Editorial

WHEN ANALYZING THE production of Brazilian Graduate Programs in Communication, Marialva Barbosa (2016) observes a "supremacy of themes that concern the ultra-contemporaneity of each era. . . . Thus, issues related to ongoing communication practices and processes are studied. Time is the permanent object of communication studies" (p. 203). In spite of the risks of this aspect – such as the choice of objects based on fashions –, highlighted by the author, contemporaneity itself promotes research in communication. If this conclusion can be extrapolated to the international field of studies, it is a question worth investigating.

In this issue of **MATRIZes**, we highlight the mark of contemporaneity, in an attempt to understand "unfinished processes" (p. 209). The two international articles in the **Dossier**, respectively, the first and the third of the edition, **From the virtual class to the click workers: the transformation of work into service in the era of digital platforms**, by Antonio A. Casilli, and **Transmedia narratives and binging experiences: Ricardo Piglia's *Los casos del comisario Croce* as a theoretical project**, by Eliseo R. Colón Zayas, discuss current themes with developments in time. Thus, Casilli's article shows how the hope for digital work to represent the realm of autonomy and freedom gave way to precarious work, in a process that is far from being finalized. In Colón's work, however, the implications of the transmedia "theoretical project" of Argentine writer Ricardo Piglia, discussed in the article, may still have, as a note to the author of the study, future practical developments.

The texts by Lucrécia D'Alessio Ferrara, **The differences of midialogy's communication**, and by Márcio Souza Gonçalves, **To think about communication, culture, subjectivity: an analytical perspective** continue the authorial, critical and propositional emphasis that marks the **Dossier**. Ferrara's text discusses the differences between technical means and medialogies, which points to the development of a communicational epistemology that seeks to overcome the linearity of communication as a scientific area. Gonçalves, in turn, defends a perspective analysis of the relations between communication, culture and

subjectivity that aims to escape technological determinism and the idea of an omnipotent user.

The last article of the section is **Fake news, WhatsApp and vaccination against yellow fever in Brazil**, by Igor Sacramento and Raquel Paiva. This text is another significant example of the attempt to confront social issues through research in communication. Note that in the current pandemic context, the discussion of the ways in which communication dialogues with health gains greater relevance.

The **Interview** of this issue was granted by Paolo Gerbaudo and performed by Richard Romancini. In the text, the Italian researcher discusses aspects of digital media and its influence on activism and contemporary politics, referencing his three books, which should be published in Brazil in the beginning of next year.

The section **Agenda** starts with two texts: **Netflix originals and exclusively licensed titles in Brazilian catalog: mapping producing countries**, by Tomaz Affonso Penner and Joseph Straubhaar, and **Television software studies: an extension to production studies theory**, by Carlos Eduardo Marquioni, discussing transformations of TV in the digital context. The first article, based on data from the Netflix company catalog in Brazil, reflects on the permanence, or not, of the model of cultural dependence in Latin America vis-à-vis the United States. Marquioni's text discusses the need to develop "television software studies," pointing out their characteristics to complement "production studies," due to the growing scenario of television consumption on multiple screens.

From a technological and social perspective, José Messias and Ivan Mussa, in **Towards a *gambiarra* epistemology: invention, complexity and paradox in digital technical objects**, discuss the notion of "gambiarra," associated with digital technical objects. For the authors, this notion is a fundamental operator in the relations between technique, body and society. In the next text, Pablo Nabarrete Bastos, in **Dialectics of engagement: a critical contribution to the concept**, analyzes the concept of "engagement," arguing that it is not correct to think of this notion exclusively in terms of online practices.

The next text in the section **Agenda** is **The McLuhan's tetrad in communication research: systematic review of applications in Brazil and Portugal**, by Carolina Weber Dall'Agnese, João Canavilhas and Eugênia M. M. da Rocha Barichello, who verify the fortune of the "McLuhan tetrad" proposal in communication research in the countries mentioned, discussing how and to which objects it has been applied. Then the article **Between the strike and the locaute: *ethè* in dispute for the place of truth in the ideological scenographies that paralyzed Brazil**, by Fernando S. Antunes Junior and Ernani C. de Freitas,

based on the French school of discourse analysis, examines an episode of the truck drivers' strike in Brazil. In this case, television coverage was marked by an enunciative media scenario in which fear favored the insertion of symbolic dispute in the collective imagination, in order to generate adherence to the dominant ideology. Finally, the last text of the section, **The community in expropriation: ways of alterity in the cinema of Pedro Costa**, by Edson Pereira da Costa Júnior, analyzes the structural elements of works by the Portuguese filmmaker, to highlight and discuss the modes of otherness triggered by it.

The **Review** of this issue brings the text **New wine in old wineskins: mass society, spectacularization and new technologies in *Black Mirror***, in which Andreza Almeida dos Santos also turns to the contemporary to discuss aspects of the book *Isso (não) é muito Black Mirror*, by André Lemos. The review highlights Lemos' criticism of the series, by showing that, despite the futuristic tonality, it tends to a perspective more in tune with issues of the last century, without glimpsing exactly the problems and challenges of contemporary times.

We wish you all a good reading. Ⓜ

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Richard Romancini
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