

The Informative Treatment of Covid-19 in the Colombian radio: a Convergence of Languages and Narratives in the Digital Sonosphere

Tratamiento informativo del Covid-19 en la radio colombiana: una convergencia de lenguajes y narrativas en la sonosfera digital

Tratamento informativo da Covid-19 na rádio colombiana: uma convergência de linguagens e narrativas na sonosfera digital

DOI: <https://doi.org/10.32870/cys.v2023.8446>

ANDRÉS BARRIOS-RUBIO¹

<https://orcid.org/0000-0001-9838-779X>

The intensive use of digital technology and social media during the confinement due to Covid-19 naturalized a close relationship and familiarity between the radio and listeners. Based on this, a case study was carried out focused on the five general broadcast networks of the Colombian radio market (Caracol Radio, W Radio, Blu Radio, RCN Radio, and La FM). This article reviews the production of content through a mixed methodology based on listening to radio programs and collecting actions on social media. Some sort of “intensity” may be observed in these programs, to facilitate brief and immediate consumption through rhetorical, sound, and visual codes.

KEYWORDS: Discourse, information theory, radio broadcasting, sound semiotics, user.

El uso intensivo de la tecnología digital y las redes sociales durante el confinamiento debido al Covid-19 naturalizó una estrecha relación y familiaridad entre la radio y los oyentes. Sobre esta base, se realizó un estudio de caso centrado en las cinco cadenas generales del mercado radiofónico colombiano (Caracol Radio, W Radio, Blu Radio, RCN Radio y La FM). Este trabajo analiza la producción de contenidos a través de una metodología mixta basada en escuchar programas y recoger acciones en redes sociales. Se puede observar una intensidad en ellos para facilitar el consumo breve e inmediato a través de códigos retóricos, sonoros y visuales.

PALABRAS CLAVE: Discurso, teoría de la información, radiodifusión, semiótica sonora, usuario.

O uso intensivo de tecnologia digital e redes sociais durante o confinamento devido à Covid-19 naturalizou uma relação de proximidade e familiaridade entre a rádio e os ouvintes. Com base nisso, foi realizado um estudo de caso focado nos cinco canais gerais do mercado de rádio colombiano (Caracol Radio, W Radio, Blu Radio, RCN Radio e La FM), o trabalho analisa a produção de conteúdo por meio de uma metodologia mista. baseado na escuta de programas e na arrecadação de compartilhamentos nas redes sociais. Observa-se neles uma intensidade para facilitar o consumo breve e imediato por meio de códigos retóricos, sonoros e visuais.

PALAVRAS-CHAVE: Discurso, teoria da informação, transmissão, semiótica sonora, utilizador.

How to cite:

Barrios-Rubio, A. (2023). The Informative Treatment of Covid-19 in the Colombian radio: A Convergence of Languages and Narratives on the Digital Sonosphere. *Comunicación y Sociedad*, e8446. <https://doi.org/10.32870/cys.v2023.8446>

¹ Universidad Antonio de Nebrija, Spain/Pontificia Universidad Javeriana, Colombia. andresbarriosrubio.abr@gmail.com

Submitted: 05/09/22. Accepted: 02/14/23. Published: 08/16/23

The pandemic and confinement forced the participants of the media ecosystem to change and to think differently, to reinvent their production routines in order to adapt to the information consumption agenda of audiences who have become immersed in displays (Casero-Ripollés, 2020). The modern journalistic content reveals the convergence of narrative resources, the combination of literary and iconographic elements, and the revitalization of the communicative properties of audio. The media content is adapted to the components of sound semiotics (Barrios-Rubio, 2020) and circulates in the network linked to the use and appropriation of multimedia components that operate under the logic of hyperconnectivity of digital natives (Sádaba & Pérez-Escoda, 2020).

In Colombia, a country with a deeply rooted radio culture (Table 1), the confinement and the audience's need for information revitalized the tradition of listening to the radio in a personal, family, and social context (Barrios-Rubio & Pedrero-Esteban, 2021). The Covid-19 crisis redefined our conception of society and the role of the subject in the interaction with the collective (Paek & Hove, 2021) and with the media, an alteration that directly transforms the audience's relationship with the radio industry and produces new consumption habits (Barrios Rubio, 2021). In this new strategic framework of action, the radio industry broadcasts content that is now linked to the web, and specially to the social media, leading to a convergence of media and platforms.

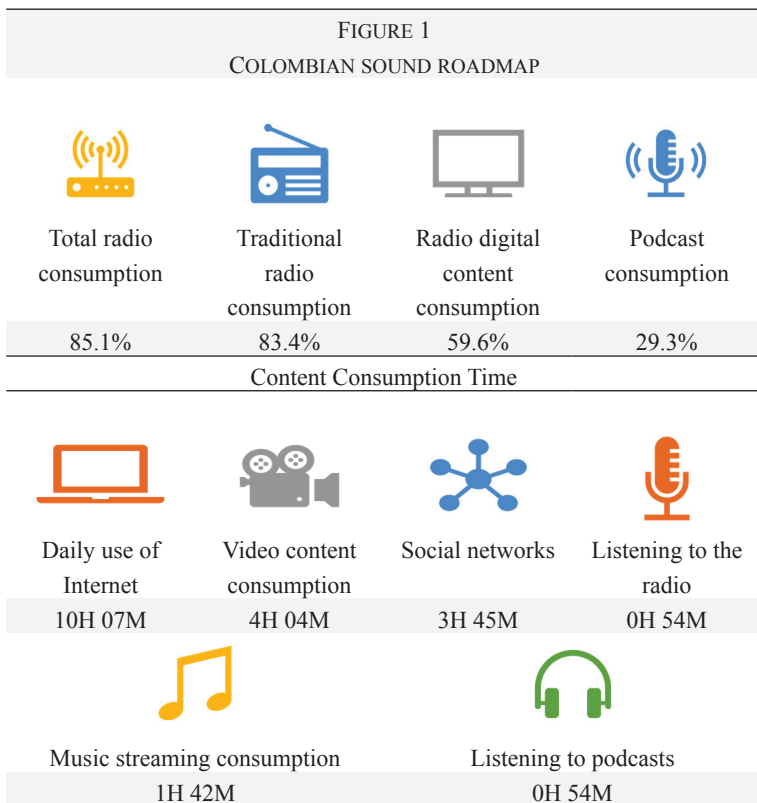
The communication process, from the *Media Ecology* (Scolari, 2015; Strate, 2017), demands the need to focus the study on the media industry and its links with other instances of the media ecosystem, as well as its confluence with the audience's social and cultural practices. This expressive phenomenon constitutes a new social structure (Muller & Ariño, 2019) and a perceptive and cognitive transformation of the subject before the communicative product, which is now conditioned by the use and assimilation of technology (Scolari & Establés, 2020). Radio, as a provider of information and entertainment (Park, 2016), has adapted its production routines to ad hoc proposals aimed at the online environment. In this migration process, technology and audiences are key factors for the radio (Figure 1), that offers a range of offline and online sound proposals, which renew the traditional business model of the radio industry that now serves portable screen devices (smartphone,

TABLE 1
RADIO PENETRATION IN COLOMBIA

	2015	2016	2017	2018	2019	2020
Audience Evolution	14 639 000	14 485 333	14 539 833	14 559 500	14 258 000	14 587 333
Market Penetration	78.1%	76.0%	74.9%	74.1%	71.7%	72.7%

Source: Compiled by the author with data from Asociación Colombiana de Investigación de Medios (2020).

tablets, smartwatches, iPod, MP3, MP4, etc.) (Pedrero-Esteban et al., 2019), bringing new patterns of content production and distribution.



Source: Compiled by the author with data from Asociación Colombiana de Investigación de Medios (2020) and Hootsuite (2021).

Covid-19 accelerated the transition of the Colombian radio industry towards the digital space with products based on ideas associated with communication 3.0, content that is collectivized and openly shared on web-radio, app-radio, social platforms channels (Barrios-Rubio, 2022) and podcasts. Radio operators wish to surprise the audience with innovative products and, at the same time, to demonstrate their competence in the digital ecosystem with their own strategies for social media. This

strategy pursues cross-media distribution coupled with linear listening (radio streaming) and differential listening (music or podcast), and a new way of narrating the facts. With sound and non-sound content the radio media seek interaction with the listener-user to enhance consumption and the presence of the business brand in different scenarios.

Radio's technological tools and Internet broadcasting did not arise because of the juncture, but they were a strategic axis for the difficulties posed by seclusion. The radio media had to be open to transformation, to be able to move around in markets already occupied by other actors, a new and unusual atmosphere in which the audience does not align to the synchronous consumption of the product, nor is loyal to the tuning of a radio program. Platforms such as Netflix innovated production routines and established new ways to reach the listener-user and small groups of people, allowing them to customize their experience with the communicative product through podcasts and sound micro-formats circulating in digital platforms. It is a 360° dissemination pattern that facilitates the listener to access to hyperlinks that complement their information, contribute to the construction of the notion of reality and connect the subject with collective thought.

The flow of communication is channeled through the smartphone, a device that became an extension of the human being, where the consumption of information, specific topic search, entertainment, and leisure converge. This screen revolution prioritizes semiotic and linguistic references that, together with sound, allow radio to adapt to the needs of an audience immersed in new artifacts, tools, creations, and proposals of different cultural industries. In this mediamorphosis (Aguaded & Romero-Rodríguez, 2015) the radio media, its agents and the journalistic profession bet on digital platforms as a basis to capture the attention of the listener-user. The communication culture of oral tradition is thus adapted to the adversities caused by the pandemic to entertain the citizen without forgetting the main objective: to timely inform about what happens.

The conceptual framework of interpretation, from which the citizen organizes, relates, and prioritizes their world view, engages in patterns of conduct closely linked to the experience of the follower of a radio station (Günther et al., 2017). The user reaffirms their views and

perceptions of the social environment from the demand for communicative content in the social scenarios and the discursive construction that revolves around tags.

The cornerstone of the broadcaster-listener relationship breaks the verticality of the communicative process to accommodate an open scheme of continuous interaction that is interconnected, decentralized, dynamic and flexible (Scolari, 2019), zapping the platforms available on screen, based on a new semiotic communication code (Amato et al., 2019). The fragmentation of messages circulating on social networks (Arias-Robles & García-Avilés, 2017) and the compulsive search for content by the listener-user carry a canonical approach that maintains the presence of the radio in the figure of technological mediation. An irruption of digital scenarios that facilitate the circulation of information, and the processes of production of meaning and significance to the audience.

The digital sonosphere² (Gutiérrez-García & Barrios-Rubio, 2021) requires the communicative agents to be skilled and knowledgeable to produce content suitable for different audiences. The use and appropriation of media and platforms require a broad knowledge of media culture and communication skills that respond to the reality of the socio-cultural and organizational contexts of the target audience. The convergence of multiple social realities is staged by ensuring that public opinion has sufficient inputs to adopt critical positions in the face of the realities of everyday social life. Human communities are formed by interactions from social platforms (Chayko, 2017) guided by

² Even though the concept is recent and seems ambiguous for the effects of observing audio consumption behaviors and habits (Torrás i Segura, 2020), far from reducing it to a reception space, this study understands it as a tactical map that delineates a hybrid scenario made up of the web, apps, social media, and podcasts. These are all sound interfaces that facilitate personalizing synchronous consumption of radio products, and asynchronous or on-demand consumption of content made for the digital space. It is a theoretical and conceptual construct that is different from the technological deterministic conception of previous denominations (Torrás i Segura, 2020).

the principles of content adaptation, interrelation in time and space, and uninterrupted connection (Matzler et al., 2015).

The complex process of communication, which involves the different social actors, leads to a profusion of objects of study that, in themselves, are shaped in a social phenomenon. The transformation of the logic and dynamics of the communicative act (Aleixandre-Benavent et al., 2020) are renewed, as well as the operational culture of the radio. In this regard, the digital skills of radio agents are key for the appropriation of devices, platforms, narratives, and languages, among others. The uses and gratifications theory showcases a range of reasons why the subject uses analog and digital media (Taurillo, 2020). Information traditionally broadcasted now materializes in Facebook and Twitter; texts, images, and iconographies converge with new forms of interaction by going live on social networks, which leads to the expansion of the fact on the web-media. It also brings social recreation through consuming and producing audiovisual (either media or individual) content through YouTube and music and podcast distribution platforms. Affiliation to micro-networks of action that validate and accept new communication systems based on image and sound on Instagram, WhatsApp and TikTok (Matassi et al., 2019).

The structure of society within the framework of the Covid-19 pandemic reflects, in the media ecosystem, a challenge for content producers and their relationship with users (Martínez-Costa & Legorburu, 2020). The adaptation of communicative content to the needs and habits of the population, within the framework of a new media ecology (Scolari, 2015; Strate, 2017), promotes the convergence of traditional media with new media to regain presence in the agenda of use and appropriation of information.

This research focuses its attention on the response of the Colombian radio industry to the demand for news events by the contemporary listener-user in a confined environment; the study focuses on three specific questions on which the analysis is based: What are the behavioral guidelines that characterizes the radio-user relationship in the dynamics of reality construction and digital socialization during confinement? What is the narrative axis of radio during the conjunctural crisis of Covid-19 to reach the attention of users? What is the milestone of

interest that holds together the social collective and builds the vision of a particular issue during the crisis?

Social scenarios are the epicenter of the construction of reality and media convergence, influencers and opinion leaders build much of the perception of political events in the context of a dissatisfied citizenry polarized by ideological positions (Barrios-Rubio & Gutiérrez-García, 2022). Although there is a global trend in the appropriation and use of social networks, the truth is that each social ecosystem has its peculiarities, a phenomenon that entails differential impacts.

An approximation to the use of social networks in Latin America (Chile, 92.8%; Uruguay, 90.2%; Argentina, 86.3%; Peru, 83.8%; Colombia, 81.3%; Ecuador, 81.1%; Brazil, 79.9%; Bolivia, 70.9%; Paraguay, 62.6%; Venezuela, 53.3%) (Statista, 2022) allows us to observe the impact of digital communication platforms on the social phenomena that took people to the streets in Chile, Bolivia, Venezuela and Colombia. Undoubtedly, the excessive volume of information circulating through the digital ecosystem is a blow to the loyalty, recognition, trust and credibility of journalism and media, such as radio, in the eyes of new audiences (Costales & Alfonso, 2020). In Colombia, the unexpected outbreak of the coronavirus, and the consequent measures of confinement on a global scale, have served to verify the real dimension of the communicative transformation of radio with its listeners-users, as well as its effectiveness in terms of credibility in the face of an unprecedented scenario that has transformed the social dimension and cultural interaction of citizens through technology (Pérez-Tornero & Pedrero-Esteban, 2020).

The research presented here is relevant in the context of a radio reputation crisis accentuated by audiences who are now immersed in screen devices. The Colombian media environment during the Covid-19 pandemic highlights the urgent need for an academic analysis of the transformation of the radio industry, as well as reviewing the operational strategy they employ to integrate into an unprecedented ecosystem where creation, production and distribution logics are redefined according to the particularities posed by the digital sonosphere.

In the Latin American context, the dominant radio operators explore narrative formats that do not exempt them from continuing to

take care of the intrinsic value of authenticity, the demands for objectivity, independence and clarity inherent in the communicative exercise. This study will reveal the remaining gaps in the radio for its effective expansion and integration with the devices and channels around which the contemporary environment of audiovisual content platforms has been incorporated.

METHODOLOGY

The Colombian radio industry and its agents are beginning to understand the needs of an audience immersed in the digital sonosphere (Barrios-Rubio, 2021): users seeking new concepts and communication proposals in mass media. The media and social ecosystems outline opportunities to approach those who were previously distant in media production, and those who are part of the network of users who find elements of common interest with the media. The aim of this research is to address how radio reacts to the digital ecosystem, media, and platforms, to understand its action strategy to respond to the challenges of the pandemic and the concentration of audience consumption on the smartphone.

The corpus of observation of this research was selected taking as reference the General Media Study (Estudio General de Medios, EGM) (Asociación Colombiana de Investigación de Medios, 2020) that points out that the informative attention of Colombians is concentrated in the sound industry (74.4%) and proposals in digital channels: social networks (54%), instant messaging applications (38.5%), streaming on digital platforms (35.2%), web and apps (28.7%), e-mail (17.8%) and SMS text message (13.5%). The selection criteria of the sample responds to a 7% growth in traditional broadcast radio listeners and a 17% increase of listeners from devices connected to the Internet. These data indicate that the highest tuning rate is concentrated in the five national radio channels (Caracol Radio, with 1 558 000 listeners; W Radio, 1 115 000; Blu Radio, 1 163 000; RCN Radio, 592 000; and La FM, 727 000). Most of the investment in inputs, financial and human resources is concentrated in these radio stations, which represent the ideological foundations of the radio industry. The foregoing is complemented by

the substantial growth of digital radio consumption during the closing of 2020 (Caracol Radio and W Radio, + 29.24%; RCN Radio and FM, + 13.20%; and Blu Radio -7.49%).

The operational change of the Colombian radio industry is approached from a mixed methodology, quantitative approach (broadcast radio and social networks content) and qualitative (message analysis), with the aim of evaluating the construction of the notion of reality from the citizen's informative need. The study was carried out from January 1st to May 31st, 2020 (Table 2), and it reveals a digital characterization of the relationship of the radio with the listener-user through the communicative product present in the online and offline environment. The study method was the one proposed by Mayz (2009), which facilitates a global view of the observed reality.

It is a study that, through the data set, sketches the communicative ecosystem of the radio with its audience through broadcasting and the digital platforms (Krumsvik & Storsul, 2013): a virtual ethnography (Steinmetz, 2012) that provides a network of quantitative data; objective reality that contrasts with the reasoning of the qualitative analysis of the message (Mayoral & Edo, 2014; Silverman, 2013). The written text,

TABLE 2
CORPUS OF THE STUDY

Platform	Content	Date of collection	Sampling method
Radio Broadcasting	25 programs (5 per radio station) prime time (5 am to 10 am)	Compounded week in March (6, 12, 18, 24 and 30) of 2020	Radio broadcast recording and web-media support
Facebook	60 360 posts	January 1 st to May 31 st , 2020	Directly taken from media profiles
Twitter	142 735 tweets		Download through the Twitonomy platform

Platform	Content	Date of collection	Sampling method
Instagram	2 015 images		Directly taken from each media's profile
YouTube	2 190 videos		Video download from the media's profile
Website	125 images –25 per radio station–	Compounded week from January to May 2020 ^a	Taken directly from each media's website

^a January (3, 9, 15, 21, 27); February (7, 13, 19, 25), March (2, 6, 12, 18, 24, 30); April (3, 9, 15, 21, 27); and May (1, 7, 13, 19, 25)

Source: The author.

the image (portrait, video, iconography) and the sound are triangulated and conceived as a whole (Bernal, 2010).

This informative corpus answers the questions that guide this work and opens future lines of research. The content analysis (Urchaga, 2009) led by the cross of categories (Table 3) evidences the convergence of semiotic codes in the tactics of the broadcaster. A tool shaped and legitimized from the methodology of Salazar and Sepúlveda (2011): outline and execution of the investigation, certainties and interpretation, and deductions.

The levels of significance show the tactic deployed by the radio to face the technological phenomenon in the framework of confinement, and allow us to confirm the reinvention of the sound industry (Barrios-Rubio & Pedrero-Esteban, 2021) and characterize the behavior of agents of the communicative process (Cabrera, 2010). The multiplicity of broadcast, transmission, and reception media existing in the market, added to an audience immersed in screen devices, force the radio industry to a narrative structure reconfiguration by using and appropriating forms of production of sound and non-sound contents to impact the construction of the notion of reality in the collective imaginary.

TABLE 3
QUALITATIVE ANALYSIS VARIABLES

Category	Looking for...	Analysis criteria
Meaning and communication	Discursive structures (sociological, sociolinguistic, or socio-semiotic) from which levels of significance in building the notion of reality emerge.	The context of the communication and properties or attributes of the social situation that are relevant to understanding the discursive act (Londoño-Vásquez & Frías-Cano, 2011).
Visual semiotics	Visual statements, rhetoric of what is perceived and conceived, code, isotopy and allotopy.	Notion of utterance, and articulating units that allow its production. This action consists of using a code, an individual action located in time and space (Klinkenberg, 2006).
Sign and thought	A chain of interpreters in which the object is made up of thought.	The key point is not interpretation, but interpretability since a sign does not require interpretation to have meaning. Instead, it must be interpretable (Niño, 2008).

Source: The author.

RESULTS AND DISCUSSION

The corpus of the study indicates a homogeneous behavior of broadcasters in the narrative construction and the establishment of the information agenda (news, interviews, opinion segments, newsletters, and summaries) issued by the editors of the radio industry and visible in the social windows, information that erodes the thematic interest for the global pandemic integrated by the number of infections, social problems, the search for an antidote and local public policies. The formula of spreading the information biosphere in the traditional

formats of the hertzian waves and adapting the broadcast contents to the narrative and language of the web demystified the complexity of the process, bringing it to the simplicity and the environment of dialogue typical of digital times. The similarity of the actions of the different radio operators supports the general description of the findings, rather than doing it by brand, given that the analysis aims to describe the behavior of the radio and its impact on the social collective's construction of reality (Hameleers & Van-der-Meer, 2020).

From the airwaves to the digital scenario

The semiotic model of the radio (Barrios-Rubio, 2020) is the support of a tripartite scheme of factors for the construction of sound contents: radial language, technical resources and the listener's radial perception are the axis of the production of information, orientation, and entertainment elements (Table 4) in the auditory navigation chart of the broadcast radio listeners in the middle of the confinement. Oral expression, and the extension of the human voice in the public arena, establishes a news agenda of communicative exchange in social and cultural processes in the context of relations that alter everyday life. The radio narration and the account of events revolve around a common topic (Covid-19), and adapt to the changes of everyday, to the conjunctural problems of the moment, the circumstances, the people, and the affective dispositions, as happened in Spain and other nations (Aleixandre-Benavent et al., 2020). There is, definitely, a juxtaposition of sounds and meaning in the construction of the message.

TABLE 4
SOUND CONTENT UNIVERSE ON THE RADIO

	News	Interview	Opinion	Special report
Caracol Radio	40%	35%	15%	10%
W Radio	36%	34%	21%	9%
Blu Radio	36%	39%	16%	9%
RCN Radio	34%	40%	15%	11%
La FM	32%	42%	18%	8%

Source: The author.

The journalistic commitment works the audience's sensitivities from semiotic and psychological complex references to cope with the variables of the pandemic phenomenon that society faces. In its narrative conception, technological support and formats for the treatment of content are relevant: international, national, and local government restriction policies; procedures to prevent the spread of the virus; the economic and social crisis, among other elements of thematic unification that impacted the world media (Casero-Ripollés, 2020). Problems are embodied (Table 5) from: knowing how to tell stories (to narrate), referring to unknown facts of a known event (to tell), describing the context of a situation from its various aspects, those needed to imagine what is referred to (to portray). Reality is conveyed from information and opinion with the testimonial support of primary sources.

The radio narrative process is supported by the voice of the professional who delivers the message, an element that acquires relevance when combined with testimonies of the protagonists or the people directly affected by the event. It is a set of sound and non-sound codes that outline a discourse from the particularities and functions of the word as a vehicle for information, training and entertaining. It is a newsworthiness and analysis approach to the most relevant facts of the day from a brisk pace, easy lexicon, and proximity treatment. Technical, thematic and enunciative clarity enables the understanding of the fact from the given data, the redundancy brought by metaphors that provide originality, and the degree of abstraction of used sounds that have culturally learned references.

From "on air", the radio industry shifts towards the online sonosphere (Barrios-Rubio, 2022), a space in which the user is led to develop basic skills of play, performance, simulation, and appropriation. It is a cognition that constitutes a judgment of navigation, negotiation, networking creation and web development community. Communication ecosystem focused on web-media, an informative reference point that attracts traffic and supports the on-air broadcast. A multimedia resource that requires a process of digital culturalization in which ICTs are used and appropriated by the user to redefine themselves under a series of characteristics that specify how to relate to each other and to the

TABLE 5
CHARACTERIZATION OF RADIO CONTENT

	News stories with statements	News stories with only the journalist	News stories with source comparison	News stories with interviews	Journalistic comments	News bulletins	Flash / Advances
Caracol Radio	11%	14%	13%	24%	14%	12%	12%
W Radio	12%	13%	13%	21%	13%	13%	15%
Blu Radio	12%	14%	16%	22%	13%	11%	12%
RCN Radio	12%	14%	17%	22%	10%	12%	13%
La FM	13%	12%	14%	24%	10%	12%	14%

Source: The author.

environment. Challenge of navigability that guides the user through texts, photos, videos, streaming, podcast, and galleries, some of them prioritized through featured sections. Connection of elements with social profiles (r@dio) where the radio participates in the network trends and the conversation of users; fluctuation of communication proposals in the framework of citizen polarization, social collectives and a support, assistance, and dissemination scheme.

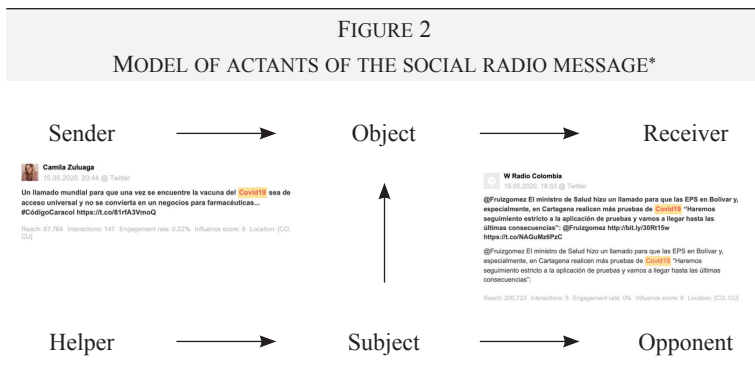
The reality portrayed by the data collected by this study at the particular moment of the investigation denotes a vision of the immediate environment of the social collective: individual's own and users' informative record made up of levels of significance, visual codes, and linguistic references. The average of the monthly corpus of messages (Facebook, 2 414; Twitter, 5 709; Instagram, 81; YouTube, 88) connects from a public profile a network of followers, generation @, that can say and narrate things in a new way, since everything goes through the web and social scenarios, a meeting point between each other. A coupled spiral of sound and non-sound contents that gains strength and promotes a functional content and media reengineering, to satisfactorily meet the needs of the audience.

In the digital environment, the radio industry becomes an interpreter of society and shared knowledge, assuming the role of transmedia agent, active narrator, prosumer (producer and consumer of content) and mobilizer of communication and knowledge spaces in digital culture. It presents a social conversation tied to hashtags (#) and memes, decisive factors in the process of creation and consolidation of communities related to the medium and the area of news interest. Attribute of interpretations and attitudes that bind the message together, give emotional connotation to the news, and spread them in the network. Analog-digital fusion capable of understanding computer programming, graphic design, telematics, photography, audio and video production, construction and management of websites, as well as the design of own strategies for social media.

A social message from the radio to listeners-followers-users

In the digital scenario, the basis of analysis is the discourse, the written expression of the conjuncture that seeks to entertain, inform, convince, or persuade the listener-follower-user by using different linguistic

expressions to fulfill the expected purpose. A point of contact between the media and the citizen finding out why things happen in everyday life; instances woven into the story that influence the collective imaginary and persuade ideological passions at a time of crisis fueled by confinement. It is a model formed by six actants (Greimas, 2002) (Figure 2) that urges us to look at the context in which communication works and society develops, given that they are important categories such as the time and place where the participants of the communicative act are, that is, the role of each agent without neglecting the purpose pursued by the media.



* Translation of the text on the images:

LEFT: I would like to call for the Covid-19 vaccine to be of universal access, once it is developed, so it won't become just business for the pharmaceutical companies. . .

RIGHT: @Furizgomez The Minister of Health called for the EPS in Bolívar and, specially, in Cartagena to run more Covid19 tests, “We will be closely monitoring the application of the tests and we will go to the ultimate consequences”.

Source: The author.

It is possible to identify divergent facets of the discourse that force us to go through the formal structures of the sentences, the meaning, and the reference of what is said, without ignoring the way in which it is expressed. What is presented to the audience to be understood in a specific social, political, historical, and cultural context. In the situation

presented above (Figure 2) the “society in general” is set as the *receiver* of the message, because it is precisely the one involved in the need for a vaccine and the Covid-19 tests; the *object* is clearly stated: social equity in prevention and cure policies in the midst of the disease crisis; in the dialogue portrayed it is clear that the receiver of the object is the government agencies and the Colombian population; the citizens are the *helpers* in the achievement of the desired object whose, from the pressure and the non-conformism taken to the streets, demand policies of public care; the *subject* who performs the action is the protagonist of the story, that is, the radio and its journalists; finally, the *opponent* to the object is the political opposition that benefits from the anxiety, polarization and population instability in the midst of the pandemic.

It can be said that the discourse varies according to the epidemiological evolution: the first months (January and February) it aimed to share global information of the phenomenon; then (March and April), to address the particularities of strict isolation; the latter (May), to face the fatigue reflected by people. This posed a clear object: the desire to know about the other, about the environment and to find how to address the health problem.

The qualitative analysis of the corpus of study reveals the radio’s effort to inform hour by hour about the everyday events of the pandemic, its evolution and the way it affects the social collective. Thus, the radio establishes a contact with the audience that, in the opinion of the media broadcaster, influences the listener’s vision of reality, their reasoning and argument of why things occur in their near environment. It is a grammatical, communicative, and semiotic epistemology focused on social actors and their signs and keys for dialogue. Local coherence gives meaning to the context experienced and to the theoretical reconstruction of the topic of the discourse. The structural composition varies with the situation changes (increase in contagion, increase in the economic crisis, unemployment, hunger, among other factors), the enunciation of news subjects and their expressions, the relevance to the issue addressed and the character’s empathy with citizenship. Thus, a relationship between a sender and receiver that inspires an affective and passionate feeling in a temporal space that shapes the discourse.

The enunciation is closely linked to the reader of the message, their interpretation and assimilation of the text at the time of the communicative act. The posts and tweets that make up the corpus of study denote the materialization of the event from deictic criteria (22%), personal pronouns (17%), demonstrative pronouns (25%), temporal localization (12%), space localization (20%), and kinship terms (4%) that depend on the dialogue process. The observation of digital texts made evident cognitive aspects (process of learning something about the pandemic), apprehension aspects (using what was learned) and interaction aspects (a relationship with others through the use of that learning) from and with an extralinguistic reality that works in the process of interaction, and the criticism of the government and the way it faces the problem. The interpreted linguistic superposition leads to a pragmatism that gives relevance to the signs used, the semantic level of the referent-meaning relation and the syntax that links the written text with the photographic image, the iconography or the video used to reinforce the construction of reality.

The characterization of everyday problems materializes from iconic rhetoric: visual statements that contain perceived and conceived degrees, codes, repetitions of a basic meaning attribute (isotopies), and layers of differences working all together (allotopies). A regulated transformation of elements allows to show, regarding the observed images, an action focused on the similarity with the referent, the state of the phenomenon and the symbolic level (population difficulties and citizen discontent) (Figure 3), semiotic functions on the expression and content level. The image that accompanies the message is filled with implicit meanings that result from what is perceived and the overlapping interpretations, coding and decoding the image from the previously set rules of the system that allow the identification and reassessment of rhetoric. The qualitative analysis of the sample evidences the determining subunits of a structural unit that, when converging with the message's written discourse, presents redundancy and leads to determinations of action for the listener-follower-user.

The isotopy of the message's visual communication is shaped by redundancy and leads to the production of a rhetoric relative to the external knowledge of the receiver and that subsists independently of

FIGURE 3
VISUAL SUPPORT OF THE MESSAGE*



* Translation of the text on the images:

Left: Shopkeepers of the Atanasio Girardot Sports Complex, in Medellín, joined the “trapo rojo” (red rag) protests to ask for Government aid to mitigate their losses due to the quarantine. Video: Antioquía Guardians #MorningsBLU #LiveMedellín

Right: Now, streets of the Juan Rey Sector, in Bogotá, are being blocked by protesters, alleging they haven’t received any District aid.

Source: BluRadio Colombia on Twitter (2020a, 2020b).

the statement. There is not an establishment of models in terms of cognitive types on a given scene, rather, the receiver already has knowledge about that type of explicit scene, and it is unlikely that there is a deflection of the message. The normalization of elements provides coherence to the message without allotropies that may change it or generate ambiguity to the statement, from discourses of humor, as it does with the memes and followers’ responses on the social network.

The association between the sign and the thought allows the subject to interpret the object of communication (Niño, 2008), the world is a product of the subject’s ideology, the views provided in the media products that they consume and the complementary versions of the facts that allow them to contrast the information. A general prediction of facts is applicable or not (true or false) to a particular component of reality. The object of study’s sample in this research classified the flow of messages in: the negligence of the state, the prolongation of

measures that increase people's economic problems, restrictions on mobility, child suffering during the crisis, social inequalities resulting from connectivity, among other informative variables that, from their continuity in space and time, are considered as general natured. Natural representation accounts for the determinations and sensations defined by the collective imaginary, beliefs caused by factors that are external to what is constructed by thought. The vision of reality is associated with nominalism, and from this reality emerge external factors, individual facts and events, and impressions produced from the individuality of both the journalist and the listener-follower-user in the reception process.

Tweets, posts, images and videos circulating on social networks are turned into the perception of the world, a particular reasoning that gives meaning to the current events and their linking with other elements of social reality, signs that act as indicators characterized in the own names of the actors of the news, and the pronouns that are referred in the development of the news discourse. The words in the message are used as conventions that provide meaning and a real relation to referents of sign, life experiences that become familiar for those who read the message, either because they have lived these themselves, or because they know who lived the experiences, a strong connection of cause. Without describing them, things are denoted by detailing the objects in the images that accompany the message and allow to get to know the context of a situation to generate assumptions and give validity to the elements of the message. Semiotic of signs, interpretants and interpreters revolve around the icon and its monodic relationship with the object in opposition to the dyadic nature of the daily happening.

The communicative ecosystem that links the radio with listeners-followers-users showcases a process of significance in which the subject arbitrarily assigns meaning, conditionals that represent irreducible realities of current events. This actions make evident an editorial purpose in the communication that moves from the traditional broadcasting to the digital arena (background and consequences that allow interpretability of the message). There is an intrinsic relationship between the significance and the purpose that fits the sender's intention from the representation that is used in the message that goes out to

join the social context, a paradox of the arbitrariness which validates the fact that a sign can be interpreted and reinterpreted indefinitely, because there is an endless reasoning process to obtain its meaning. Convergence of intellectual signs (words, concepts, statements, beliefs, or any connotation) consistent to choose the meanings contained in cognition. Abstraction of meaning that, from the context, beliefs, and logic of what is observed, distances from emotion. The qualitative acquis of the study allows us to recognize that habit is constituted in the significance of deduction, that is: the interpretation of a concept that is summed up in an irrefutable reality within the ad infinitum progress of events that are circulating in the radio daily.

CONCLUSIONS

As the pandemic progressed, audience's consumption choices went through a metamorphosis: the transit of social messages, from traditional broadcast to the streaming radio. The radio industry consolidated its informative status as a reference for consultation regarding relevant news events. Concomitance of consultation activities where leisure, entertainment, and socialization, through the digital device, open up a new constant flow of data and information of the daily events of confinement. Digital interactions promote a strategy that goes beyond marketing and the "like culture", a convergence of linguistic and semiotic codes with sound that intensifies the meanings of the communicative act. The new production routines are adjusted to the dynamics of smartphones, as well as the commitment to address issues related to the political and social ecosystem of the nation by taking advantage of the trust that the audience places in the radio. The use of technology is key to a greater diffusion of the communicative product, but this does not mean in-depth information processing.

The foundation of broadcasting, synchronous and asynchronous, breaks the linearity of a specific listening time connected to a programming schedule, a discourse that is a vehicle of emotions and transits through the polarization of the digital ecosystem. The speech, traditional of oral and radio communication, is re-signified and transformed with written language on social platforms: appropriation of

acronyms, abbreviations and icons that are complemented with memes, photographs, and videos. A dialogue of the radio with the listener-follower-user, as well as the citizen with other members of the network, which confirms and reaffirms their own beliefs and stereotypes that are shared with the collective. The dynamic of the construction of reality and digital socialization during confinement reveals an effort to promote a media literacy that replaces the transistor with the smartphone and the dial with social screens and web-media, a new normality that incorporates multiple variations in the communication model.

The construction of reality is supported by the infodemic: news, interviews, opinion segments, newsletters and summaries broadcasted by the radio. Infodemic erodes the interest for the global pandemic as a topic, integrated by the number of infections, social problems, the search for a vaccine and local public policies. The shared interest made the social collective more cohesive and structured the vision of this particular issue during the crisis. The formula of spreading the informational biosphere in the traditional radio formats plus adapting the broadcast contents to the narrative and language of the web demystified the complexity of the process, bringing it to the simplicity and the environment of dialogue typical of digital times. The effort to break the youngsters' apathy for spoken content and traditional media found its spiral of action in the digital field, a judgment and participation sphere for public debate.

The narrative axis (written, sonorous and visual) denotes levels of significance in the incidence that a repetitive and pre-established discourse has for certain situations, which stimulates the audience's imagination from an object of desire. Intention markers, according to the everydayness, from what is evident, interpret the voices that generate these discourses, elements that have certain degrees of manipulation according to the purpose of the speaker. Considering the schemes shown, the topics of enunciation in the messages allow to show the effort of the sender to consolidate a communicative act and a relationship with listeners-followers-users, and to participate of the world they share in the geographical scenario. The agenda of informative consumption changed the habits of listening, meaning more time on the air and being social platforms a place for the media to meet

the audience. The satisfaction of needs leads to filiation or adherence based on credibility and closeness with the radio station.

The conjunctural crisis of the Covid-19 allowed reaching the attention of users from the visual statements, a rhetoric adjusted to the norms of a new system to generate implicit meanings of iconic type. Expression and content generate new senses of interpretation of what happens in social reality. Visual semiotics that, from composition, affirms a semantic theory that invites to deepen the sense of what is proposed. The study of processes of production and interpretation of signs and rhetoric that denote a solid criterion to select the strategies of greatest impact for the transmission of signs, images, and words, in the development of the different activities of the radio. References, objects and interpretants are part of the different types of messages being constantly uploaded to the network with small variations in reiteration (redundancy effect), in the morning, afternoon and night time slots of radio programming.

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PROFILE

Andrés Barrios Rubio, PhD. in Communication Content in the Digital Age. His research activity is currently focused on podcasts, the use of social networks as a space for interculturality in the case of young people, the impact of ICT on the training of communicators, and the analysis of synergies between on air and online in the Colombian radio industry, topics of their scholarly publications.