

Editorial

IN THIS ISSUE of **MATRIZES**, we start a new journal periodicity of 3 yearly editions (every four months), aiming to favor not only the authors with a more dynamic publication, but the whole scientific field as whole, as this allows the knowledge about the communication phenomena that our articles discuss to flow with a faster pace.

Our efforts in this direction have involved significant actions related to the edition work, from a joint articulation between the Editorial Committee, the Scientific Council, our *ad hoc* referees and the journal's technical team, besides other institutions of periodical support like the Integrated System of Libraries of the University of São Paulo (Sistema Integrado de Bibliotecas da Universidade de São Paulo – SIBi/USP) and the Communication Sciences Graduation Program (PPGCOM-USP). We seek, as the articles of this issue can prove, a flow of evaluation and edition of the works with the maximum efficiency without giving up quality. Example of this is that most articles from this issue were submitted and evaluated in the last months.

In this issue, the two international articles that open up the **Dossier** bring analytical and theoretical contributions in areas that the authors are specialists. Douglas Kellner, in **Social apocalypse in contemporary Hollywood film**, follows the exercise he denominates as “critical diagnosis” of cinema, examining the catastrophe and disaster genre in Hollywood films displayed during the Bush-Cheney Era in the United States government, as symptoms of the difficulties and political, social and economic impasses during the period. Next we follow C. Lee Harrington's and Denise D. Bielby's **A life course perspective on fandom**, proposing that fandom studies incorporate a life course perspective.

The authors develop a convincing conceptual discussion, marked by accounts of studies that reinforce their arguments regarding the importance of the literature of areas like gerontology, psychology and human development to understand the long term fans and those of advanced age.

Still in the **Dossier**, we present João Anzanello Carraschoza's **Academic suite: poetic notes for the elaboration of research projects in Communication**, a text which is at least innovative, with the author proposing a set of "lyrical extracts" that allow us to think about what we might call a "poetic of investigation". A sensible exercise, open and complex, done to instigate the perception and sensibility of researchers. In a different tone, more akin to argumentative reasoning, André Lemos in **Against the abstract critique. Rejoinder to Francisco Rüdiger**, closing the **Dossier** of this number, countering the critics, in the previous edition of **MATRIZES**, to his paper on Actor-Network Theory. According to Lemos, Rüdiger's analysis ends up giving reason to the argument that originated the debate, because it did not follow the "tracks" of the study, something that would corroborate the initial reservations about the limits of abstract critique.

In **Interview, Looking beyond the field: development of the mediatization research agenda**, Stig Hjarvard tells Nicolás Llano Linares about aspects of the mediatization theory, of which he is one of the developers, and also about the history and the current panorama of media studies and communication in the Nordic region.

The section **Agenda** begins with **The syncretic strategies of the miniseries Suburbia**, by Gelson Santana Penha and Renato Luiz Pucci Junior. The analysis of this TV fiction starts from the hypothesis that the worldview that articulates the history of this work is so rooted in the plot that it can only be identified by the analysis of its narrative, calling upon theoretical references to television studies as well to cultural studies. In the end, the author stands for the concept of *syncretic narrative* as the best qualifier for this work of Brazilian TV – exceptional in various aspects. Still in the audiovisual universe, Beatriz Furtado and Érico Oliveira de Araújo Lima use a laureate Brazilian film to elaborate their investigation that refers to Philosophy and central questions to the contemporary cinematography, with the confrontation between memory and fiction, in their work **Body, destruction and potency in White out, black In**.

The contemporary theme of the interaction between communication and education is contemplated in the next text, **Media, television journalism and education**, by Beatriz Becker. The paper discusses the pertinence of the incorporation of the theoretical-methodological dimensions of me-

dia literacy and the televisual analysis in the teaching of journalism and school education, which, for the author, would be a way to help individuals to be better prepared to read media discourses.

The section is closed with another text that highlights the political dimensions of communication, in this case, public communication. The article **The participation of the communication offices on the enforcement of the Law of Access to Information, in the Federal District, Brazil**, by Janara Sousa, Elen Gerales and Fernando Oliveira Paulino, presenting a research about the role of communication advisors in the application of the Law of Access to Information (Lei de Acesso à Informação – LAI) in public organs of the Federal District government. As shown by the researched data, the LAI, despite its representation as an advance in terms of development of a transparency culture in Brazil, still faces serious challenges, discussed by the study.

The section **Book Reviews** presents us with **An overview of connected viewing**, by Fernanda Pires de Sá, writing about the book *Connected viewing: selling, streaming, & sharing media in the digital era*, organized by Jennifer Holt and Kevin Sanson. The term that names this work refers to the variety of content distribution platforms and the multiple practices of visualization that evolve today or in the convergent digital culture. The book, as showed by the review, is composed by diverse views about the subject.

We want to mark the participation of **MATRIZES** in the *I Forum of Debates in Scientific Publication: Copyright and Use Licenses for Scientific Publications*, hosted in the University of São Paulo (USP), on April 11, under SIBi's coordination. This event gave technical information about copyright question and the licenses adopted by the journals, as well the implications of the choices in the relations that a publication establishes with its authors and indexing bases. The discussions stressed that the *Creative Commons* license model have incompatibilities with the Brazilian law, being derived from a different legal system (anglo-saxonic). In this way, for this time being, it look right for us that **MATRIZES** keep itself as an open-access journal, allowing reproductions as long as the source is duly cited, but not adopting this kind of license (CC).

We end this **Editorial** with this brief statistic docket of **MATRIZES** in the year of 2015. The journal has a total of 76 submissions. In the two issues, 31 texts were published, distributed in the sections: 14 in **Dossier**, 11 in **Agenda**, 2 in **Interview**, and 4 in **Book Reviews**. In total, 27 (87.1%) have only one author and 4 (12.9%) in co-authorship. The works were signed by 34 authors, 26 (76.5%) are Brazilians (of three regions of the country), and eight (23.5%) are foreigners (three from Latin America institutions, three from United States and two from Europe). For the peer-review of the 2015 texts, **MATRIZES** was

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assisted by 91 referees, from Brazil (all regions) and abroad. Fifty-two (57.1%) were from the Southeast region; 12 (13.2%) from the South; 10 (11%) from the Northeast; 6 (6.6%) from the Midwest region; 2 (2.2%) from the North; and 9 (9.9%) were from foreign institutions.

We wish everyone can appreciate this new edition of **MATRIZes**. ■

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