

## Editorial

In its fourth year, the second issue of MATRIZes reunites a unique set of papers, in order to debate the challenges present in communication studies. The technology and the digital media feature prominently in the **Dossier**, and questions on language, publicity, journalism and television, among others, are subjects in the free themes articles, enabling various theoretical and methodological readings and contact with representative authors on the area.

In the **Dossier**, the first article, by Sonia Livingstone, discusses the historical derivation of literacy associated to the press media towards the *internet literacy*, considering that the high expectations of society in relation to the press media also extend to the internet. As a complement to this perspective, the technology and the cyberculture are the subjects of the paper by Erick Felinto, who asserts that the contemporary technological narratives are based on a rhetoric of radical rupture with the past and of absolute novelty, operating a kind of "history kidnapping". The text aims at discussing the importance of recovering the history on recent media theories, especially in their manifestations in the German context.

In order to deepen the current debates about media convergence and to present a prospect of continuity (and not rupture) between old **or** contemporary media, François Jost discusses in his article what is the direction of the convergence - from television to the Internet or from the Internet to television - and the uses of digital media from older media, such as television itself. Denise Cogo and Liliane Dutra, in their turn, present a reflection on social networks as mediated ambiences, aiming to situate their incidences on the internet reception studies with emphasis on aspects such as interactivity, hypertextuality and heterogeneity.

From another perspective, the reception is thematized, in the article by Toby Miller, through the concept of cultural citizenship. Following up the political citizenship (the

# MATRIZes

right to inhabit and to vote) and the economic citizenship (the right to progress and to prosper), cultural citizenship claims the right to communication and to representation of cultural difference. The last paper from **Dossier** focuses on the comprehension of social-historical significance of the desire for media visibility in cyberspace, demonstrating that cyberculture has contributed to spread and deepen the logic of unseen violence.

In this issue, Carlos Scolari, interviewed by Maria Cristina Mungoli, addresses subjects related to the studies on interactive digital communication and their challenges, not only with regard to the conceptualisation but also to the understanding of practices and social uses that are engendered from the communication mediated by this technology. Concepts such as transmedia storytelling, cross media and multiple platforms, among others, are discussed in the **Interview**.

The **Media Literacy** section brings two texts that focus on the current ways of creation and appropriation of media discourse. Valerio Fuenzalida, in his article, discuss the political and cultural opportunity in Latin America for an articulation of digital television technology with an educational TV programming for children, pointing out the possibility of public policies on digital TV in order to create channels and an audiovisual content industry to children audience. The text by Benjamin Picado, in turn, examines issues related to the theories of photography that still invest more strongly in the valorization of technical factors of its origin and in its relations with the regimes of meaning of their images, called device arguments.

The four papers from **Agenda** deal with writing, reading, journalism and publicity. The first, by Nico Carpentier, adopts the concept of "death of the author", by Roland Barthes, as a starting point for proposing a reflection on the role of discursive structures linked to the author in participatory processes in cultural institutions, focusing on the subject positioning of the culture and public worker. The second article, by Marcia Benetti and Laura Storch Strelow, discusses the concept of "imaginary reader" and the training of reading skills in the process of convergence of press and digital media,

# MATRIZes

showing how digital is associated with the material published in paper and what kind of reader the journalism wants to form and turns loyal.

The conceptual typologies that allow aesthetic imitation in advertising are discussed in the paper by Gino Giacomini, because these are the basis for imitative practice in advertising, something recurring and interesting in the field of authorial and social development. Fernando Mauricio Silva, in his text, ends the section **Agenda** with a comparative analysis between the TV journalism performed by Globo and BBC from a historical relationship that these TV companies have established with the premises of journalism: public service, vigilance, fourth power, objectivity, actuality.

Two **Reviews** close this edition, the first one of the book *História da televisão no Brasil*, organized by Ana Paula Goulart Ribeiro, Igor Sacramento and Marco Roxo. The second is the review of the book *A indústria da música em transição*, by Micael Herschmann. The scientific production of PPGCOM-USP students is presented in **Thesis and Dissertations** defended in the second half of 2010.

With this eighth issue, MATRIZes hopes to continue contributing to the quality of debates in the field of communication, in an increasingly challenging and original way.

*The Editors.*