

**EDITORIAL – MATRIZES – VOL. 5 Nº 2**  
**5 years of existence (2nd semester 2007 – 1st semester 2012)**

In the year 2007, **MATRIZES** emerged as the newest academic journal in the scenario of the graduated programs publishings. Willing to carry out a publication that presents the best features in communication research, its editorial and visual projects were carefully planned based on the acknowledgeable ability of the Graduate Program in Communication Sciences of the University of São Paulo (USP) to convene and gather some of the most distinguishable names part of the national and the international community dedicated to communication studies. After a five year journey, we are delighted to announce the release of the tenth edition of **MATRIZES**, being convinced that we have even exceeded our initially stated goals, successfully. To walk this path was only possible thanks to the legitimacy and recognition coming from our peers (authors, reviewers, readers) who have contributed with excellence to the consolidation of the journal.

Considering all of those years, we have published 120 articles written by renowned researchers from various countries on various issues of the communications field. The institutional, national and regional diversity adds to the plurality found in the theoretical and methodological propositions. The authorial perspectives emphasized in **MATRIZES**' dossiers were a result not only of the level of the debates in the area, but above all an outcome from the liveliness and up-to-dateness of the objects analyzed and of the concepts they demand. Recognizing this to be a work only possible to materialize when held collectively, we bring the set of articles selected for this edition.

The **Dossier** presents six texts, in which the founding concepts and analysis to researching are presented. Muniz Sodré, at the moment of his 70 ths birthday, continues the discussion on "New perspectives copyright in communication studies" discussing theoretical challenges involved in establishing the field of Communication, and shows that the media effects paradigm is still the foundation of most academic studies. Denying this position, this article suggests that the prestige of a social science is not just a matter of the objectivity of the knowledge it generates, but of the political, cultural, and social worth of its *production*, proposition that incorporates and updates the first edition of this **MATRIZES**, in which the author posed the ontological question

about the phenomenon of communication.

Aimed at television studies, especially those who treat their narratives, Jason Mittell discusses the intersections between the audiovisual discourse and its modes of appropriation, in which the narrative complexity has been used as an alternative to conventional serial and episodic forms that have characterized American television since its inception. This perspective is articulated to that developed by Stig Hjarvard, that presents a theory of the media as agents of cultural and social change from the concept of mediatization. Extending the interface between production and reception, David Buckingham challenges precisely the traditional psychology and research on media effects by proposing an approach to the study of the relationship between children and the media, focusing mainly on television. The author refuses to understand meaning as something that the media distributes to a passive audience and it states that the audience has an active role but works under conditions strange to its own choice. The last two articles of **Dossier** point to some of these existing structures and modes of organization. Taking journalism as locus in which examine the emergence of Semantic Web and the technical functionalities that result from it - such as the use of algorithms and applications -, Elizabeth Saad and Daniela Bertocchi propose a configuration of the curation role for the professional that will act within this new cybercultural context, already in application with international journalistic markers, by the explanation of the basic concepts of this technical set and it's correlation to the Communication field. Marialva Barbosa, in her turn, discusses the reasons why the communication studies' nature is mainly "presentist", and concomitantly, tries to show how a historiographical look could infer a greater complexity of the analyses for the communicational scientific Field due to the procedural nature of historical reflections, thereby complementing a discussion that proposes to think of relation is perhaps the scientific destiny of communication and not to see the scientific Field of communication as something finished by itself.

In this issue, **Interview** section brings Roger Chartier, interviewed by Robert Darnton, in which emphasizes the importance of understanding the place of writing in the production of knowledge, exchange of emotions and feelings, and social relations in a comprehensive way.

In **Agenda** section, **MATRIZes** space dedicated to free papers, six papers contribute to the deepening of the various aspects present in the earlier texts. The first, of Celso Frederico, presents the matter of the subject in the communicational process derived from Goldmann's

genetic structuralism that sets him apart from existentialist perspectives as much from the structuralist ones. Paula Sibilia, applying the debates on the status of the subjects in contemporary reflects about the so called “school crisis” from a genealogical point of view, considering how information and communication technologies are affecting the way this modern institution works. The following four texts deal, through different approaches, with the audiovisual media. The first article, by Renato Pucci, analyses the serial *Capitu*, displayed by Globo network, in order to detect deviations from the historical pattern of Brazilian television fiction, under the assumption that this, for instance of American fiction serial, has reached a new stage in narrative trends and use of audiovisual language. Similarly, but turned to journalism studies, Beatriz Becker’s article presents a methodology for the analysis of journalistic audiovisual narratives, focused on the critical reading of news content and formats that use the language audiovisual and multimedia features on television and the web. The relationship between television news and internet is also exploited by Edson Dalmonete and Júnia Ortiz analyzing the resources used by the television news in order to understand how the discursive production of meanings and real effects happens from the content available at the website and the possibility of the public interaction. Finally, Ana Serrano Tellería’s text discusses the evolution, the criteria and the design of journalism in cyberspace until the current technological injunctions, in which most progress has been made outside the journalistic environment, impacting its modes of production and reception.

In **Book Reviews**, Ivan Paganotti presents the book *Repressão e resistência: censura a livros na ditadura militar*, by Sandra Reimão, and Fernanda Maurício Silva talks about the launch of *Estudos de Televisão: diálogos Brasil – Portugal*, organized by João Freire Filho e Gabriela Borges. In line with the approaches contained in articles, the production of students from PPGCOM-USP is presented on **Thesis and Dissertations** defended on second semester of 2011.

As in its first edition, **MATRIZes** reaffirms its vocation to continue to offer representative contributions to the construction of theories focused on the field of communication. For this, each of its sections seeks to combine the latest elaborations of intellectual production and, hopefully, unique and challenging perspectives that we devise to every new idea, renewed contemporary communication matrices of thought.

*The Editors*