

 **Editorial**

On Sunday, April 13th 2014, Eduardo Peñuela Cañizal, one of the founders of Universidade de São Paulo's Escola de Comunicações e Artes (ECA-USP), and its principal between 1993 and 1997, died. Having joined USP as a professor in the mid-60s, Peñuela was part of the team that planned and implemented, in 1966, the then-called Escola de Comunicações Culturais (Cultural Communication School), now named ECA, the school that integrated in a pioneering fashion several areas of study such as journalism, radio, television, cinema and theater in a single institution. He oversaw uncountable important management projects, such as the coordination of USP's Post-Grad Program in Communication Sciences and representation of the Communication area along with the Coordenação de Aperfeiçoamento de Pessoal de Nível Superior (Superior Studies Personal Improvement Coordination, CAPES). Above all, Peñuela was a serious researcher. His books and reflections regarding cinema theory and non-verbal poetry are essential references in the areas of Communication and Arts.

Tuesday, April 15th 2014, **Eliseo Verón**, philosopher and semiologist, died in Argentina. Having left Argentina in 1976 due to the military coup, Verón made his university career in France, where he stayed until 1995 before going back to Argentina and continuing his work. Among his several notable works, *Construire l'Événement* (1981) stands out, a witty reflection regarding journalistic discourse. Both controversial and combative, Verón dealt with key social-semiotic themes such as television, journalism and politicized media discourse.

Two intellectuals. Two reflective and controversial minds. Two great legacies in the Communication field.

MATRIZes, in its previous issue, had the honor of publishing what could perhaps be Peñuela's last article, *Enquadramentos ideológicos e escriturais em textos visuais (Ideological and scriptural framing in visual texts)*, in which he studied landscape paintings. In this present issue, we also proudly publish a never-before-seen article by Eliseo Verón, *Teoria da midiaticização: uma perspectiva semioantropológica e algumas de suas consequências (Mediatization theory: a semio-anthropological*

perspective and some of its consequences). With this, the magazine makes its homage to these two luminaries of the Communication field.

In this issue of **MATRIZes**, the *Dossiê* repeats its “thematic subdossier” format, presenting five pieces regarding the theme of Mediation and Mediatization. They are: the aforementioned *Mediatization theory*, by **Eliseo Verón**; *Mediatization: conceptualizing cultural and social change*, by **Stig Hjarvard**; *The communicative figurations of mediatized worlds: mediatization research in times of the “mediation of everything”*, by **Andreas Hepp**; *Mediation and reception. Some theoretical and methodological connections in Latin American communication studies*, by **Maria Immacolata Vassallo de Lopes**, and *ComDev in the mediatized world*, by **Thomas Tufte** and **Oscar Hemer**. In all of these texts, there is a recurring question: the reflection on mediatization, the inevitable and accelerated process of diffusion in media that confounds and influences diverse fields and social institutions, shaping new inter-institutional configurations. These articles were developed under the light of the menus proposed by the International Association for Media and Communication Research (IAMCR), in the Dublin congress of 2013, specifically in the panel *Sociological perspectives on mediatization theory: semiotics, reception, practice and institutions*.

The *Dossiê* is completed by the article *Brazil and the democracy of protest*, by **Renato Janine Ribeiro**, in which the author presents his interpretation regarding the protests that took place in 2013, emphasizing its *happening* character, like that of the French one in May of '68.

The urgency of the themes of mediation and mediatization makes them reappear in the Interview with **Antonio C. La Pastina**, given to **Lírian Sifuentes**, and articles of the *Em Pauta* section. La Pastina is a Brazilian, who has been living for the past 25 years in the United States, where he teaches at A&M University, and in his interview deals with the television audience, a theme developed for decades with great influence in the Latin-american (and Brazilian) reception studies.

The *Em Pauta* section presents articles that can be divided into three categories. The first, with four works geared towards more communicative media processes and discussions regarding the production and reception of teleplays, publicity and digital content. Such is the case with the articles *Mediatization and expressive logic featured in historical miniseries: the cases of O Primo Basílio and Os Maias*, by **Solange**

Wajnman and **Mariana C. F. T. Rodrigues**; *Imagining the production, the consumption and the nation: sensitive strategies of advertising communication*, by **Vander Casaqui**; *Media effects on the attitudes and behaviors of the audience*, by **Raquel Marques Carriço Ferreira**; *Digital natives in Brazil and their behavior in front of the screens*, by **Basilina Passarelli**, in partnership with **Antonio Helio Junqueira** and **Alan César Belo Angeluci**. The second set is composed of two works that deal with communication and its relative links towards nationalities: *The historical reception: texts about Brazilian Cinema Novo in Portugal*, by **Regina Gomes**, and *Narratives and Afro-Muslim conflict in Brazil: culture and struggle for desires and powers*, by **Fernando Resende**. Finally, there is a third set of essays regarding conceptual approximations towards communication facts: *The Jouissance-value: a concept for critical of imaginary industry*, by **Eugênio Bucci** and **Rafael Duarte Oliveira Venancio**; *From the specular obstacle to the epistemological illusion in theory of photography*, by **Ana Taís Martins Portanova Barros** and *Public Relations as a strategic function: a path to be traced*, by **Elisângela Carlosso Machado Mortari** and **Aline Eggres de Castro**.

In the *Reviews* Section there are three analyses of works of great importance regarding technology, journalism and the history of communication: *Máquinas de ver, modos de ser: vigilância, tecnologia e subjetividade*, by Fernanda Bruno; reviewed by **Francisco Rüdiger**, *La calidad periodística: teorías, investigaciones y sugerencias profesionales*, by Gómez Mompert, Gutiérrez Lozano and Palau Sampio, reviewed by **Daniela Osvald Ramos**, and *História da Comunicação no Brasil*, by Marialva Barbosa, reviewed by **Ariane Carla Pereira**.

In its proposal of reaching new, and ever increasing qualified heights, **MATRIZes** introduces in this issue, two important innovations. The first is the DOI number (Digital Object Identifier), formed by a chain of characters that gives exclusive identification to a text, making it an electronic document. The use of DOI favors the retrieval of articles over the Internet and, slowly has been spreading over scientific publications. The DOI numbers were introduced not only in this issue's articles, but have now been applied to all articles previously published in **MATRIZes**. This implementation was made possible by USP's Sistema Integrado de Bibliotecas (SIBI-USP).

The second innovation concerns the beginning of a progressive refinement of publishing articles on the digital version of **MATRIZes**. From this number, and pioneering way between us, **MATRIZes** now offers authors the possibility to insert videos into your articles, as is exemplified in article *Imagining the production, consumption and the nation*, by Vander Casaqui.

With the efforts in several forms expressed in this issue, **MATRIZes** seeks, once again, to fulfill its greatest objective: to diffuse knowledge and reflections that help to define, map and explore new communicational scenarios.

Editorial Team