



Editorial

In the context of the current and qualified *competition* between Brazilian scientific journals in Communication, **MATRIZes** faces the challenge of publishing relevant national and international works for our area, that is, studies that might impact in the field of knowledge. This is related to ideas such as thematic innovation, the opening of new perspectives and, above all, in the academic maturity able to produce synthesis of the state of knowledge of theoretical or empirical objects in order to allow new advances in the articles we publish.

We can see characteristics like these in the texts that make up the current issue of **MATRIZes**, particularly in this **Dossier**. The section begins with the instigating reflection by David Hesmondhalgh, in the article **The media's failure to represent the working class: explanations from media production and beyond**. As the title clarifies, the author discusses, in one hand, how the so-called Media Production Analysis can contribute to understanding some of the reasons media has failed to represent the working class – a problem that has implications not only for the people in this group, but for the society as a whole. Naturally, Hesmondhalgh thinks the issue from the Anglo-Saxon point of view, but Brazilian researchers will be able to grasp – and extend – the social and scientific problem for the local panorama. On the other hand, the author relies on the sociology of classes to try to go *beyond* explanations anchored only in the economic and political contexts related to the problem. According to the proposal of the article, the analysis can get a new level of complexity by the investigation of how subjective class experiences penetrate in the production of media, resulting in representations with deficiencies and prejudices.

In **The places where audience studies and production studies meet**, Vicki Mayer also shows the strategic dimension that production media may engage in

investigations of the communicational field, discussing some aspects of a study on a television series in which barriers between reception and the production is dimmed, without, however, disappearing. This is because, as the author shows, there are concrete barriers between the public and the production team. In that work, we find the suggestive discussion of the concept of *placemaking*, particularly when associated with the media. It is not difficult to think of local contexts (for example, certain soap opera locations that become tourist places) in which the concept can help to understand the process by which people re-arrange the cultural dimension of a space, as it involves the production of values from their practices.

Following the article by Vera Lúcia Follain de Figueiredo **Fiction and resistance in the file culture** develops theoretical reflection on the ways in which the so-called contemporary *documentalism* is associated with the collection of heterogeneous materials by digital technologies, causing fiction to be documentary narrative discourses. As the author discusses, a conflict zone, which corresponds to a central question of text: “what is the relationship between everyday life and representation of social tensions in the field of fictional narratives?,” developed from analyzes of films and written narratives.

Closing the section, Vera Veiga França and Suzana Cunha Lopes, in **Event analysis: methodological possibilities**, reinforce the propositional opening axis of research approaches of the current edition. From the discussion of conceptual aspects of the event, the authors highlight different methodological dimensions that be perceived as possibilities for this concept to have reverberations in the communication studies.

In the **Interview** of this issue, held with the sociologist Renato Ortiz by Eduardo Vicente, Thiago Siqueira Venanzoni and Rosana de Lima Soares, the reader can verify the vast intellectual trajectory of this important author and especially the dialogues with authors from Latin America and the interfaces of their studies with the area of Communication. How could it not be, besides opinions on issues such as the so-called *cultural appropriation* and the author speaks of the political events in Brazil.


Opening the section **Agenda**, the Italian researcher Antonio Rafele, in the article **Dialectical images: media and consciousness in The Arcades Project of Walter Benjamin**, takes up the classic text of the author to investigate the textual relations that bind the media and the conscience in the work. The theoretical concern also characterizes the effort of Rafael Bellan Rodrigues de Souza, **The work of journalists and their contradictions: an ontological of crisis**, to address the issue raised in the title of the article.

The other papers in the section are characterized by a greater dialogue between the theoretical questions and certain empirical objects and materialities. In this way, the Spanish researcher Alfonso M. Rodríguez de Austria Giménez de Aragón performs a film analysis **World War Z: Social Darwinism and rebirth of the Nazi worldview**, from the perspective of ideological textual analysis. Practices are also discussed in the following article **Gaps in communication and film studies in Brazil: feminism (and the intersection of gender and race) and film reception**, by Ceiça Ferreira, in which the analytical corpus is the set of investigations on the thematic of the presented interface in the title.

In **Reflexive practices in science blogs written by scientists**, Natália Flores tries to characterize analytically the discursive configuration of dissemination blogs by scientists, concluding that blogs represent both reflexivity for the scientist how much of reinforcements to the position of guardians of the discourse their authors. Finally, closing the section, the article **Between rupture and resumption: criticism of the dominant memory of bossa nova**, by Herom Vargas and Mozahir Solomon Bruck, problematizes the dominant memory of bossa nova identifies as a break with the previous musical languages of Brazil. Authors such as Pollack and Lotman are central to the argument, which also includes artists, journalists and academics who helped the memory building of the studied musical movement.

The **Reviews** section introduces the text **Expansions and reconfigurations**, by Ligia Prezia Lemos, who makes an assessment of the recent book *Ficção seriada televisiva no espaço lusófono* (Fiction TV series in lusophone space), organized by Isabel Ferin Cunha, Fernanda Castilho and Ana Paula Guedes. Closing the edition, we present the **theses and dissertations** by the Graduated Program of Communication Sciences of São Paulo University (PPGCOM/USP), in the second half of 2016 and in the first semester of 2017.

It is necessary to register the changes in the Editorial Committee of the Journal, along with renewal of the PPGCOM/USP Coordination. With this, we thank the dedication of the professors Paulo Nassar and Maria Aparecida Ferrari, who are replaced in their functions by professors Margarida Maria Krohling Kunsch and Fernanda Castilho. If, as Ecclesiastes says, “of making many books there is no end” (12: 12), the same can be said about scientific journals, so we welcome the new **MATRIZes** contributors, as well we register the recognition of the reviewers of 2017, which totaled the expressive number of 117 researchers.

We hope you all enjoy this new issue of our Journal. 



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