in which, behind the repetition and rigorous regularity, each one appropriates reality in his own way, prints his unique traits to the rhythm of the days and strengthens an intimate vitality.

In journalism as well, we argue that the lived experience can not be seen as a symptom of something else, but should suffice in itself, as a news agenda that deals with this kind of poetics of small things: in the gestures that are repeated, in the behaviors of the routine, in the details of the scenes, everyday life can manifest, in addition to recurrences of reality, the processes of creation and recreation of meanings in face of adversities. As a value of a divergent narration strategy, the daily life is a resource that invites the journalistic coverage to perceive the nuances of resistance that are also realized in an ordinary perspective.

If the small facts of everyday life can not be forgotten by sociological investigation, since they cross the foundations of the collective plot, as the aforementioned authors, neither can they be neglected by a journalistic dynamic that is intended to be dialogic in its processes of capturing and treatment of information, oriented to social justice. The Peace Journalism approach provides, conforming to Lynch and McGoldrick (2000, p. 05), “a new road map tracing the connections between journalists, their sources, the stories they cover and the consequences of their reporting – the ethics of journalistic intervention”.

Contrasting possibilities from Peace Journalism

When pondering the role of Europe in the conflict scenario of the late 20th century, Ryszard Kapuściński (Rovira, 2002), a Polish reporter who specialized in covering wars, especially on the African continent, from the 1960s to 2000, pointed out that the military option seemed to impose itself on the path of identifying collective solutions to the unstoppable development of the planet. Such predominance was noted, according to him, by the language assumed by the media:

Suddenly appear words like fight, liquidate, enemy, kill, crush. It is the language of aggression and arrogance. It appears in the media and in political speeches, in public and private discussions. And that's how the environment is prepared, the atmosphere is warmed up for when the shots start (Kapusinski, 2002, p. 26).

The dimension of violence permeates the discourses and informative treatment at a hegemonic level. Galtung and Hauge (1965) already indicated negativity as one of the factors that allow us to understand why a fact becomes part of international coverage. In a study previously referenced in this paper, the researchers reached two conclusions relevant to our notes: acts of violence become newsworthy events in themselves – and this is linked to the deviation criterion –, and the lower the ranking of a nation, the more negative will be the news about it – in line with the news-value of the social prominence.

This frame of conflict that emphasizes confrontation between individuals, groups or institutions, in addition to being a characteristic of the growing sensationalism that affects journalistic language,

reinforces the view that this is the only way to achieve peace. The conflict itself, due to the tone of these discourses, tends to be considered from a negative perspective, as it is approached as synonymous with confrontation and violence, when, in fact, it could be assumed as a “motor of social transformation” (Fisas, 1987, p. 176) and “essential creative element in human relationships” (Fisas, 1987, p. 221).

This is because, according to Fisas (1987, p. 173), a conflict indicates the existence of an incompatibility of interests, “a situation in which an actor (person, community, State) is in conscious opposition to another actor (of the same category or no)”, and demands a resolution to the satisfaction of the parties involved, which should include a re-examination of the roles played by each instance. It is, however, the military force that imposes itself as a strategic measure of action, due both to the agents' incapacity to develop long-term plans, aiming at positive and permanent results, as well as to the unequal power structures, which do not accept to re-discuss their positions.

The mainstream media, generally aligned with a conservative ideological spectrum, tend to reinforce official discourses on coping tactics and, therefore, make little progress in denouncing injustices and addressing alternative actions for social transformation. The informative treatment ends up directing their appeals to drama, crime and horror, when they could work to promote peace, as defended by Giró (2020, p. 195), “approaching fair solutions for people's suffering be smaller and smaller”.

The most important thing, I believe, is to start from the idea that what we do as journalists influences, to some extent, the conflicts we report. And not in an abstract way, but precisely in the people who are in these conflicts. This is the key point: writing, reporting, working as a journalist thinking about the effects of what you produce. This is a fundamental break with a position more rooted in the journalistic professional culture, which is to think “I inform, and what people do with the information is their business”. It doesn't work like that. People do with information what you allow them to do (...). What you produce has possibilities of influencing, in different ways, the lives of other people (Giró, 2020, p. 195).

This is the perspective change that the field of Communication studies for a Culture of Peace proposes, in its specific horizon of journalistic practice: that information that deals with conflictive realities break with coverage of “only promoting a pseudo-peace of emotions” (Martínez Guzmán, 2001, p. 29) and assume the responsibility to pay attention to the repercussions of conflicts favoring peace. In other words, to strategically treat the news content so that they can also be inserted in a more global framework of social transformation.

When Galtung began his reflections in the scope of Peace Studies, in the 1960s, under the epistemological area of Applied Social Sciences, he chose to base this perspective on the “conviction that the world is changeable, malleable, at least up to a certain point” (Galtung, 1996, p. 10). The author reviewed the polemological investigations that until then had centralized the work in the area and deepened their theoretical scope by formulating the concepts of structural and cultural violence – which converge to the development of a communicational vertent of studies.

Through the notion of structural violence, “which is built within the structure, and manifests itself as an unequal power, as opportunities for different lives” (Galtung, 1996, p. 37), the Norwegian intellectual established a kind of category, that can also be incorporated into journalistic approaches, to confront social disparities and address new forms of imperialism and colonialism, as well as to conceive of peace as a matter of justice and equitable distribution of resources, in addition to controlling and reducing physical attacks. With the reflection on symbolic violence, Galtung (1996, p. 8) integrated the cultural dimension as a legitimizing form of other types of violence, “sedimented in the collective subconscious, in the assumptions that define, for a given civilization, what is normal and natural”.

Conflict resolution has become much more demanding than occasional changes, because it started to point to the need to establish new ways of cultivating human coexistence. Also involving the journalistic scope. The problem was inserted, as explained by Martínez Guzmán (2001, p. 68), in the sphere

of responsibility that we take on in our action plan, as “builders of certain social relations and not others”.

Faced with objectivity, we propose intersubjectivity and mutual interpellation; faced with the perspective of the distant observer, we propose the participating observer, who seeks to reconstruct ways of living in peace. Knowledge is no longer a relationship between subject and object to become a relationship between subjects (Martínez Guzmán, 2001, p. 114).

Considering such theoretical horizons, Peace Journalism assumes the premise that there is no dichotomy between facts and values, and that the commitment to social justice must be the center of the informative agenda and of a professional exercise that diverges from traditional approaches, which are reductionist and violent. Jake Lynch and Annabel McGoldrick (2000), in a reference work for this field of studies, argue that the reconfiguration of the narrative treatment of conflicts must involve the adoption of four main conducts: overcoming the dualistic conceptions of 'us' against 'them', giving voice to all parties involved, address the invisible effects of violence, in its structural and cultural dimensions, and cover the reconstruction and reconciliation processes as alternatives to the realities of war.

Specifically in this paper, we advance with the discussions about these acting values based on the interviews we carried out with eight international correspondents, contacted in the scope of a broader project on Spanish journalism and conflict coverage. In order to organize the debate, we will present the results of this empirical investigation according to two categories of analysis, aligned with the propositions of Lynch and McGoldrick (2000) and, thus, defined as necessary dynamics for the reformulation of traditional practices towards Peace Journalism: empathic movement to the otherness and comprehensive listening.

On the ground: peace-oriented journalistic practices according to Spanish correspondents

With the aim of linking theoretical approach and professional field, we launched the discussion developed here to eight Spanish journalists, with experience in information about conflicts in sub-Saharan Africa over the last three decades, through semi-open interviews carried out between September and December 2019. Based on the considerations they made, we identified an emphasis given to professional exercises that recognize the value of life stories and the interaction between reporter and source as a dialogical phenomenon, beyond a simple technique.

In this sense, we established two analytical keys, which in fact present themselves as journalistic procedures, to investigate more deeply the interviewees' thoughts and the reflection on productive semantics oriented to peace. Such devices, it is important to say, act in an interdependent way, and are developed by an ethos resistant to the hegemonic informative model – as movements that cross each other in paths of intersubjectivity. The gesture of turning to the Other (Buber, 1979; Gadamer, 2002) and of listening to their demands (Esquirol, 2009) is thus underlined in this paper by the intersection of theoretical review and interpretative analysis of the dialogues we carried out.

Empathic movement to alterity and comprehensive listening

Sensitive journalistic reports, oriented to social justice in a territory of conflict, firstly provoke the traditional news criteria that shape the professional practice, as noted above. In order to privilege the consultation of power's sources, which end up putting the daily life of common people on the margins of the narrative, the challenge of Peace Journalism is to overcome dualistic approaches, reporting the demands of the parties involved and the effects of clashes also in less visible terms.

Telling a story from ordinary life, as Alfonso Armada comments (Personal interview Nº 3. September

2019) – president of the Spanish section *Reporteros sin Fronteras* and international correspondent of the ABC newspaper for Africa, in the 1990s –, or “from the testimony of anonymous people, where you can know their day-to-day and their way of thinking, makes it easier to understand the events, because it explains them not only rationally, but also emotionally”. It’s a valuable narrative resource even to address broader issues, exploring the sociocultural contexts that permeate conflicts, as indicated by Agus Morales (Personal interview nº 8. September 2019), editor-in-chief of the 5W chronicles magazine, with experience as a correspondent in Africa by the news agency EFE and the organization *Médicos sin Fronteras*: “the motto 'small stories, big explanations' is vital to journalism; I mean, taking into account the small things, because the report is also made of that, but then connecting them with realities in the macro sphere that are sometimes distant from the reader”.

In order to give human prominence to the texts, however, the reporter is required to act in person or to experience the facts by living (Medina, 2016) along with the narrated characters and scenarios: a movement of immersion and sharing with reality, that seeks to understand the social condition in a concrete relation with the world. This process alludes, in a way, to the ethnographic exercise that undertakes an “almost obsessive” fieldwork, in the words of Geertz (2008, p. 15, emphasis added) - not interested in just thinking “realistically and concretely about others and their reality”, but, above all, “creatively and imaginatively *with* them”.

Here we affirm the value of the senses mobilized in an interpersonal plane. Touch is our authentic meeting point with the Other, taste imprints memories on us, and smell allows us to cover the scenes we live with more nuances – integrated, all these resources lead us to experiences richer in subtleties and details. A journalistic practice that intends to be dialogic, then, needs to stop composing reality only in terms of what is heard and what is seen, and involve itself in the scenarios in order to perceive their complexity.

In the words of Bru Rovira, special reporter of the newspapers La Vanguardia and Ara for sub-Saharan Africa in the 1990s and 2000s, it is a question of assuming proximity as a news value. Getting closer to the Other's life to the end of break with cold and reductionist visions that usually lead our contact with what is strange to us, in order to coat the stories with human traits:

See immigrants arriving in Spain from the Mediterranean, who die trying to cross it. For Europe, they are like ghosts. Because they don't get close to them, they don't know they have a name, a surname, a mother, they don't know that they cry, that they have a birthday. That they're not like ghosts, like they don't feel cold, like the rain doesn't punish them, or like they're entities, beings from another planet, devoid of feelings and who can sleep in the streets, or whatever. You couldn't, but they could. And they can survive on just one loaf a week. So it's a spooky sight. But if you approach them, as I've had the opportunity to do, you meet what you would be under those conditions (Rovira, 2019).

In this sense, the reporter's experience-living is a dynamic that can also trigger bonds with the reader, as highlighted by Armada (Personal interview Nº 3. September 2019): “in the foreground, there is the journalist who is in the field to know, discover and share aspects of the world that are often far away, and soon there is the reader, who reads and learns something new through this experience”. The action of getting close, therefore, is also the choice to make an empathic movement towards the Other, that is, to assume the alterity as a relation with a You, and not with an It (Buber, 1979).

There is an affective maturity, however, claimed for such behavior when it comes to the disposition to alterity. “We are, in general, prisoners of our representations”, writes Bosi (2004, p. 61), so that recognizing the Other in the coexistence of a common plane is also dealing with the limitations of our comprehensive capacities. This Other, after all, despite being of our same nature, is unknown to us, isn't under our control, but beyond our cognitive and sensitive reach.

Silverstone (2005, p. 249) inscribes the Other as this big issue, including for the journalistic field,

precisely because “everything we do, everything we are, as individuals and actors in the social world, depends on our relationship with others, how we see them and how we know them”. The Other leads us to realize that we are not alone and it is through their presence that our identity takes shape. Maffesoli (2007, p. 127) indicates that our subjectivity is only objective in relation to “what is in the face”: “we are only someone or something because the other recognizes us as such”.

We can assume the Other as an It, according to Buber (1979), and thus project the individual into an objectifying experience, in terms of use, or we can conceive him as a You, recognizing the other person as a partner, in a perspective of mutual confirmation. In journalistic practices oriented to peace, it is important, as Trinidad Deiros underlines (Personal interview nº 7. September 2019), correspondent of the news agency EFE for North Africa, “to resist the idea of the 'other' as a cultural construction, as someone inferior and therefore without legitimacy”.

Be aware, in this way, that journalism is a relational phenomenon, as stated by Gervasio Sánchez (Personal interview Nº. 2. September 2019), a freelance reporter specializing in coverage of conflicts in Africa since 1990, and that “treating the character as a human being, respecting their dignity, even when we are in abysmal situations”, is the founding principle expected of the profession, especially in contexts of war.

“Putting the Other's life first and pondering the consequences of information on their daily lives”, in the words of Felix Flores (Personal interview nº 5. September 2019), international reporter for La Vanguardia, to highlight the importance of honesty and trust in journalistic interaction. Let the sources understand, adds Alberto Rojas (Personal interview nº 6. September 2019), sent to Africa by the newspaper El Mundo, “that the reporter does not want to misuse the stories, and that the purpose is to foster empathy in the readers, so that they understand what other groups and communities are facing”.

The Philosophy for Making Peace, according to Martínez Guzmán (2001, p. 125), does not allow us to forget the original intersubjectivity that binds us to each other, and whose condition of existence is precisely transparency: “we are so connected by what we do and say that when others capture the force with which we do, say or silence something, they are legitimized to hold us accountable for the commitments and responsibilities we assume”. Therefore, for Rovira (2019), the professional who is dedicated to reporting conflicts must have as his main function to take this active look at the Other: “journalism has the obligation to go, listen and tell (...) and make us realize that we do not live alone, we are in a global world and our lives need to change for the benefit of the Other, of everyone”.

Comprehensive listening is, in this sense, the device that is associated with the empathic movement to the Other, for the production of dialogical and peace-oriented narratives. Listening and listening well, writes Esquirol (2006, p. 95), in an assertion that we can extend to journalism, “is one of the most precious skills: nothing and nobody listens to those who are so attached to themselves that they only deal with their opinions and particular interests”. Our difficulty in dialoguing, according to Gadamer (2002, p. 251), resides precisely in this aspect of not being disposed to the Other. We make “merchant's ears”, the author explains, because we are constantly listening only to ourselves - with “ears so full of ourselves, seeking our impulses and our own interests”.

The procedure we are emphasizing here, therefore, demands an intimate opening, a detachment from oneself, to suspend previous formulations of the world and consider the voice of the Other. The journalist needs to abdicate the role of providing opinions, Armada (Personal interview nº 4. September 2019) defends, “of people who are constantly talking, to be experts in listening, in paying attention”. A comprehensive attitude, in this sense, towards facts and subjects, history and society, help us to “getting to know each other better and knowing different realities, which may otherwise seem distant, but which in fact are not”, echoing the words of Gemma Parellada, a freelance Catalan correspondent who contributes to the newspaper El País and has lived in Ivory Coast since 2007 (Personal interview Nº 3. November 2019).

Finally, point out the journalism as a practice that speaks of the common, that is capable

of harmonizing the meanings of our differences and preserving our otherness. This is, after all, the conception of Communication that Sodré (2014, p. 208) emphasizes, when rescuing the Latin notion of "communicatio": the action of constantly establishing the common as a link, as a constitutive nothing, "because the bond is without physical or institutional substance, it is pure openness in language", and the figure of the subject who communicates, therefore, is that of a person who is always in relation, that is, an interiority that is destined to an exteriority, who seeks the Other.

Conclusions

We developed this study, in a propositional tone, with the aim of deepening the reflection on Peace Journalism and the contributions that the field offers to professional practice, considering the value of dialogical and comprehensive dynamics to cover conflicts, specifically the empathic movement to the Other and sensitively listening to their life stories.

In a first investigative stage, we proceeded with a literature review on traditional newsmaking which, historically and in the wake of the commercial expansion of the activity, favored a productive logic interested in the dimension of deviation and social prominence of the reported facts, thus relegating to a second plan aspects that deal with everyday life and the ordinary man, of his resistances in an intimate and social order. We point out, in opposition to this process, Communication for a Culture of Peace as a perspective precisely attentive to the sphere of responsibility that permeates our choices, and thus committed to the promotion of justice through an informative exercise that goes far beyond the transmission of events of direct violence. Alluding to Galtung's (1996) considerations about the structural and cultural issues that also make up conflicts, we inscribe journalistic work for peace in this context of complexity, linking micro-reports and their contexts.

Through empirical investigation, we seek approximations between the journalistic practices highlighted in the work of Lynch and McGoldrick (2000), which establish the characteristics of an alternative professional model, and the dynamics mobilized by Spanish correspondents with experience in war reporting, specifically in the territory of Africa sub-Saharan, in a time period that considers the last thirty years. For this purpose, we interviewed eight journalists working in various media – traditional print, independent digital, news agency and freelancers, via email, telephone and face-to-face contact, in order to raise, from their perceptions and trajectories, the potential of journalistic practices in humanitarian crisis scenarios. From their considerations, we evidence a prominence given to alterity as a basic movement for Peace Journalism, through attitudes of approaching the Other and listening to his needs.

Inscribed as categories of analysis in this paper, these two procedures helped us to situate an informative horizon with a more intersubjective tone, which recognizes the value of the reporter's experience in a daily life record and his sensitive opening to the singularities of the common. This interest in the human factor at a narrative level, it is important to emphasize, should not be confused as an imperative of humanization, a term sometimes worn when associated with compassionate appeals to report the suffering and vulnerability of the Other, but as a way to understand reality in its abyss nuances, through the experience of the subjects involved. Therefore, the centrality we attribute to daily life as a news criterion, in journalism and in peace-oriented coverage: the space-time par excellence for the construction of social resistances and for productions that, from the smallest of life and its contexts, document, ultimately, the human condition.

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