

Abstract

This research study explores the emotional landscape of the Coronavirus outbreak in two online news brands, British Broadcasting Corporation (BBC) and The Telegraph in the United Kingdom. By examining the content of articles according to the eight primary emotions (fear, surprise, sadness, disgust, anger, joy/happy, trust, anticipation), of two online news brands, in order to understand to what extent did the BBC and The Telegraph online newspapers use the emotional words and which are the most dominant in their articles during the Coronavirus outbreak. The chosen research period was from 16th March to 6th April. It was selected due to the high amount of articles that were written at the early stage of the outbreak but also concerning the lockdown situation of the country after 23rd of March.

A content analysis was conducted to answer the above research study. The 79 articles were gathered from both online media and a total number of 231 emotions corresponding to 34 percent were used. The most dominant emotions, in The Telegraph, was up with 58 percent of 'joy/happy' emotions. Following the emotion 'fear' with 55 percent and next to the emotion of 'sad' with 50 percent. Similarly, in the BBC were, 'joy/happy', 'fear' and 'anger' by 91 percent, 80 percent, and 41 percent representatively. As it can be summarised, both media had two major emotions 'joy/happy' and 'fear'. Two opposite feelings for the same topic of Coronavirus.

Last but not least, the thesis analyse and understand the use of the most dominant emotions from two news brands which are, "joy/happy", 'fear' and 'sad'. The existance of these words is to embrace emotional journalism, in a way to move beyond the individual level and bring the story closer to the reader in an emotional way.

Keywords: Coronavirus, emotions, media, news, emotional journalism

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1. Introduction

“Clearly diseases do not recognize national borders” (Cottle 2008:8). Regardless of local efforts to contain the outbreak of Coronavirus in Wuhan, a city in China, the virus still found its way to neighboring countries and even farther. As the World Health Organisation announced, this virus (covid - 19) was recognised as a pandemic, causing fatal flu. As of 23 March, more than 379.236 cases of Coronavirus have been reported in over 184 countries and territories, resulting in more than 16,671 deaths worldwide (Worldometer, 2020). In order to respond to the highly contagious nature of the virus, several countries globally have launched emergency measures to the crisis, and whole nations have shut down. Some countries have applied stricter control methods by asking people to stay at home and only to go out if there is an important need.

Researching the Coronavirus outbreak in connection with media representation, it is apparent that the novel Coronavirus has received extensive media attention, covering topics that respond to the uncertainty of the situation. During this period, online articles have played a vital role in daily information since people rely mostly on mainstream print and online media for news about Coronavirus (Perry, 2020). The use of language in news articles is critical in conveying human emotions, as a dimension of communication to the background of the delivering messages (Tolochko & Boomgaarden, 2017). Emotions become a functional substance in news production, and the language used in newspaper articles has also the ability to emotionally affect the reader (Beckett, 2019). For example, fear is an emotion that humans frequently experience by reading the news. Fear can also be moved around groups and communities, and shape readers' reactions to ongoing happenings. Like other emotions, fear is contagious and can spread swiftly (Neri, 2009).

With the intensive coverage that the outbreak was attracting globally, has motivated this study to explore the way journalism represents Coronavirus. According to Hermida (2014), emotions play a vital part in the social transmission of news and information. Specifically, trust, happiness, disgust, surprise, sadness, anger, fear and anticipation, eight basic emotions as mentioned by Robert Plutchik (1988), affect how some stories catch on and travel. Moreover Wahl-Jorgensen, Professor at the Cardiff School of Journalism, Media and Culture, referred that emotions are essential to news storytelling and are set of institutionalised practices that embed emotion into journalistic storytelling (Wahl-Jorgensen, 2020).

With the motives above, this study is based on the representation of emotions, by using Karin Wahl-Jorgensen (2016) and Robert Plutchik (1988). The study used two online newspapers (BBC & Telegraph from the United Kingdom) as a case study in this research. Digitized copies of these newspapers were accessed through their websites. Content analysis was done on Coronavirus articles that were published on both newspapers as of 16th March to 6 of April. This period is selected due to high volume of news regarding the Coronavirus and the lockdown announcement of 23rd of March. Regarding the articles collection it will be interesting to investigate the use of emotions during that emergency period of the outbreak and the safety measurements of staying at home that applied to the country.

Most single state or comparative studies about media are focused on the global journalism and media crisis. This study contributes to filling this gap by comparing different media, public newspapers, and the private one, from the same country by counting and reporting the use of emotions. The selected media will be analysed in order to capture the use of emotions, find similarities and differences regarding the use of emotions and understand whether the emotional journalism exists in covering the Coronavirus theme, during a three week period.

1.1. Aim of the Study

The aim is to examine similarities and differences, between the BBC & The Telegraph (in the United Kingdom), in terms of emotion used during media coverage of the 2020 Coronavirus outbreak and the meaning of dominant emotions.

1.2. Research Question

To what extent do BBC and The Telegraph, in the United Kingdom, use emotions in their articles during the Coronavirus 2020 outbreak and which is the meaning of the most dominant emotions?

Drawing on theoretical notions of affordance theory and postcolonial studies, I conduct a comparative analysis of two news brands, focusing on the utilisation of emotions and interpreting their implications in an emotional journalism context. My aim is to take an inclusive, intersectional approach to the material. As an online reader, the Coronavirus outbreak caught my attention in news representation, due to its intensive way of appearing in the news feed of my social media. I decided to focus on the United Kingdom, a country with

a huge journalism reputation on a global scale, and analyse the way public and private media organisations spread the news to the citizens regarding the Coronavirus outbreak, focusing on the use of emotions. It will be interesting to investigate how the biggest public media in the United Kingdom organisations rely on emotions and compare it to the private one, which also has a strong reputation in journalism.

In order to answer this question, I am testing the hypothesis that “journalists tend to use emotional language in the online news”. Therefore, I conducted exploratory research, used content analysis following the Neo-Positive paradigm, and created categories in which I arranged data (articles, number of emotions, emotions, etc.) collected from both news brands during the period of 16th of March to 6 of April. I interpret the data and give meaning to the dominant emotions. I believe that, by starting with the subject of emotions in journalism, the analysis will open a road into exploring further characteristics of the articles, published during emergency crises and interpret the most dominant. .

In terms of the structure of the paper, I start with the background of the pandemic Coronavirus which unfolds in the second chapter. It is separated into three different subchapters, the first of which discusses the history of Coronavirus outbreak. Following that, the second part concerns the Media and Pandemic, and the third part offers further insight into the selection of the two media news brands, the BBC and The Telegraph. In chapter three the reader may find the theoretical framework and in chapter four there is a presentation of research methodology. Later on, in chapter five, are the Ethics of this research study. It continues with the findings which include the discussion part of this analysis. In chapter seven the reader can find the conclusion, as well as, information on further research. Of course, in support of research values, and in order to preserve the openness, it is possible to find the data, along with an easy-to-understand graph, and a copy of the analysis in the Appendix.

2. Background

2.1 The History of Coronavirus Outbreak

According to McIntosh (1974), Coronavirus was firstly identified in Africa in 1930 and after three decades the virus was identified in humans. Coronaviruses are actually a family of hundreds of viruses (Broadbent, 2020). The virus got its name from the distinctive spikes with rounded tips that decorate their surface, which reminded virologists of the appearance of the sun's atmosphere, known as corona (Williams, 2020). By the end of 2019 Coronavirus appeared as COVID-19 (use of Coronavirus name in the research but also in the media), in the city of Wuhan China, as a cluster of pneumonia cases and in the upcoming days the official World Health Organisation, called WHO, published the first announcement for the disease (WHO, 2020). This was a flagship technical publication to the scientific and public health community, as well as, in global media. It contained a risk assessment and advice and reported on what China had told the organization about the status of patients and the public health response on the cluster of pneumonia cases in Wuhan.

Later on, by the end of January of 2020, WHO announced that the outbreak constituted a Public Health Emergency of International Concern. After the alarming levels of spread and severity in China, and by the alarming levels of inaction, WHO made the assessment on the 11th of March that the virus can be characterized as a pandemic (WHO, 2020). The virus had appeared all over the world and caused fatal flu. This virus caused typical cold symptoms such as a sore throat, cough, and stuffy nose, and they seemed to be very common in the early stage (Broadbent, 2020).

Due to the seriousness of the situation, on the 23rd of March, most of the European countries announced the official lockdown (Walker, 2020). More than 379.236 cases of COVID-19 have been reported in over 184 countries and territories, resulting in more than 16,671 deaths worldwide (Coronavirus Cases, 2020). In order to respond to the highly contagious nature of the virus, several countries globally have launched emergency measures to the crisis, and whole nations have shut down. Some countries have applied stricter control methods by asking people to stay at home, and only to go out, if there was an important need (Walker, 2020).

Concerning the situation in the United Kingdom, 4,550 cases were reported on the 23rd of March (Coronavirus Cases, 2020). On the same day, the Prime Minister and the public services advised people to stay at home and avoid going out without a reason. There has been a gradual increase in restrictions, urging people to work from home if possible and avoid pubs and other crowded places. Schools and nurseries being closed, and forced closure of pubs, clubs, restaurants, gyms, and other communal businesses. However, the information on physical distancing has thus far been framed as advice. Media played a vital role in the information process for the public since people rely mostly on mainstream print and online media for news about Coronavirus (Perry, 2020).

2.2 Media, Pandemic and Literature Review

Throughout the history, periodic outbreak of infectious disease has spread rapidly through the human population, outbreak such as SARS, Ebola and the recent Coronavirus have become national and international pandemic. The media play an important role of disseminating information whenever an outbreak occurs.

In the time of outbreaks of serious infectious diseases, (such as SARS, Influenza, NH1, and Ebola etc.) many individuals closely follow media reports and as a result, take precautions to protect themselves against the disease. These precautions may include staying home, getting vaccinated, avoiding crowds, using disinfectants, canceling travel plans and wearing face masks which are suitable for that particular time (WHO, 2020).

According to mathematical modeling researchers at Georgia Institute of Technology and Marshall University, the sooner the media coverage of a pandemic begins, the fewer individuals would ultimately be infected. Based on their modeling, almost any media coverage is helpful at reducing the extent of a pandemic. The more forcefully the media provides information about pandemic infections and deaths, the more the total number of infections is reduced. For these researchers, informing the audience about the outbreak impact/precaution always contributes in order to be protected, but the longer anyone waits, the less it helps, if the time period is too long, the effect of media coverage is essentially negligible (Georgia Institute of Technology, 2010). Researching the outbreak in connection with media representation, it is apparent that the novel Coronavirus has received extensive media attention, covering topics that respond to the emergency of the situation and the need of taking safety measurements as soon as possible.

As discussed early in the introduction, the media has a vital role in collecting and disseminating information to the public during emergency situations. A news story written or aired usually is depending on the delivering the appropriate message to make that aspect of an issue more or less prominent. During public health pandemics, research shows that news coverage generally focuses predominantly on the impact of an pandemic, such as victims and social impact. The more the news about Coronavirus becomes frequently and prominent, the more the public (audience) is likely to perceive it as a pressing issue. News media has an essential role in giving publicity and meaning to numerous health crises of global suffering because people around the world can perceive health crises through news coverage, given that news frames lead to various interpretations of health crises by highlighting certain features, but overlooking other features (Dutton & Ashford, 1993). Similarly, news media are primarily used to inform the public of what health-related institutions are doing and how they are addressing and resolving situational crises. In any pandemic or public health crisis, health organizations such as the World Health Organisation need to deliver information to the public which will be accurate and will include details about treatments and risks.

Past studies also suggested that individuals use media coverage as a form of heuristics or as a cognitive short-cut to make sense of complex issues (Gamson & Modigliani, 1989; Scheufele & Lewenstein, 2005). This might especially be the case for fatal diseases with a pandemic potential, because people usually do not have direct experience in coping with them (Ball-Rokeach & DeFleur, 1976).

For example, a research of 2009 regarding H1N1 (swine flu) also used content analysis on news stories, from UK online newspapers. This investigation revealed that during the beginning of the flu, reporters wrote uncertainties about the new virus of the 21st century and compared it to the deadly Spanish flu of 1918-19. A merit number of articles targeted at people who were at high risk of contamination. The general feeling for Britain's articles was focusing on dramatic health stories coming from the flu rather than analysing ongoing health cases, such as obesity, that statistically have a greater impact on health (Hilton, & Hunt, 2010). By the same token, research regarding the nature, prevalence of the threat, and effective communication in news coverage of the virus, were conducted on the United States' online news. Research showed that these American articles referred to H1N1 as a fatal threat. In terms of emotion, the research showed that the number of stories references about anxiety and threat regarding the virus was up to 38% and only 18% of the articles mentioned a

potential solution, as a consequence for stress relief that audiences may had (Goodall, Sabo, Cline, & Egbert, 2012). Last example referred to Wahl-Jorgensen, Professor at the Cardiff School of Journalism, Media and Culture, regarding her research about Coronavirus. She realised in her research, during the earliest phase of the pandemic – when it seemed a distant grim drama unfolding in Asia – that much of the media coverage in Western media was dominated by fear. In an early small-scale study of news about the Coronavirus, she found that much of the coverage resorted to frightening and sensationalist speculation, in the absence of known facts about the disease (Wahl-Jorgensen, 2020).

As it seems from the past research, media representation plays a vital role. Journalism is conducting articles by specific logic styles and is following specific commercial strategies in order to make audiences read the news and interact (Umbricht, 2014). Writers, columnists and producers have the experience to create, select and publish content according to the market needs, which are influenced by contemporary society. When the story refers to a physical disaster or pandemics, journalists tend to write stories which are characterised with more stronger emotions (Pantti, Wahl- Jorgensen, & Cottle, 2012).

2.3 Rationale for selecting the BBC and The Telegraph media news

The new technologies have definitely affected the news media and this, in turn, affects the way the institutions operate and the content of the messages they transmit. Most importantly, the new technology has increased the speed with which the news is gathered and dispersed, thus reducing the cost. The danger prevalent in such an environment is that *'the news quality may well be sacrificed'* (Galtung, 2004:197). Due to the revolutionary nature of the telecom industry today, we are witnessing a proliferation of global news media all over the world.

In studies carried out by media watchdogs, it is recommended that the media should follow the ideals of attention journalism and this shall be discussed in detail in the theoretical base of this study (Usher, 2009). But briefly, the way an event is covered, especially one that is characterised by an emergency crisis, the media are advised to opt for a more responsible and restrained demeanor in reporting it to the masses so as to avoid any further deterioration of the situation. For media with global reach, this principle is ever more central to their reporting because if the media choose to portray the situation as emotionally charged then

they not only discourage the possibility of a peaceful solution being discussed but also risk fuelling the conflict further. The media can be reached by audiences all over the world (especially through the web-based services). It can be argued that all the networks have a somewhat global reach through their web-based news services.

Concerning the selection of the country, the United Kingdom has a vital role in the industry of news content. The sector includes online media, radio, tv, and broadcast. All of them are consumed from all the channels. It is the sector that informs the public about issues of public interest. This contribution is supported by investments in journalism. The United Kingdom's online news media industry provides a plurality of views. Most of the national newspaper titles per capita are referring to the United kingdom. National news brands present unique editorial standpoints, while local news brands generally cover a breadth of opinions from the local market. While the United Kingdom news brands have historically had a strong print circulation, users started using the content through the brands' websites. The digital audiences of news media organisations are now larger than the print audiences, demonstrating a high appetite for news. Thirty-five million Great Britain adults read a newspaper every month, while 39 million access new brands via digital platforms. The internet is now the second most popular medium to access news after TV, ahead of newspapers and radio (Highfield & Dinsmore, 2016).

The selected media brands have a wide range of daily activities in the United Kingdom. Also, they are pretty different in the way they are working. British Broadcasting Corporation as a British public service broadcaster, it is the world's oldest national broadcaster and the largest broadcaster in the world by the number of employees. Citizens of the country often refer to the BBC as the world's best or most admired, broadcasting organisation (Tunstall, 2010). It was established in 1922 (BBC, 2020). The BBC played an important role in twentieth-century British history; through the Second World War (where its broadcasts helped to unite the nation) to the 21st century, the BBC has played a prominent role in British life and culture (The Committee Office, 2020). Additionally, the BBC has attracted the hostility of three long service prime ministers – Winston Churchill (1940–5 and 1951–5), Margaret Thatcher (1979–90), and Tony Blair (1997–2007). Consequently, top BBC executives tend to 'run scared'. But the United Kingdom prime ministers, in general, have not devoted much of their time to attacking the BBC or to redefining Public Service Broadcasting. Most British broadcasting policy has been amateurish, and many policy initiatives have had unanticipated

consequences (Tunstall, 2010). Today, its website contains international news coverage, as well as British, entertainment, science, and political news. Many reports went along with audio and video from the BBC's television and radio news services. Furthermore, the BBC has the status of public broadcaster but at the same time, it has clauses in its charter that make it open to government scrutiny. Nonetheless, it claims to maintain its independence and objectivity in news reporting (BBC, 2017).

On the other hand, The Telegraph is a private national British broadsheet newspaper that was established in 1855. It has been described as a newspaper of record and generally had an international reputation in the twentieth century for quality, described by Rajan (2016). Additionally, The Telegraph has a remarkable role during the War. Some of the contestants are contacted by the War Office and asked to come and work in the code-breaking division at Bletchley Park where they attempt to break German military code. Later on, the organisation began looking for a way to achieve real-time, actionable results to react to the changing market faster. As The Telegraph prepared to launch its premium subscription service, the company compared the reading habits of its most engaged customers to general audiences (Telegraph Media Group Case Study, 2020). Nowadays, it has a wide range of media services, an electronic news channel, radio services, and web-based news service. The Daily Telegraph has been named the National Newspaper of the Year in 2009, 1996, and 1993 and holds a reputation of a media that provides accurate information to the public (The Telegraph, 2020).

Therefore the different backgrounds, public and private organisation of each of the selected news networks, will present an interesting opportunity to conduct a comparative analysis of the news reports. BBC has a great history in journalism and therefore the way the organisation presents the news makes me want to investigate how the journalists present Coronavirus as a public representor. Additionally, the private organisation, The Telegraph also has a great history in the media sector. Both of them strive for higher views on the articles and have hired professional journalists. Moreover they aim to serve the public with objective news and accurate information. I am curious to see if they use any emotional pattern in order to present and inform people about the virus and if so which is the amount of emotions they use and which are the differences or the similarities.

Last but not least, a tremendous amount of media attention, events are keenly followed all over the world, as the emergency crisis of health issues was important enough for global attention. In this study the advantage of English language, which is the international language,

is provided through a wide range of daily news posts (Wil, Writer, W., Says:, R., Says:, D., Says:, A., Says:, R., . . . *, N., 2020). Due to language international expansion, it can put you in a position to get the best variety of collecting articles, capture emotional language and compare the two media.

3. Theoretical Framework

3.1 Media Journalism and Emotions

Having analysed the history of Coronavirus, the selection process of two media organisations and the role of media in the outbreak of the virus, it is time to analyse emotions in journalism which is the focus area of this research. As it was mentioned, the news media has a critical role in giving publicity and meaning to numerous health crises of global suffering because people around the world can perceive health crises through news coverage. An understanding of the way media conducts its content, is therefore a prerequisite to an understanding of emotion used in text messages. Honest communication, from a source an audience deems credible, is essential for containing fear during a pandemic, but governments have the tough job of explaining risk and telling people how to act without also seeding alarm (Stacy, 2015). Looking at the coverage of pandemics from the past few years, studies present that online media articles are trying to provide updated information to the audience, for example about: how to avoid or reduce harm, or what to do during a pandemic crisis in daily life, or how to manage risks and which treatments to use in order to protect themselves and stay safe (An & Gower, 2009).

In recent years, however, media and journalism scholars are beginning to take an interest in emotion (Pantti, 2010; Peters, 2011; Richards and Rees, 2011; Wahl-Jorgensen, 2013a, 2013b). This emerging body of work could be seen as a late addition to a larger ‘affective turn’ (Clough and Halley, 2007) across humanities and social sciences disciplines which challenges us to take body and mind, as well as reason and passion into equal consideration (Hardt, 2007). By using emotions, journalists approach an effective way of delivering the message to the audience. In particular, research has demonstrated that content which induces emotions reflecting high arousal – including positive emotions of awe, and negative emotions

of anger or anxiety, were more likely to be socially shared than content, inducing low arousal emotions such as sadness (Berger and Milkman, 2012).

This systematic pattern, in turn, generates an emotional information universe which may be very different from that created by the conventional news agenda of legacy media. It is one where the content that tugs the hardest on the heart strings of its audience is more likely to go viral, whereas content that just makes us sad will never top the agenda (Pariser, 2011). At the same time, this new economy of emotional sharing, cannot be viewed as isolated from the news selection processes of mainstream media. In an era driven increasingly by concerns about audience metrics and the emergence of click-bait journalism (Anderson, 2011). Journalistic news values and decisions are now profoundly shaped by predictions of click-through and sharing. For instance, counterfactual emotions (e.g., fear), which arise from considering alternative outcomes that could have occurred, can influence the decision making of the reader (Tandoc, 2014).

At this point it is essential to understand the meaning of emotions in journalism. According to Gürsel, emotional journalism uses emotions in order to bring the story closer and educate the reader (Gürsel, 2009). Emotion circulates through groups and communities and shapes our reactions to ongoing events. However there are scholars who mentioned that objective and subjective journalism concerning the use of emotions. Objectivity is aligned with a view of journalism as a key institution in the public sphere (Habermas, 1989). It is understood as the site for impartial, rational-critical discussion of matters of common concern. Subjectivity – and thus emotional expression and personal histories – is viewed as irrelevant and outside the scope of acceptable topics. Emotion has tended to represent a ‘bad object’ for journalism practitioners and scholars, understood in terms of its deviance from ideals of the public sphere (Coward, 2013; Pantti, Wahl-Jorgensen and Cottle, 2012). As Pantti (2010) argued, *emotionality typically represents a decline in the standards of journalism and a deviance from journalism's proper social role; while “quality” journalism informs and educates citizens by appealing to reason* (Pantti, 2010, p. 16).

3.2 Journalism and effects

Journalism in this sense, is strongly associated with the sharing of information. It is an indispensable element in a just and open society and beyond in the world. In literature review, it was mentioned that through media coverage, for several cases, the audience was informed for emergency situations and took actions. Journalism holds a vital role in the social life, as a tool of spreading the news to the citizens it can shape society's actions (Blaagaard, 2013).

As Allan (2013) reconstruction of the arguments in favor of journalism, by the people for the people, suggests that its power lies precisely in its subversion of the ways of knowing – or epistemology – of traditional journalism, which focuses on maintaining objectivity, checking up on officials, and neutrally providing information to audiences. With its raw, immediate, independent and unapologetically subjective approach, it challenges the norms of objectivity so closely aligned with conventional journalistic storytelling. Instead, it is shaped by 'arational' motivations and *'breaks with deliberative democratic formats in that emotions, affect and passion are introduced into the deliberative space through technology'* (Blaagaard, 2013: 72).

On the other hand based on the sociological aspect, according to Barbalet (2002), a well-developed appreciation of emotions is absolutely essential because no action can occur in a society without emotional involvement. By society, it means an interactive system. The smallest society in this sense, then, is a single human person choosing between alternatives, for such a choice requires an internal dialogue. And choice itself must include the choice to do nothing. Everything, then, in the human universe, requires emotional involvement. Consider the issue of social order, for example, arguably a key concern in sociology.

Another interesting point for the social aspect is the following, from Papacharissi and Fatima Oliveira (2012), is that the news streams have been characterised as effective because they blended opinion, fact, and emotion into expressions uttered in anticipation of events that had not yet attained recognition through mainstream media. Combined with the networked and, always on the affective aspects of messages nurture and sustain involvement, connection, and cohesion. Previous studies have emphasized the role of shared topics, interests, and locality. To the extent of this work, they are advancing the concept of affective news streams, to describe how *news is collaboratively constructed out of subjective experience, opinion, and*

emotion within an ambient news environment (Papacharissi and de Fatima Oliveira, 2012, p. 279).

The idea of effective news streams highlights the fact that in today's ambient news environment, forms of authors' expression are no longer tightly regulated by professional norms shaped by an allegiance to the ideal of objectivity. Instead, they are using the affordances of the new medium to establish emotional connections to their audiences in a way that would not be possible using the conventional 'objective' journalistic style. To Matheson, the writing represented *a 'more "raw", less "cooked", source of information, allowing users to participate more in constructing knowledge about events in the world'* (Matheson, 2004, p. 455). This echoes the language around the 'new authenticity' afforded by the technologies used by citizen journalists and demonstrates that the practices of professional journalists are also shifting in response to the affordances of digital media, possibly enabling forms of expression which may be more partial, embodied and emotional.

3.3 Echoes of language

The connection between language and emotion has been a subject of numerous studies of psychology and anthropology (Wilce, 2009). In a cognitive linguistics framework, the study of language is assumed to provide a key understanding of the representation of cognitive entities (Croft & Cruse, 2004). It is believed that the verbal codes of emotion words are connected to the concept in the form of emotion shapes.

By this logic, language represents the opinion and contains emotion. In parallel, the way language is used to describe emotion indicates what one knows about emotion and how emotion is experienced consciously (Lane, Ahern, Schwartz, & Kaszniak, 1996). According to Pennebaker and King (1999), there is a differentiation between the way people talk and write. Also authors write with different styles in each tool (newspaper, blog, magazine etc) . Knowing how to use words correctly and having the knowledge of the relations that they represent is of great importance.

As in this study, the main focus is the written language. It is worth acknowledging that the combination of textual expression with online word-of-mouth behavior represents new and measurable sources of information with many practical applications (Liu, 2010). Furthermore, as Ashok Ahir, formerly Political Editor for BBC Wales has suggested, the prominence of

Twitter as a tool of journalistic reporting has changed professional routines of impartiality (Ahir, 2013, as cited in Wahl-Jorgensen, 2016). Nowadays journalists are writing in more than one platform, but are required to produce content that might circulate through social media, online, as well as in the conventional broadcast and print formats of legacy media. Increasingly, journalists will tweet throughout the day when covering breaking news events.

Due to the restrictions of Twitter – the fact that messages are limited to 140 characters – there is rarely an opportunity to represent stories in a balanced and impartial way. Rather, Twitter posts from journalists reporting on specific events will tend to offer short bursts of opinion, analysis, and factual information in ways that would be inconceivable in conventional broadcast and print reports, but represents news as an ongoing process and unfinished product (Wahl-Jorgensen, 2016). As such, journalists depart from an impartial approach in their reporting, which occurs throughout the day.

At the same time, this shift of text writing may also be making it increasingly acceptable for journalists to share their own emotions, particularly in the context of crises and traumatic events. As Charlie Beckett (2014) mentioned, authors are using several different platforms to create an opinion and write their own articles. They seek attention for their work in new ways. The audience can also personalize their news consumption and shape their relationship with the mediated world according to their views, habits, and emotions. Additionally, she mentioned that this shift exemplifies the development towards a more flexible – and more openly emotional and non-objective – storytelling style. By doing this journalists rely on audience participation. Creating more personalized rather than objective stories, might draw the attention of the reader due to more vernacular forms of a discourse of everyday life rather than engaging in purely ‘objective’ reporting. To that principal, Wahl-Jorgensen (2016) comes to add that articles are written in that way, that attract the attention of audiences and in some platforms, as well, they are able to express their opinion. The connection between the professional paradigm of objectivity on the one hand, and the other the emotional style of contemporary journalism, are therefore by no means firmly determined (Wahl-Jorgensen, 2016). In this study user-generated content from professional articles written for and published by established media brands, represent this connection of traditional and contemporary style.

4. Research Methodology

This chapter includes three sections wherein I present my research approach, the chosen research methodology, the ethical considerations and limitations that emerged in the study.

4. 1. Research approach

In this research, I focus on the investigation of the primary emotions, in the articles of the referred media. Based on the findings, the present study aims to examine how journalists of online news articles use emotions in a pandemic situation. Also, I analyse the frequency of these emotions and try to interpret the most dominant. For instance, online media news in the United Kingdom are basically focusing on two main topics which are: Coronavirus and the lockdown of the United Kingdom, so the main question is, to what extent the journalists are using emotion language. I want to go beyond the counting and interpret which are the dominant emotions in the time of crisis in these two media brands.

To identify the emotions that are included in the online media articles, and in order to explore the possible interpretations, I conducted a quantitative exploratory analysis. Exploratory (or as otherwise called descriptive) research, as mentioned by Ritchie et al. (2013). This approach is the most suitable when identifying and exploring an understanding of particular phenomena. Therefore, I believe that this function is the most appropriate for the purpose and the development of the research.

Moreover, in terms of the research paradigm, I followed the interpretative approach. The primary reason for this choice is associated with the philosophical origins and the nature of this approach. First, Blaikie and Priest (2017) note that interpretivism emphasizes the explanation of a social phenomenon that needs to be understood. In alignment with that, I consider this paradigm suitable for this research, since I explore emotions, which are a contemporary phenomenon in journalism writing style. The neo-positive paradigm may have been suitable considering the quantitative nature of content analysis (ibid) and I chose to approach the research under the lens of data counting.

Additionally, the interpretive paradigm adopts different assumptions according to Blaikie and Priest (2017). The ontological stances are bound with the idealism, and this is related to the epistemological stances of constructionism. As the articles underscore, social reality coexists with social actors and researchers that constantly produce and reproduce interpretations of everyday life (ibid). In that essence, the perception and reflection upon the “use of emotions” are tightly associated with the way journalists as individuals perceive and interpret the social reality and phrase it in the text including their personal emotional opinion.

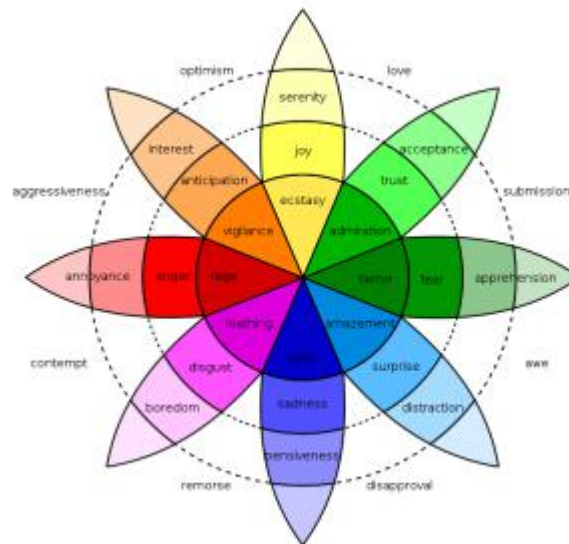
It is important to highlight that one of the distinctive characteristics of the interpretative paradigm is that the theory comes from the constant interplay between the collected data (ibid). Relying on that, I attempt an iterative and closed approach to the reading of articles, based on a continuous investigation of emotions.

In order to moderate those disadvantages, both Macnamara (2005) and Krippendorff (2004) suggest a mixed method of those two as the ideal approach. Specifically, as Krippendorff (2004) stated, it is wrong to distinguish qualitative and quantitative methods. While Mayring (2000) argues that qualitative content analysis attempts to preserve the strengths of quantitative analysis. Having in mind these statements, this study was conducted with both quantitative and qualitative content analysis. The ultimate goal is to conduct research that provides not only reliability but also an interpretative insight that reflects upon the uniqueness of the text.

As it was mentioned, the focus area of this study is to examine the use of emotions and compare the two media brands in terms of emotional language. To begin with, I will first conduct quantitative content analysis in order to identify the overall emotions and see if there are any emotions which appeared more times in the articles. These emotions will rely on eight basic emotions according to Plutchik (1988).

He constructed a wheel-like diagram of emotions visualizing eight basic emotions, plus eight derivative emotions each composed of two basic ones (Burton, 2016), as is shown below in

Image 1: Plutchik, R. (1988). The Nature of Emotions: Clinical Implications. Emotions and Psychopathology



According to Plutchik, (1988) presents emotions and their various ways they relate to one another, including which ones are opposites and which ones can easily turn into another one. This diagram helps to understand emotions with clarity but also to easily connect which ones can turn into another. In the primary sector, there are eight emotions: anger, anticipation, joy/happiness, trust, fear, surprise, sadness, and disgust.

These eight primary emotions will be like codes for quantitative analysis. I will create a table of similarities and differences between the selected media and phase the pattern between the two news brands. Then I will follow the quantitative approach, in order to justify the dominant emotion that came out from the research (Mayring, 2000). Last but not least, I will try to interpret the use of these dominant emotions and their meaning in text.

4.2. Data collection and analysis method

For this research, content analysis was conducted for understanding of the number of emotions. This analysis is considered as one of the numerous research methods to analyse text data (Hsieh and Shannon, 2005). In particular, content analysis is presented by Macnamara (2005) who followed the thought of Neuendorf, as the fastest growing technique into the realm of mass communication research over the past 20 years. Based on White and Marsh (2006), there are several definitions of content analysis. For this study is used the statement of Macnamara (2005) who respectively cited Bergen :

“Content analysis ... is a research technique that is based on measuring the amount of something (eight basic emotions) in a representative sampling of some mass-mediated popular form ” (Macnamara, 2005, p. 2).

Furthermore, according to Berelson (1952) content analysis is a technique for objective research and the systematic approach which offers a scientific method for critical observation of a text, by using a quantitative tool. On the other hand, Havemann (1999) mentioned that the reading of the data should be understood as an event and not repeated in the same way. Moreover, there must be a subjective interpretation of the coding categories, either during the process of their creation or within the definition of which instances constitute a certain category. In this case, as code will be set the eight primary emotions, settled as: “fear”, “surprise”, “sad”, “disgust”, “anger”, “joy/happy” (it will be considered as one emotion since the definition is really close), “trust”, “anticipation” which will be searched through the articles.

However, Hsieh and Shannon (2005) mentioned that a content analysis that also embraces a qualitative direction, goes beyond the counting word to investigate underlying assumptions and to examine language with the objective to classify data into categories. According to that, after collecting the data i will proceed into a qualitative analysis, trying to interpret the most dominant emotions. It is also important to have in mind the weakness of qualitative analysis. As Macnamara (2005) mentioned qualitative analysis relies on the researcher reading and his/her understanding. I will process the analysis, trying to be objective in my analysis.

All in all content analysis, qualitative and quantitative, seems to be relevant for this study and thus it usually includes small samples (ibid). But, due to small sampling, some researchers believe that this method is unreliable. As a general note, quantitative content analysis can produce reliable findings, whereas the use of qualitative may prove impossible to produce scientific reliability, yet it is essential to understand the deeper meanings of media texts (ibid). However, as Cavanag (1997) mentioned, content analysis is suggested, as a flexible method for analyzing text data. It belongs to a family of analytic approaches (Rosengren, 1981). It has an explanatory and naturalistic approach and it is characterised from its observational and narrative method.

4.3 Limitation of the Study

Just like any other scholarly study in which each of them has limitations, this study also has some limitations that in one way or the other have determined or shaped the end results of the study.

The initial idea was to analyse specifically the two national news brands, that its news reports originating within Coronavirus and to compare and contrast the differences between how news media utilise the emotional language with the text. However, after numerous different searches were conducted with articles in English language results to conduct a valid study, the focus had to be adjusted slightly into a handle amount of articles, in order to work manually. Perhaps a bigger variety of media could provide more analytical results.

Additionally, the sampling population of three weeks for the analysis of the results has limited the results from the national journalism concept. The selection was suitable for analysis of the media representation of the virus since it focused on the early stage of the outbreak, but failed to show more implication on the national journalism as news style at that stage by identifying only articles of the early period of the outbreak.

Similarly, the research did not use an exhaustive sample of online articles; instead, it seeks out those who were at the top readable online media list of Google, adjusting the ‘advanced search tool’ for each news brand for the referred research period. Ideally, future research could include a wider range of time periods, news brands, and countries to provide a more representative sample, and therefore build on the findings of this thesis.

5. Ethics

Ethical issues and dilemmas arise in all forms of research practice. It is an important part of the research study since it represents the quality results (Ritchie, Lewis, Nicholls, & Ormston, 2013). This study aims to follow the principles of Resnik (2018), referring to values of honesty in all phases, openness in terms of sharing methods, results, and data, and carefulness, in an effort to minimize the possibility of errors.

As a matter of fact, when conducting a research study it is possible for the writer to be affected by their own perspective and experience (Wiles, Rose & Prosser, Jon & Bagnoli, Anna & Clark, Andrew & Davies, Katherine & Holland, Sally & Renold, Emma, 2008). Thus, in qualitative research supportive reading and possible interpretations bias, can play a critical role in the conception of the meaning as claimed by White and Marsh (2006). Be that as it may, the nature of this content analysis with qualitative and quantitative methods, I focus on an unbiased approach as possible, by applying critical thought through reliability checking (Vaismoradi, Turunen & Bondas, 2013).

Additionally, the use of content analysis, will ensure the interpretive nature and at the same time the credibility of the results. Considering the dataset of this study, it was extracted directly from online news media without any interaction with the subjects or reliance on self-reporting instruments, either of which could taint the data collected. The dataset represents a small sample of online articles that were written due to a selected period of 14 of March till the 6th of April. As Israel and Hay (2006) mentioned, I am aware that the small sample may affect the reliability of the results and perhaps prevent them from generalizing them. Even though, due to the time frame of the research focus, there is a potentiality for further investigation of emotional use. In that essence, the main objective of this research is not to provide generalized journalism patterns for the emotional representation of online articles, but to explore and set into the light, the use of emotional landscape during the outbreak of Coronavirus in the United Kingdom.

This thesis includes content analysis. As such, there was a certain level of interpretation required in order to identify any potential meanings. The textual analysis also required sifting through eight primary emotions, in newspaper articles. This analysis has been conducted through an interpretivist/constructivist viewpoint which appreciates that multiple intrinsic meaning-making processes may exist for readings of texts (Havemann, 1999). This means

that another may conduct a similar research project using a similar methodology with the same subject and offer a different interpretation. However, there has been no intentional misrepresentation of results. This thesis has at all times aimed to offer a non-biased analysis.

Furthermore, as this research study, the aim is to work in accordance with the work of others. So, it is important that all ideas which originated with a different source be given correct accreditation through the use of in-text citations and a detailed bibliography. At any time, there has been a direct quote taken directly from another's work, italic type, quotation marks, in-text citations, and references are included. Where an idea has been paraphrased from another's work, in-text citations and references are included. By doing this a researcher mitigates the risk of being accused of passing another's work off as his or her own.

However, as highlighted by Collins (2010), there are two types of moral considerations when applying a code of ethics - standards which are set by, and acceptable for, society, and standards set by, and acceptable to, oneself (Collins, 2010). The first one may consider laws as being something to abide by that exist for our own safety and protection, the second one might reject that idea. In the case of online articles, it is reclaiming the sharing of emotional information. A reporter could consider his/her article as an informative emotional text, but the reader could accept it as a manipulation text. In this study, online news brands are two accurate media that comply with the law of media organisation regarding objectivity.

There is no further ethical dilemma for this research project. In general, the whole process has gained the appropriate ethical permission by the ethics committee of the University of Malmo and no distress or discomfort was caused by the research process.

6. Findings

6.1. Data Analysis - Selection Process

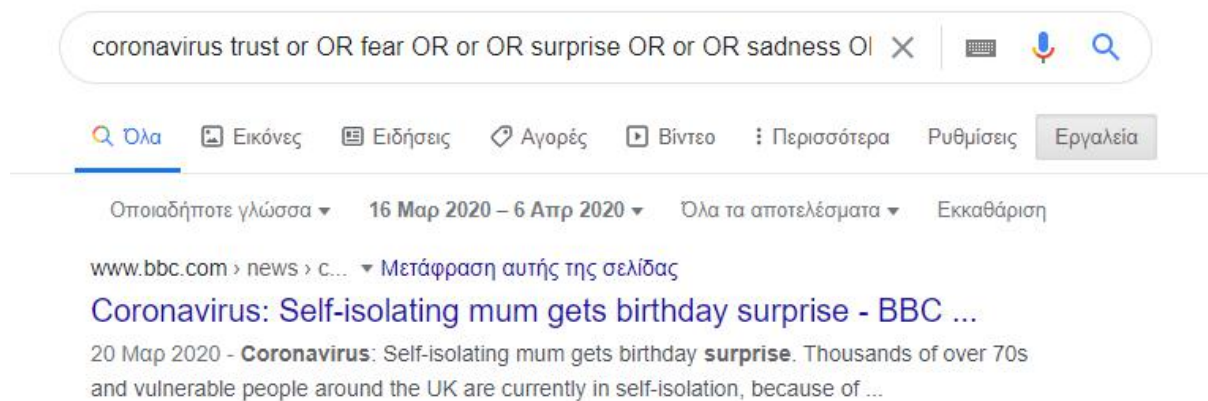
The following are results from the content analysis study (digital accessed) with the intention to respond to the research study that was used as guidance. By taking a comparative approach, the study focused on the main aim at exploring the notion of emotions in BBC and The Telegraph as a news style and analyse the meaning of the most dominant emotions.

Considering the research question, in order to reach to an understanding point of the number of emotions within articles, I should first look at the coding process underneath the content analysis which set off the emotion categories: “fear”, “surprise”, “sadness”, “disgust”, “anger”, “joy/happy”, “trust”, “anticipation”. The results will give an understanding of emotional volume in accordance with the 79 articles of both, the BBC and The Telegraph of the United Kingdom.

The period of gathering those articles was identified over the peak days, meaning that the assembling of the articles with regards to Coronavirus was between the 16th of March to the 6th April 2020. On 23rd of March the prime minister of the United Kingdom, Boris Johnson, announced the lockdown of the country due to the outbreak of the virus (Stewart, Mason & Dodd, 2020). During those days, numerous articles had as a main subject the Coronavirus and its consequences.

The selection of articles was collected by most “suggested” from Google Advanced Settings (see the image 2 below). By meaning “suggested”, are the articles that Google search proposes when the user within organic search types in the block titled “Interesting finds” the keyword ‘Coronavirus’ for the specific dates (Taylor, 2020). This approach was used in order to identify the most suggested articles that users probably had read online, from the mentioned media, during the outbreak of the virus.

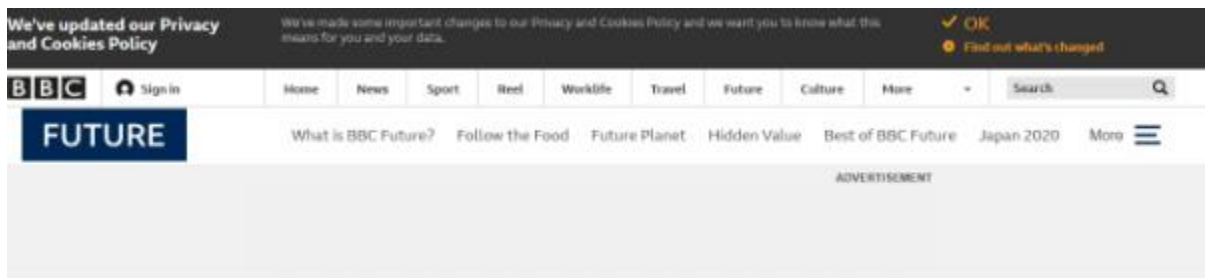
Image 2: Google Search



The next step was to gather each article from Google search manually. The articles had several different titles, with regard to the topic of Coronavirus. They were themes such as: safety, economy, education, hobbies, news about cases of Coronavirus, suggestions for pleasure time, etc (see graph in the Appendix).

The following section presents how Coronavirus was covered, based on the eight basic emotions, by the BBC and The Telegraph, within the selected period (16th of March to 6th of April). The total number of articles was 79 for both media brands, 41 from the BBC and 38 from The Telegraph. Each article was stored in a readable form in the relevant folder in my computer. With the assistance of the 'finder', I was searching in each article (control F of my computer's keyboard) each emotion one by one. If the emotion was in the text, then it would appear within a yellow font inside the text, as it seems in the Image 3 below. Once an emotion was identified, I tried to see if the sentence was positive or negative, in the meaning. Then I counted the number of emotions that appeared, in the text or in the title. To collect the data I created an excel file, with a separate sheet for each media brand and table of eight emotions. Each time an emotion appeared, I added in the table (for more information regarding the analytical procedure of counting you can see the graph in the Appendix). It is worth mentioning that, despite the eight emotions, some synonyms appeared in the search. They were counted in the data, but they were not analysed as a separate category, because the number was not remarkable.

Image 4: Example of searching process of emotions



COVID-19

Tips for how to stay happy in troubling times

And again, if you're focused on an outcome like "I must feel **happy**", you may feel worse about yourself if you don't succeed – even though it's perfectly natural to have a more difficult time feeling **happy** in stressful times.

We can improve our mood by focusing on the small things that bring happiness to us each day

5. Focus on the small things.

It may be wise, then, to spend less time trying to *become* **happy**, and focus more on the little things that make us **happy**.

A woman's grandparents who "couldn't resist" seeing her blow out her birthday candles stood outside in the garden and watched the party through the conservatory window.

Valerie and Sam Horncastle, both 89, drove more than five miles (8km) from Newmarket, Suffolk, to Kirtling, Cambridgeshire, to **surprise** Lauren Godfrey on her 30th birthday.

They kissed and spoke to their family through the glass on Thursday.

Image 5: Example of searching process of emotions



6.2 Data presentation - Similarities and Differences

Having analysed the selection process of the articles, the next step is to present the data and identify similarities and differences according to the research field. The table 1 below, shows the analytical results of the coding process of the 79 articles from both media brands.

Table 1: Results of emotions

Emotions	BBC Total (N=41)		The Telegraph Total (N= 38)		Total (N = 79)	
anger	17	41 %	2	5 %	19	24 %
anticipation	2	5 %	3	8 %	5	6 %
disgust	1	2 %	1	3 %	2	3 %
fear	33	80 %	21	55 %	54	68 %
joy	6	15 %	10	26 %	16	20 %
happy	31	76 %	12	32 %	43	54 %
sad	15	37 %	19	50 %	34	43 %
surprise	12	29 %	17	45 %	29	37 %
trust	20	49 %	9	24 %	29	37 %
Total emotions	137	29 %	94	40 %	231	34 %

The results above indicate the use of emotions during the critical moment of the Coronavirus outbreak. It should be noted that different emotions were used in one article, which are analysed in the appendix. Whilst, data which is included in the table above point out the number of times each of eight basic emotions were used in all 79 articles (41 and 38 articles from BBC and The Telegraph respectively).

In the following tables are presented in detail the amount of each emotion per media organisation.

Table 2: Number of emotions for BBC

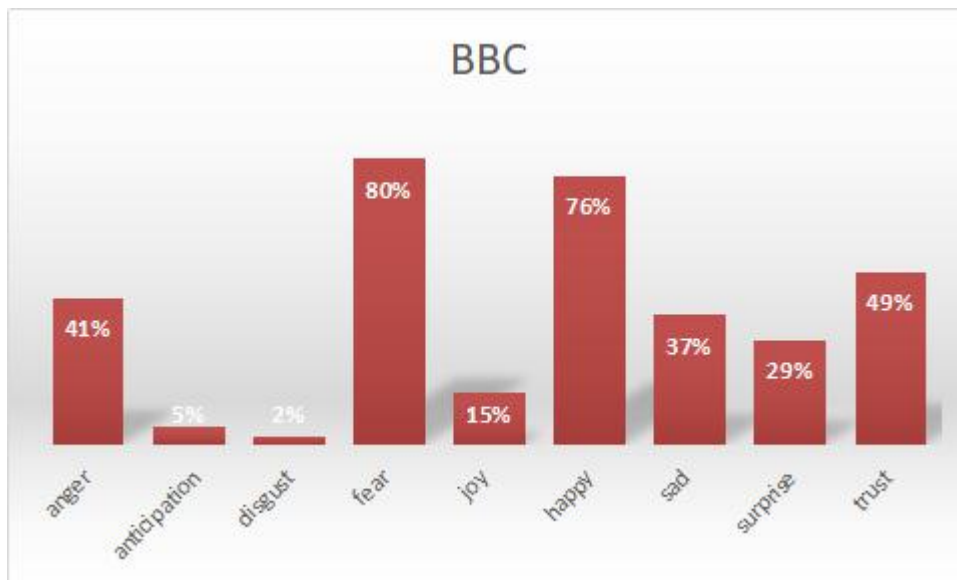
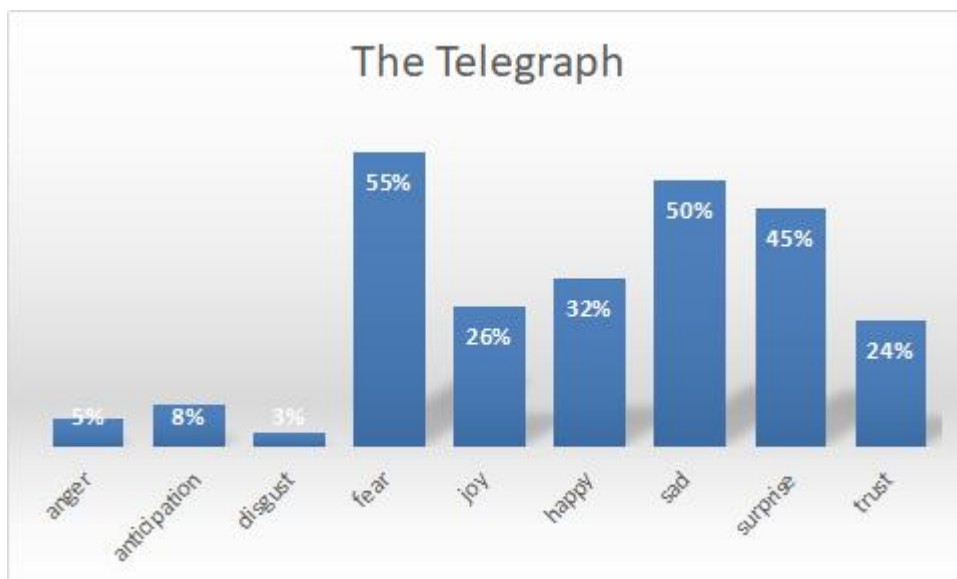


Table 3: Number of emotions for The Telegraph



At the first phase, the BBC used mostly the emotion of 'joy/happy' with 91 percent. This emotion is considered as positivity and generates pleasant feelings to the public. The following are the emotions of 'fear' and 'trust' in the articles, with 80 percent and 49 percent respectively. Those are two emotions that on one hand generate anxiety and on the other hand provide the feeling of safety to the reader. In parallel, in the same media, we can see that the emotion of 'anger' is also in great volume in the articles with 41 percent. It seems that news media reporters have mixed feelings about the outbreak of Coronavirus and they are engaged, with positive or at least neutral contributions to the news-making processes. Following are the emotions of 'sad' with 37 percent, 'surprise' with 29 percent, 'anticipation' with 5 percent, and 'disgust' with 2 percent.

In terms of comparison aspect, The Telegraph was up with 58 percent of 'joy/happy' emotions. The emotion 'fear' with 55 percent and next to the emotion of 'sad' with 50 percent. The emotion of 'joy/happy' has a difference of 33 percent of the total number of corresponding emotions at the BBC. In the same manner, the emotion of 'anger' was much less than the references of BBC's, with only 5 percent of use. It is a great difference. With the amount of 36 percent, it could be admitted that the BBC used more anger in its articles. These numerical differences give the understanding that the two media have a different approach to the selection of emotions.

However, there are some similarities in two media articles. In particular, the emotion of 'joy/happy' was the most dominant emotion. Following was the emotion of 'fear'. It is notable that they followed the same pattern in these emotions. It is also worth mentioning that emotions of 'fear' and 'happy/joy' are opposite and they were both used in news articles' within three weeks. It generates the basic feelings of reporters about the situation of Coronavirus. Comparably it is the emotions of 'disgust' which is the last emotion in the scale for both media. It could be claimed that reporters both media are sharing the same underlined feelings in respect of the Coronavirus. Another interesting fact is the variety of themes from the selected articles, for example, articles referring to; daily life, sport, economy, health, etc (see more in the Appendix).

In reference to the differences of emotions used in newspapers, it indicates that both media do not apply the same pattern in the use of emotions: 'sad', 'trust', 'anger', 'surprise', 'anticipation' in their news coverage. This may happen due to the philosophy of media news organisation approach, or the guidelines that the public media has from the government in comparison with the guidelines that the public set for itself.

Last but not least, it is also interesting to point out the total number of emotions per news media. According to table 1, it showcases that BBC media encompassed more emotions than The Telegraph media. In particular, BBC included in 41 articles 137 different emotions, while The Telegraph encompassed in 38 articles 94 different emotions. In respect of the proportion and taking into account

the scale of emotions, I identified that 29 percent of emotions corresponded to 41 BBC's articles in the news story and 40 percent of emotions corresponded to 38 in The Telegraph's news story articles. The rating scale was defined as closed, since the difference is only 11 percent, considering that this is a small amount. The emotional pattern, relating to the use of emotion, can not be unnoticeable as presented from the numbers.

6.3 Analysis of dominant emotion

As it was presented in the data analysis of the previous section, it seems that there are some dominant emotions in two media brands with higher numbers. These emotions are 'happy/joy' with 74 percent, 'fear' with 68 percent and 'sad' with 43 percent. Also, in the same speaking, all the sources from both newspapers used other emotions, with lower percentage, such as the emotions 'trust' and 'surprise' with 37 percent and 'anger' with 24 percent. The last two, are the emotions of 'anticipation' and 'disgust' with 6 percent and 3 percent respectively for both media.

At this point, it is interesting to define the three most dominant emotions, in terms of qualitative perspective, in order to understand their meaning and acknowledge their use amid the pandemic. The major focus is the three top emotions ('happy/joy', 'fear' and 'sad') due to the fact that the top three had the higher scale in two media and because they are opposite to each other. It is interesting to analyse the outcomes of the articles and see how the particular emotions fitted in the text and relied on the situation of pandemic. In the below analysis of samples, extracts of the articles are presented with their title and the text includes the emotion. As a further detail, a general outcome of the articles are described, however, the reader is able to access the entire article in the appendix section.

To begin with, the emotion of 'happy/joy' is a subjective experience meaning that if something brings elation to one person will not necessarily satisfy another. This emotion is usually referred to a person's enjoyment or satisfaction, which may last just a few moments or extend over the period of a lifetime. Happiness does not have to be expressed in order to be enjoyed - it is an internalized experience, varying in degrees, from mild satisfaction to wild euphoria. It is also a mood or emotional state which is brought about by generally positive thoughts and feelings (Waude, 2016). Samples of the collected articles regarding that emotion are presented below, representing that meaning.

Image 6: Samples of 'happy/joy'



Now those landmark dates have come around - only for her plans to be scuppered by coronavirus.

But the 52-year-old, from Edinburgh, says she is **happy** that she is still around to celebrate.

Jen said their original plans had been to hold a small family party for her Carys' 21st birthday. Then she and husband Roddy were due to take their daughter to Bergamo in Italy as a special celebration.

The first article referred to a birthday celebration of a young lady which was canceled due to the lockdown. However, her mother emphasised that she is happy and her daughter is still around to celebrate, even if they did not celebrate her birthday (due to her illness, as you can read the article). The emotion of happiness has a vital role for this family. It signifies an increased enjoyment of life, which is of course beneficial in itself. Despite the lockdown and the pandemic, a positive state of mind due to those difficult and ascertain hours of Coronavirus is important. This mother tends to see the optimistic view of their achievements, life situation and future prospects.

The next article is suggesting 8 TV shows for the period of lockdown. The general outcome of the article is that people need to find ways to beat boredom and stay active during the isolation. In one of these TV shows there is a statement from a TV presenter, Mr Motivator, who motivates people to get happy.

Image 7: Samples of 'happy/joy'



In this case, it shows that happiness is promoted as a state of mind, from a famous TV person. People need to keep themselves occupied with activities and try to fight boredom. This article referred to the famous Mr. Motivator, knowing that there are people who follow him and listen to this advice. The message intended to focus on the emotion of happiness, as it is a feeling with a higher chance to make people relaxed. Comparing it to the situation of lockdown, with the citizens being forced to stay at home for safety reasons, this emotion applies perfectly to the advice of Mr. Motivation. Staying at home might be difficult and some people might struggle to do that. A positive attitude and happy hour in front of TV could help people to keep themselves busy. As a result, a famous person who is in the spotlight, can give a positive impact on these sorts of situations.

In the next example, the article referred to a football business, which is a central sport in British life. It addressed some considerations between the Professional Footballers

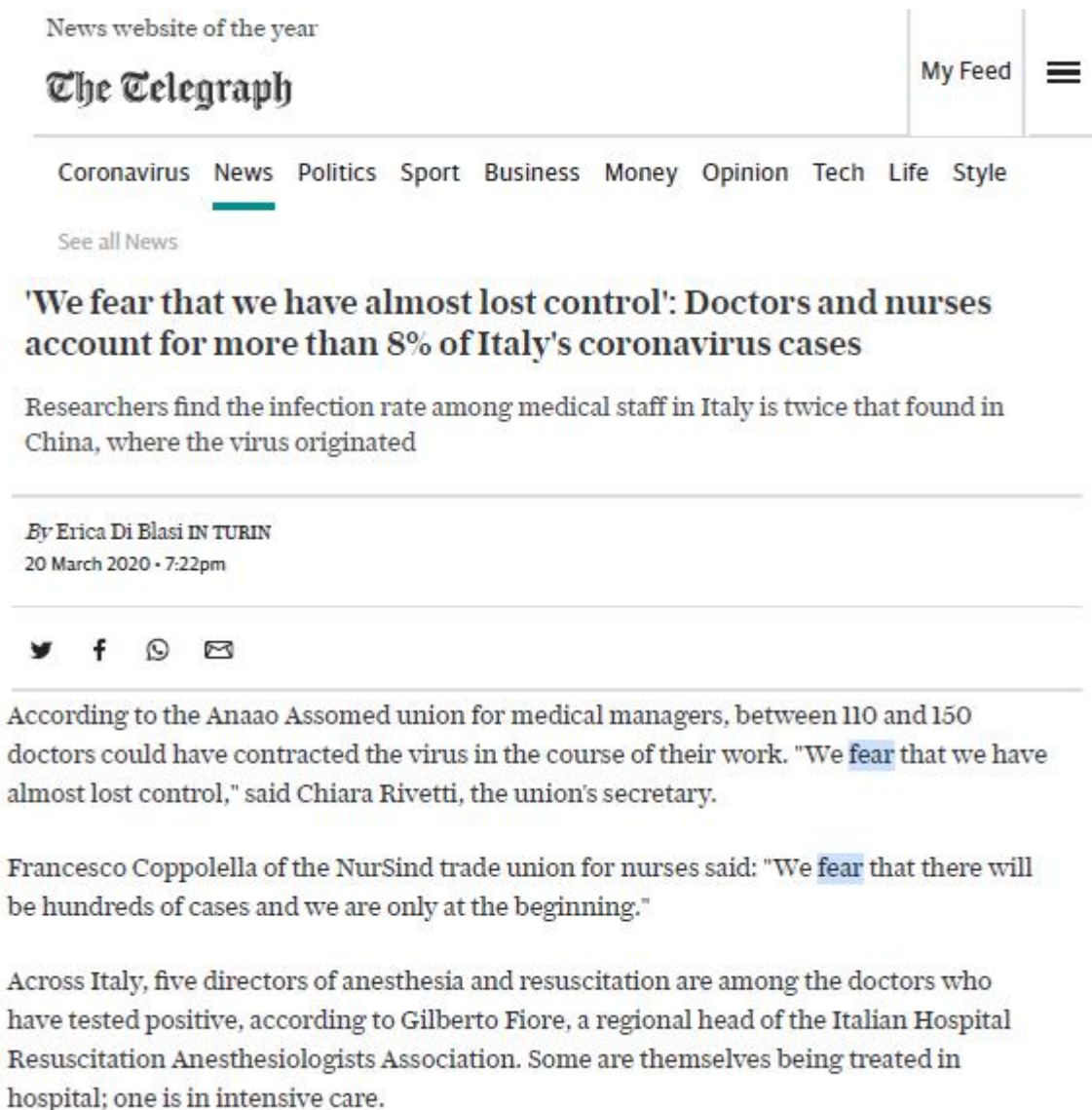
Association and Culture Secretary. It mentioned that due to the lockdown, owners and workers of football clubs, should be aware of the challenging period. The football businesses had to apply for government help (furlough scheme) in order to pay workers while the footballers were getting paid huge amounts of money. Both sides acknowledged these societal differences and claimed that the government will rightly take a view of it. This article showcased social discrimination that arrived from the pandemic. Despite all the concerns and the frustration, the article gave hope by mentioning that soon the lockdown will end up and people will play football again with pleasure. This approach gives a hope to the reader because that the government will look after the discrimination in order to be eliminated amid the pandemic.

Image 8: Sample of 'happy/joy'



The second dominant emotion is 'fear', it can be claimed that it is in contrast with happiness and has other characteristics. It is an unpleasant emotion or thought that you have when you are frightened or worried by something dangerous, painful, or bad that is happening or might happen (Cambridge English Dictionary, 2020). In the following examples the emotion of fear is really intensive. Journalists attributed the situation of lockdown in a such way:

Image 9: Sample of 'fear'



The screenshot shows the top of a news article on The Telegraph website. The header includes the site's name, a 'My Feed' button, and a navigation menu with categories like Coronavirus, News, Politics, Sport, Business, Money, Opinion, Tech, Life, and Style. The article title is 'We fear that we have almost lost control': Doctors and nurses account for more than 8% of Italy's coronavirus cases. The byline is Erica Di Blasi in Turin, dated 20 March 2020. The article text discusses the infection rate among medical staff in Italy, quoting Chiara Rivetti and Francesco Coppolella, and mentions that five directors of anesthesia and resuscitation have tested positive.

News website of the year

The Telegraph My Feed

Coronavirus News Politics Sport Business Money Opinion Tech Life Style

See all News

'We fear that we have almost lost control': Doctors and nurses account for more than 8% of Italy's coronavirus cases

Researchers find the infection rate among medical staff in Italy is twice that found in China, where the virus originated

By Erica Di Blasi IN TURIN
20 March 2020 • 7:22pm

Twitter Facebook Messenger Email

According to the Anao Assomed union for medical managers, between 110 and 150 doctors could have contracted the virus in the course of their work. "We **fear** that we have almost lost control," said Chiara Rivetti, the union's secretary.

Francesco Coppolella of the NurSind trade union for nurses said: "We **fear** that there will be hundreds of cases and we are only at the beginning."

Across Italy, five directors of anesthesia and resuscitation are among the doctors who have tested positive, according to Gilberto Fiore, a regional head of the Italian Hospital Resuscitation Anesthesiologists Association. Some are themselves being treated in hospital; one is in intensive care.

This article describes the situation in the hospital. Doctors and nurses have been infected by Coronavirus and the infection rate among medical staff in Italy was twice that found in China. Infected health workers came into contact with health people and the situation was out of control. Under these circumstances the emotion of fear was generated. Hospitals weren't prepared for the outbreak and the lack of readiness caused all these problems. On the one

hand the health care system could not assist all the patients, from a capacity aspect, and on the other hand doctors and nurses were unable to work due to their own illness. It is natural to feel fear, when there is uncertainty. The article outlined the problems in hospitals. By indicating the problems, it generated the reader the feeling of fear and made people avoid going out, so as to keep the health of the public in the highest regard.

Image 10 : Sample of 'fear'

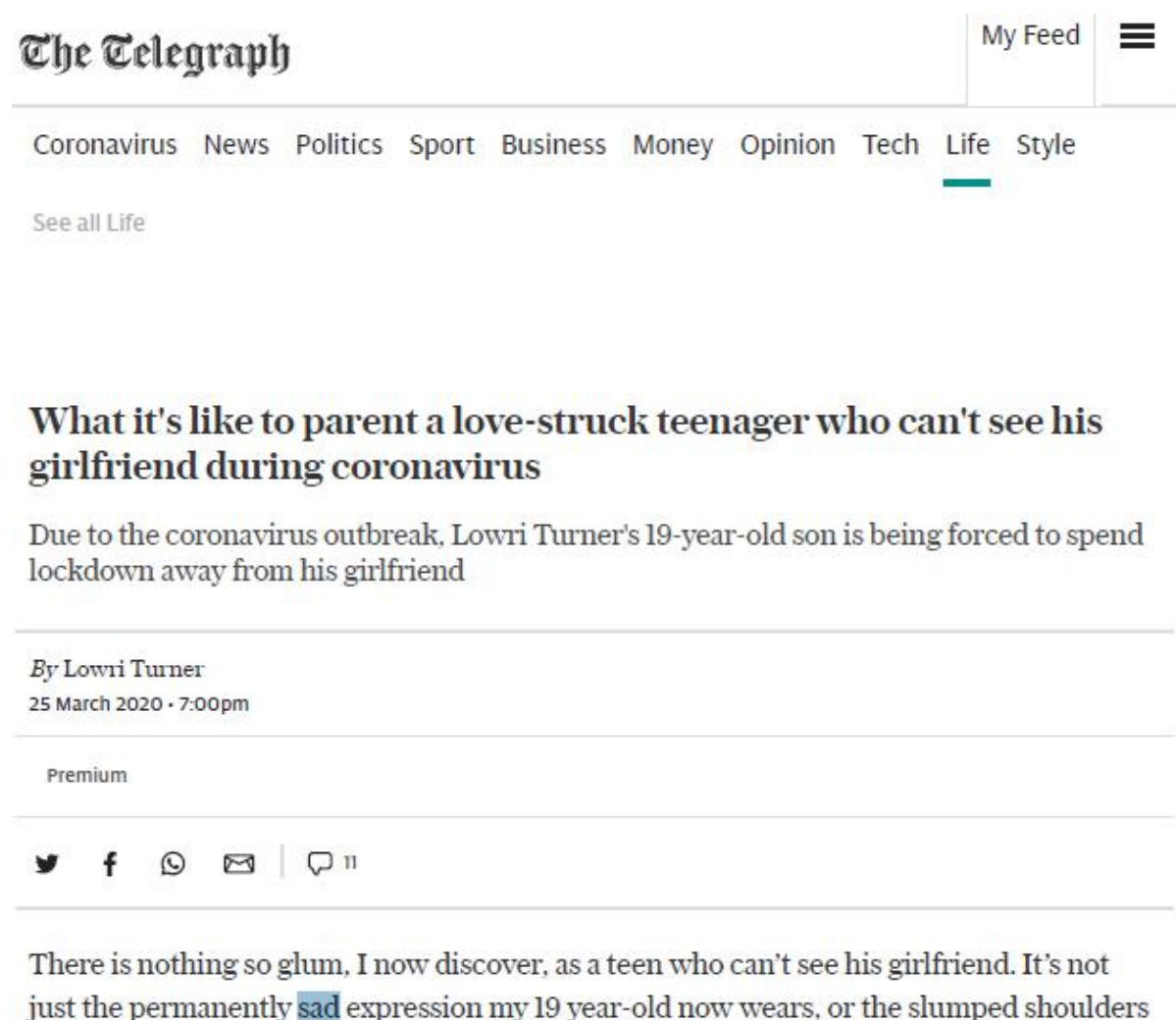


The above article example promotes the emotion of fear in combination with economic uncertainty. Lockdown happened suddenly and that led to unpleasant financial consequences. Companies were hoarding cash. Invoice payments were overdue. Factories were closed, banks and debt funds have frozen major new lending decisions. It expressed thoughts about the restarting of the economy and the difficulties that citizens were facing that period of time. Fear is an emotion that humans frequently experience as individuals, it can also be a shared and social emotion, one which circulates through groups and communities and shapes our reactions to ongoing events. It is contagious emotion and can spread swiftly. This article presented the impact of the Coronavirus in the economy. Since the economy affects daily livelihood, people need to know what are the consequences and likely be prepared for a change in their work life.

The last dominant emotion from data analysis is 'sad'. It is about the feeling of being unhappy, especially because something bad has happened (Cambridge English Dictionary, 2020). Taking into account this definition, the emotion of sadness can apply to the pandemic of Coronavirus. The following examples will reinforce the understanding around this particular emotion.

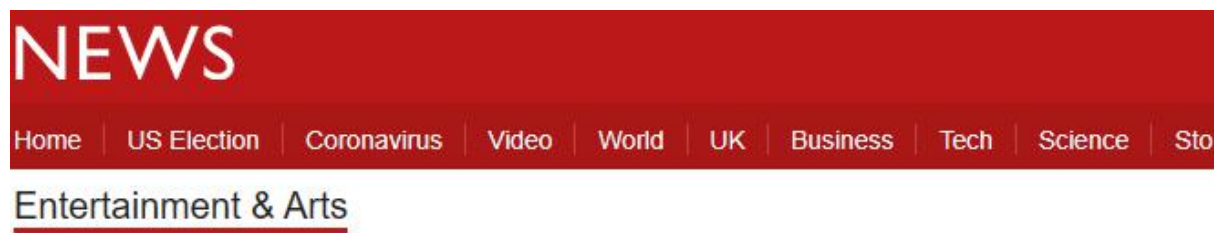
In the first place, the article pointed out a love story which took place during the Coronavirus era between teenagers. In particular, parents were feeling frustrated because they could perceive that their children were sad due to the isolation of their loved ones. In this article, the boy's mother portrayed her feelings and underlined her concerns about her son. The reason being is that her son was stressed about the whole situation and he didn't know when he would see his girlfriend again. Youth love stories had always had to endure separations: war, national service, university, and jobs away. But it was the first time that the whole nation was forced to stay at home and wait for better days. Parents who live with their kids came across these feelings. It is significant that the article worded this example and acknowledged the difficulties that families faced. It is worth mentioning to the audience that there were also people who were dealing with the same situation and they were not alone. It is even more important when it refers to a transition period, from everyday routine to the absolute isolation which may cause losses and change in the mood.

Image 11 : Sample of 'sad'



To continue with the next case, the article is about a famous novelist, Anne Tyler. The article indicated the author's life and mentioned that she used to live in her own isolation, for many years, even before the lockdown and she liked it. This way of life helped her to be a creative writer. However, during the lockdown she didn't like this loneliness. She described a story when she was walking through the woods every morning, which is where school children walk to go to school and see not a single child, which made her sad. This article approached the feeling of the novelist. Due to the fact she was used to living without people around her, the unexpected virus shaped her world and made her upset about the reality. Another interesting point is the fact that it referred to the feelings of a role model, as she is a famous writer. Role models influence the audience and motivate them to strive to uncover our true potentials and overcome weakness and unpleasant situations. In this case the writer of the article brings up the role model closer to the reader by revealing her emotions.

Image 12 : Sample of 'sad'



Why Anne Tyler won't be writing about the coronavirus

By Rebecca Jones
Arts correspondent, BBC News

She says she did not think her life in the American city of Baltimore would be changed much by the coronavirus pandemic, but admits "it is different" now.

"It's very **sad** to walk through the woods every morning, which is where schoolchildren walk to go to school and see not a single child.

"We're supposed to not mingle in any way," she adds. "I always have these two friends come over for 'wine therapy', as we call it, and I just cancelled them."

From the analysis of the samples presented above, the research has managed to determine and acknowledge the meaning of emotions in journalism during Coronavirus news coverage in both newspapers. Each dominant emotion has its own role in digital news representation. As mentioned, most stories were addressing everyday life with the protagonist people of the next door, families, youth, and role models. By depicting everyday stories with an emotional approach in digital journalism, especially in emergency situations, it contributes to opening up interesting approaches towards concepts of 'raw' stories, for example, teenage love or novelist feelings. The approach of more 'raw' information and the feeling of personal expression seems to take place in the news regarding Coronavirus.

6.4 Discussion

The study explored the pattern of emotions in the context of media representation of the 2020 Coronavirus outbreak. It examined the similarities and the differences in the coverage of the online news by two well-known news brands, The BBC and The Telegraph in the United Kingdom. Also, it analysed the notion of the most dominant emotions. In the view of data analysis from two media brands, this research case study can rely on the discussion that both media used emotions in their online articles during the Coronavirus outbreak. As it was presented in the previous section both newspapers had some interesting points.

In the first place, starting with the data collection from two media brands. The main discrimination of two media brands which relies on the nature of the organisation, public and private (BBC as a public one, and The Telegraph as a private), showcased that the private organisation is using more emotional words. The difference is up to 11 percent (40 percent The Telegraph and 29 percent the BBC). The number does not make an immense difference, which part of the organisations is using more emotions. However, in 38 articles, 40 percent of emotions show that the private organisation is adding more emotional words. On the other hand, BBC with 41 articles corresponds to 29 percent of emotions. It could be concluded that the numbers do not have huge differences, but at some point, BBC handles its news article without encompassing an extensive amount of emotions. Basically, it could be claimed from the number that subjective journalism is taking place. Journalists tend to use emotional language in order to bring the reader closer to the story.

Continuing with the similarities, not only they had dominant emotions but also they were the same. The emotions of 'happy/joy' and 'fear' and 'sad' in covering news stories were the three top in two media brands, following the rest with some differences. Although, this study didn't go deeper to analyse the content of each article. The high volume of these emotions can provide us with information that the reporters tried to present the emergency of the situation by writing pleasant news stories and make the atmosphere more cheerful but at the same time tried to inform the audience about sad reverberations of the virus, or to generate action to the public in order to protect themselves.

Furthermore, as a common outcome I deem that the existence of these dominant emotions relies on two reasons. Media brands respond with positive emotion, such as 'happy/joy' when using stories reflecting on good news (articles' examples of 'happy/joy') and with more

negative emotions, such as ‘fear’ and ‘sad’ when using stories reflecting on bad news (articles’ examples of ‘fear’ and ‘sad’). These dominant emotions cause high arousal and that is the reason they appeared at a high level in two media brands, as Berger and Milkman also confirmed (2012).

It is important to stress here, that the qualitative analysis of the three dominant emotions leads to some interesting results.

Firstly, samples which were presented had a subject and a content in their stories which were addressed in everyday life, with protagonists, families, youth, and role models, doctors, companies and government. This was interesting because the pattern of the media was following an agenda. These stories were based on emotional expression and personal histories due to the Coronavirus era. This declaration came to contracts according to Coward, (2013); Pantti, Wahl-Jorgensen and Cottle (2012). They claimed that subjective writing with emotion, tended to represent a ‘bad object’ in journalism.

However, I believe that due to the research focused on two well known media brands of the United Kingdom with over 100 year of history, the fact that both media brands achieved that history, this type was chosen as a ‘quality’ journalism. It educates and informs the audience and attracts their attention, as Gürsel (2009) also mentioned.

In the same way, the economy of emotional sharing can not be missed from the discussion. According to dominant emotions, I presume that this can be characterised as a pattern which follows the norms of journalism and the click-bait metrics. On the one hand, as shown in the samples, the articles referred to everyday stories, but also in more informative text regarding government and doctors, which was contemporary. The norm of articles was raw, with an unapologetically subjective approach, which I consider it relies on emotional storytelling, as shown in the example with ‘teenage love story’ or with the example ‘Mr. Motivator’. This way of presenting the news, generates passions and produces a dialog between the writer and the reader. Obviously the dialog is not in written format but it takes place when a story has emotions and the reader can identify himself/herself. This was shown in the example of the ‘novelism’ who felt sad when she stopped seeing children outside.

On the other hand, these articles were on the top of Google search, which signifies that the reader chose to read those stories based on the content. They were expressive and followed the norms of news media trends. Media organisations are no longer tightly regulated by professional norms shaped by an allegiance to the ideal of objectivity, as Matheson (2004) confirms. Pure information, not mixed or adulterated with any other substance, only personal opinion is the new trend. Media applications, such as Twitter with the function of 140 words characters, made journalists adapt their writing style with more expression so that the audience can interact. According to the data analysis; journalism, private or public, is shifting in response to the digital era enabling forms of expression that may be more partial, embodied, and emotional, as addressed in the example of 'Doctor and Nurses'. Article could be objective, with more professional language and clinical words. On the contrary, it used simple vocabulary.

Equally important, it is the social aspect of emotion in the media news brands. As Barbalet (2002) addressed, a well-developed appreciation of emotions is absolutely essential because no action can occur in a society without emotional involvement. This statement aligns with the articles that analysed. From the examples of the articles 'Doctors and Nurses' and the 'Shut Down of the Economy', both of them had the emotion of fear and mentioned the seriousness of the situation pointing out how 'bad' was the economical situation and the health system. By doing this, the journalist rings the bell of safety.

I deem that this kind of content is written not only to inform the reader regarding the situation but also to shape the society. For example, considering how important it was for society to obey the safety measures and stay at home, the news media tried to conduct articles which generated fear. Therefore this aligns with the high numbers of this particular emotion in both media, but also with the research from Professor Wahl-Jorgensen, who found in her research that much of the media coverage in Western media was dominated by fear. On the contrary, it is the emotion of 'happy/joy', but it is clearly understood that people in isolation needed to receive positive messages and motivations as shown in the example with Mr. Motivator.

7. Conclusion and further research

This thesis aims at examining similarities and differences, in terms of emotion words used during the Coronavirus outbreak and the meaning of dominant emotions, between the BBC and The Telegraph from the United Kingdom. To address these questions, I set 79 articles under the lens of media journalism, in order to get an insight on media and technology, as well as their impact on society. I conducted an exploratory research and I used content analysis to capture the underlying emotions and their meanings. The findings clearly indicate a positive correlation with the hypothesis that the “journalist tend to use emotional language in the online news”.

Also, the nature of the Coronavirus pandemic crisis may determine the presence of emotional identity within a fresh moment or later. The emotional identity in the two selected media, the BBC and The Telegraph, defined early in the fresh moment of the outbreak. Online newsrooms conducted articles based on their current emotions of the outbreak. Both of them used emotions and there was a small difference on the scale of 11 percent.

Additionally, the study has managed to present some similarities and differences, in reference to the emotion words, in the coverage of the 2020 Coronavirus. In general, both media used all eight basic emotions. Some emotions were more dominant, such as ‘happy/joy’ with 74 percent, ‘fear’ with 68 percent, and ‘sad’ with 43 percent. While the remaining emotions were: anticipation, disgust, surprise and trust. It was impressive that the emotion of ‘happy/joy’ was the first one for both news brands and it was controversial that the next one was ‘fear’. By writing pleasant news stories journalists tried to make the atmosphere more pleasant and at the same time to inform the audience about sad reverberations of the virus. These emotions cause high arousal and that is the reason they appeared at a high level in both media brands.

Furthemore, Coronavirus is a crucial pandemic worldwide. Due to the seriousness of the cause, many countries, including the United Kingdom implemented very strict measures in order to protect their population. As mentioned, no action can occur in a society without emotional involvement. This kind of subjective emotional content is worded not only to inform the reader regarding the situation but also to incorporate a new lifestyle into the society. Also an important role played the economy of emotions and the click - paid for these well-known media brands. By using the trends of the online media and adapt articles into more emotional and raw content, media brands achieve to capture more audiences.

Intending to provide a thorough investigation of this piece, I would like to highlight that the scope of this thesis allowed certain areas to be explored to the extent that they deserved. The analysis of emotions in two news brands took place for three weeks. However, the outbreak of Coronavirus remains a main topic on the news, as long as the cure of this illness hasn't been found yet. Therefore, it would be interesting to pick this study up again in order to see how the media covered this matter after a period of time.

Moreover, this study offered a comparative look at online journalism visible for the first time, focusing on emotional words. To expand this discourse in a broader scope, it would be very interesting to see whether the same dominant emotions apply to more unconventional ways of news production and distribution. It would be interesting to proceed with a further investigation, comparing more online news media in the same country or comparing online media from different countries. Likely, the results will show that indeed emotional journalism occurs during crucial moments. But I believe that a broader research can take place.

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Appendices








































1. Table: Number of Emotions for The Telegraph

1	25-Mar-20	anticipation	1	sadly	1	surprised	1		Home schooling tips: The things I wish I'd known before the schools went into lockdown	
2	31-Mar-20	anticipated	1	surprise	1				Pay cut for Spurs' non-playing staff... on day Daniel Levy's £3m bonus is revealed	
3	6 APRIL 2020	anticipated	1						Could the coronavirus crisis spell the end for the great British department store?	
4	17-Mar-20	fear	6						Once we shut down because of coronavirus, the fear is we won't know how to start up again	
5	20-Mar-20	fear	3						We fear that we have almost lost control': Doctors and nurses account for more than 8% of Italy's coronavirus	
6	22 March	fear	1						Coronavirus outbreak declared a pandemic: what does it mean, and does it change anything?	
7	25-Mar-20	fear	3						The Covid-19 mental health crisis: expect depression, anxiety and stress disorders, researchers warn	
8	29-Mar-20	fear	1						Coronavirus myths, scams and conspiracy theories that have gone viral	
9	30-Mar-20	fear	1						I may be 89 and under self-imposed house arrest, but I fear coronavirus has been overhyped	
10	1 APRIL 2020	fear	1						It's natural to feel fear and anxiety in lockdown – but those able to isolate are the lucky ones	
11	5 April 2020	fear	4						Honeymoon couple fear soaring bill as coronavirus leaves them trapped in luxury Maldives resort	
12	19-Mar-20	surprise	1	trust	1				Coronavirus conspiracies are a gift to Russia's disinformation machine	
13	25-Mar-20	surprise	1						Coronavirus positive: our new daily round-up of good news	
14	27 MARCH 20	surprise	1						Bob Dylan's surprise song Murder Most Foul is apt for a world living in fear	
15	28 MARCH 20	surprise	1						I have never had an illness as confusing as coronavirus	
16	31-Mar-20	surprise	1						Tackling Covid-19 shows how vital the Union is. Why would Scotland want to go it alone?	
17	2 APRIL 2020	surprise	1						Diary of a fund manager: 'The five things I remembered to do while markets were falling	
18	3 April 2020	surprise	1						Coronavirus: Why the Swedish experiment could prove Britain wrong	
19	17-Mar-20	sad	2						Does coronavirus really mean curtains for British theatre?	
20	27-Mar-20	sad	1	trust	2				Doctor dies in UK with 'textbook symptoms' of Covid-19	
21	25-Mar-20	sad	1						What it's like to parent a love-struck teenager who can't see his girlfriend during coronavirus	
22	30-Mar-20	sad	1	sadness	1	sadly	1		Coronavirus: Questions over true death toll as hospital records almost three times more deaths than official	
23	1 APRIL 2020	sad	2	trust	5				Doctor who refused to retire from NHS dies after treating coronavirus patients	
24	2 April 2020	sadness	1	sadly	1				Comedian Eddie Large dies aged 78 after contracting coronavirus	
25	5 APRIL 2020	sad	1						After one too many Zoom calls and FaceTimes, I can't be the only one feeling Covid social burnout?	
26	5 April 2020	sad	4	fear	1				The conversations we need to have before saying goodbye to a loved one	
27	1 April 2020	disgust	1	happier	1				How it feels to celebrate your wedding anniversary during lockdown	
28	28-Mar-20	anger	1						Magic Mobile: brand new funny sketches by Michael Frayn	
29	30-Mar-20	anger	1	sadness	1				Why Haydn is the perfect composer to get us through coronavirus	
30	22-Mar-20	joy	2	surprise	1				How to have a spa holiday without leaving home	
31	23-Mar-20	joy	1	happily	1				Why we decided not to self-isolate in our Cornwall holiday home	
		joyously	1							
		surprise	1							
32	27-Mar-20	joy	1	happily	1	sadness	1	surprisingly	1	Lockdown Week One: how Penny Mountbatten, Robert Peston, Richard Madeley and others are coping
				happy	1					
33	27-Mar-20	happy	4	surprise	2					Digital happy hour: how Britons are lifting spirits by bringing pubs into the living room
34	2 April 2020	joy	1	happy	3	surprise	1			We can't go to many public events as a family, but this imaginary forest seems to charm my autistic son
35	5 APRIL 2020	happy	1	joy	1					Nicola Sturgeon standing by her chief medical officer was commendable but entirely wrong
36	5 APRIL 2020	joy	2	surprise	1					Hidden places around the world to explore when we can travel again
37	5 April 2020	joy	1							Football clubs should be thinking very carefully about their next steps
38	25-Mar-20	trust	1	surprise	2					NHS radiographer struck off after 'belly flopping' on pregnant woman's stomach during Skype supervision










































2.Table: Number of Emotions for The Telegraph

1	16-Mar-20	fear	3					Coronavirus: How to protect your mental health
2	17-Mar-20	fear	1	sad	1			Covid-19: How long does the coronavirus last on surfaces?
3	17-Mar-20	fear	3					Coronavirus Wales: Tourism businesses fear for future
4	24-Mar-20	fear	4	angered	1			Coronavirus: Construction workers fear for their safety
5	26-Mar-20	fear	2					Coronavirus: Cat owners fear pets will make them sick
6	28-Mar-20	fear	3					Unemployment during coronavirus: The psychology of job loss
7	2 April 2020	fear	8					The fear of coronavirus is changing our psychology
8	4 April	fear	3					Coronavirus: Indonesia grapples with fear of a hidden virus surge
9	17-Mar-20	anger	2					Coronavirus: West End shuts down as Boris Johnson's advice sparks anger
10	23-Mar-20	anger	4					Coronavirus: Crowds flock to Matlock Bath 'like a bank holiday
11	26-Mar-20	anger	2	fear	1			Coronavirus: 'We are not working in safe conditions'
12	31-Mar-20	anger	1					Coronavirus: The grim crisis in Europe's care homes
13	31-Mar-20	anger	1	fear	1			Coronavirus: Anger as migrants sprayed with disinfectant in India
14	2 April	anger	1					Coronavirus: Doctors face agonising life-death decisions
15	6 April	anger	1	fear	1			Coronavirus: Africa will not be testing ground for vaccine, says WHO
16	6 April	anger	4	fear	2			Coronavirus: 'I know my life will not be saved in this pandemic'
17	17-Mar-20	surprise	1	joy	1			Coronavirus: UK businesses feel impact of latest measures
18	19-Mar-20	surprise	1	happy/happin	8 10			Tips for how to stay happy in troubling times
19	20-Mar-20	surprise	1	sad	1			Coronavirus: Grandparents join party behind glass doors
20	22-Mar-20	surprise	1	joy	1			Coronavirus: Tears as NHS staff given flowers at supermarkets
21	24-Mar-20	surprise	2	happy	1			Coronavirus: Man's pandemic proposal to beat lockdown blues
22	3 April	surprise	2	happy	5			Coronavirus: Celebrating landmark birthdays in lockdown
23	20-Mar-20	surprise	1	sad	1			Coronavirus: Grandparents join party behind glass doors
24	24-Mar-20	sadness	1					Manu Dibango: African saxophone legend dies of Covid-19
25	30-Mar-20	sad	3					Coronavirus: Teenager home after 59-hour trip from Honduras
26	1 April 2020	sadly	1					Coronavirus: Teenager 'could have survived with appropriate treatment'
27	6 April 2020	sad	3					Coronavirus: Nurse at Liverpool's Aintree Hospital dies
28	23-Mar-20	disgust	1					Coronavirus: Thieves steal oxygen from Manchester hospital
29	25-Mar-20	trust	5					Coronavirus: Northwick Park trust records 21 deaths in four days
30	31-Mar-20	trust	3	sad	1	1	sadly 1	Coronavirus: 13-year-old boy dies, says London hospital trust
31	1 April 2020	trust	1					Coronavirus: Greatest test since World War Two, says UN chief
32	1 April 2020	trust	5					Coronavirus: 'Living legend' doctor Alfa Saadu dies from Covid-19
33	3 April 2020	trust	3					Coronavirus: Worst-hit communities to receive charity boost
34	6 April 2020	trust	3	saddened	1			Coronavirus: Tributes paid to 'caring' midwife Lynsay Coventry
35	19th March 2020	happy	5	surprise	1			Tips for how to stay happy in troubling times
36	22-Mar-20	joy	3					Coronavirus: 'How I'm coping with self-isolation'
37	27-Mar-20	happy	1	joy	1			8 new TV shows for life on lockdown
38	31-Mar-20	happy	1					Coronavirus: 'Supergran', 94, discharged from hospital
39	2 April 2020	sad	1	surprisingly	1	fearing	1	Why Anne Tyler won't be writing about the coronavirus
40	29-Mar-20	anticipated	1					Coronavirus: Things will get worse before getting better, PM warns
41	20-Mar-20	anticipation	1	surprise	1			Coronavirus: US Senators face calls to resign over 'insider trading'

Articles - The Telegraph

					
Bob Dylan's surprise song Mur	After one too many Zoom calls	Comedian Eddie Large dies aged 78	Coronavirus conspiracies are a	Coronavirus myths, scams and	Coronavirus outbreak declared
					
Coronavirus positive_ our new	Coronavirus_ Questions over tru	Coronavirus_ Why the Swedish experi	Could the coronavirus crisis	Diary of a fund manager_ 'The five	Digital happy hour_ how Britons
					
Doctor dies in UK with 'textbook syn	Doctor who refused to retire fr	Does coronavirus really mean curtai	Football clubs should be thinking	Hidden places around the world	Home schooling tips_ The things I v
					
Honeymoon couple fear soarin	How it feels to celebrate your wed	How to have a spa holiday at home.p	I have never had an illness as confu	I may be 89 and under self-impose	It's natural to feel fear and anxiety in
					
Lockdown Week One_ how Penny	Magic Mobile_ brand new funny s	NHS radiographer struck off after 'be	Nicola Sturgeon standing by her ch	Once we shut down because of c	Pay cut for Spurs' non-playing staff..
					
Tackling Covid-19 shows how vital th	The conversations we need to have b	The Covid-19 mental health crisi	'We can't go to many public event	'We fear that we have almost lost c	What it's like to parent a love-struc
					
Why Haydn is the perfect composer not to self-isolate	Why we decided	Could the coronavirus crisis			

Articles - BBC

					
8 new TV shows for life on lockdown	Coronavirus Wales_ Tourism bu	Coronavirus_ 13-year-old boy di	Coronavirus_ 100th birthday par	Coronavirus_ Africa will not be t	Coronavirus_ Anger as migrants
					
Coronavirus_ Cat owners fear pets w	Coronavirus_ Celebrating landm	Coronavirus_ Construction work	Coronavirus_ Crowds flock to M	Coronavirus_ Doctors face agon	Coronavirus_ Grandparents join
					
Coronavirus_ Greatest test since	Coronavirus_ 'How I'm coping v	Coronavirus_ How to protect your mε	Coronavirus_ 'I know my life will r	Coronavirus_ Indonesia grapple: 'Living legend' do	Coronavirus_ '
					
Coronavirus_ Man's pandemic p	Coronavirus_ Nurse at Liverpool	Coronavirus_ 'Supergran', 94, di	Coronavirus_ Tears as NHS staff	Coronavirus_ Teenager 'could h	Coronavirus_ Teenager home af
					
Coronavirus_ The grim crisis in Euro	Coronavirus_ The school of Mum an	Coronavirus_ Thieves steal oxyg	Coronavirus_ Things will get wo	Coronavirus_ Tributes paid to 'c	Coronavirus_ UK businesses feel im
					
Coronavirus_ US Senators face calls	Coronavirus_ US 'wants 3M to end	Coronavirus_ 'We are not working in	Coronavirus_ West End shuts do	Coronavirus_ Worst-hit commu	Covid-19_ How long does the corc
					
Manu Dibango_ African saxophon	The fear of coronavirus is cha	Tips for how to stay happy in trou	Unemployment during coronaviru	Why Anne Tyler won't be writing a	