

Novelties and developments in communication research

Research in the social sciences and humanities, in particular, strongly dialogues with the reality and concerns of its current historical moment. In addition, it is also able to influence central issues that societies face. The temporal aspect is often more conjunctural or unforeseen in a discipline or a field of knowledge. With relevant social justification, many investigations in the field of Communication have addressed and are currently studying aspects of the COVID-19 pandemic from this perspective. However, social mutations are also deeply associated with the development of the discipline, in cases that are perhaps rarer and therefore less perceptible and discussed. In this type of situations, it is possible to draw a continuity line between a seemingly “new” issue and its research and reflection developments that have been consolidated in social products and practices.

The article that opens this issue *Dossier*, “Separate and Reassemble: Generative AI through the lens of art and media histories,” by Lev Manovich, concerning the current topic of social discussion, show precisely the significant history throughout decades of the relation between *data* and *knowledge*, from the web and, therefore, from digital media studies. Coming from a prominent scholar in this field that founded the cultural analysis approach (Cultural Analytics), the discussion is marked by thought-provoking questions: what is the difference between Artificial Intelligence (AI) and human beings in the position of cultural analysts? Can AI be creative? How should a young artist behave in the face of AI? The answers are reflective and authorial, offering paths to new questions that generate connections between communicational studies and art studies, from aesthetic perspectives suggested by AI.

The second article of the section, a Portuguese version of “Separate and Reassemble: Generative AI through the lens of art and media histories,” by John B. Thompson, represents a development of the studies carried out by the author in recent years on the book industry and the impacts of technology on this sector.

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The article object and approach extend previous analyses. Thus, it highlights the role of relations between technology start-ups in the book segment and venture capital. With the support of a financial insider and discussions about the antagonistic cases of the companies Scribd and Oyster, which respectively succeeded and failed, Thompson seeks to understand the perspectives of both sides of the relation. From this point of view, it develops theoretical-methodological strategies that allow us to escape the limitations of studies on “technological innovation” that focus only on technologies. Noting that this type of innovation always occurs in a broader social context, Thompson elaborates and uses his own version of Bourdieu’s field theory as a framework for the study. This theoretical aspect is significant since it may inspire other works. In summary, in addition to results that are themselves enlightening, such as the need for entrepreneurs to adjust to their funders’ expectations regarding the rapid capital return, the article also offers subsidies for new research developments.

The section continues with two articles “The dramaturgy of Flusser,” by Lucrecia D’Alessio Ferrara, and “The Memory of the future as a phenomenon of unpredictability in Iuri Lotman,” by Mônica Rebecca Ferrari, in which the titles demonstrate the dialogue with important researchers in the field. In the first work, the author delves into the study of *The History of the Devil*, by Vilém Flusser, perceived as a possible synthesis of the author’s whole work, discussed under different dimensions. Ferrari’s work, on the other hand, based on the proposals of Juri Lotman, seeks to investigate the conceptualization and logics that operate the “memory of the future” in culture. The study is enriched by an analysis of the semiotic translations of the photograph by Régis Bossu, “The Kiss.”

Concluding this issue *Dossier*, Sheila Schvarzman, in the article “Black protagonism is finally a hit: self-representation in *Executive Order* and *Mars One*,” discusses the two films in the title, which were directed and acted by Black people. Both were successful films in the year of their releases, 2022, with the first one reaching a significant audience and the second one receiving critical prestige, being Brazilian nominee for the Oscars. This situation, in the context of an ethnically diverse country like Brazil, should be praised, as well as the article that discusses the theme.

Moving forward in the edition, this issue *Interview* is with the researcher José Luis Fernández, from the University of Buenos Aires, who, instigated by Clotilde Perez and Maurício Gomes de Faria, exposes his motivations and aspects of his research trajectory. Thus, he discusses how recent contributions from perspectives regarding the mediatization of sound/audio allow a better understanding of the phenomenon of podcasts.

The section *Agenda* begins with the article “Youth political practices: foundations and precepts,” by Silvia Borelli, in which the author presents a critical review of research trajectories on the political practices of Brazilian youth since the 2000s. The study emphasizes the cultural and communicational dimension related to the theme, showing how aesthetic and political aspects are intertwined in the processes of youth resistance. It concludes with the importance of reflecting on the communicational expressiveness or enunciative potential linked to the youth political practices that occur in cities and networks.

The following article, by Paulo Martins, “News coverage of children and young people in ethics codes,” presents the results of a broad study with content analysis of codes of journalistic ethics, with the concern of verifying what are the values and principles exposed regarding the coverage of events involving minors and, thus, the professional conducts recommended by such codes. The author concluded that, among the 200 documents analyzed, 128 (64%) present direct references to the theme, including respect for the child’s interest, protection of privacy, and prior consent for contact or interviews. In addition, the main concern is about the assessment of possible harm to children and young people, with the frequent recommendation of hiding their identities to ensure protection.

The third work in this section is the essay “The challenges of public communication of sciences in climate mutation,” by Thaís Brianezi, which seeks to question the challenges of public communication of science in climate change, based on Bruno Latour’s contributions. From this perspective, the text discusses the intrinsic relation between science, discourse, and representation, presenting educational-communication practices that offer clues to face the general challenges epistemologically and empirically.

In continuity, two articles focus on different dimensions of the issue of memory. The first, “Journalism as a tool of ‘psychological action’: *Folha de S. Paulo* and the struggle against ‘subversion’ in the dictatorship” by André Bonsanto, analyzes the newspaper role in the so-called “anti-subversive” struggle of the civil-military dictatorship in Brazil, focusing on a campaign of “psychological action” entitled “Union Against Violence”, carried out in July 1969. The second article, “Object of memory as an analytical category of album covers” by Herom Vargas, seeks to discuss, from authors linked to the studies of memory, communication, and culture, the notion of *Memory object* as a category in the analysis of album covers, within the relations that involve cultural practices, music, and materialities.

A study of advertising reception, “Suicide prevention campaigns and their reception by young university students” by Rômulo Tondo, Elisa Reinhardt Piedras, and Pedro Vieira da Silva Magalhães, is the sixth article of the section *Agenda*. The article reports qualitative research, involving documentary analysis

and interviews, on the theme of the title. It concludes that the campaigns have little repercussion among the young people studied, and that their communication often addresses the promotion of mental health instead of suicide prevention, reinforcing the taboo on the subject. Next, the article “A discursive approach to the legitimation strategies of television journalism,” by Clarissa Schwartz and Eugenia Mariano da Rocha Barichello, identifies and analyzes discursive strategies used by *Jornal Nacional*, from Rede Globo, in the coverage of three events. The study makes use of Charaudeau’s theoretical-methodological proposals to understand the legitimation processes used in Brazilian television journalism.

The following article, “Sabotage: Torquato Neto’s football in *Vida, Paixão e Banana do Tropicalismo*,” by Helcio Herbert Neto, analyzes a little-explored facet of the poet and lyricist: his relationship with soccer. By studying a script for a TV Globo program project that was never broadcast and examining the audiovisual strategies of the screenwriter and director for this broadcast piece, the article aims to broaden the research horizon on the writer.

The article that closes the section is “The women of the dictatorship represented in *Cova 312*”, by Laísa Bisol, in which the author investigates the representation of women in Brazilian literary journalism, especially considering the theme of violence, carrying out an analysis of the work *Cova 312*, by journalist Daniela Arbex, which highlights women’s possibilities for fighting and confrontation in the historical period of the dictatorship.

This edition of the Journal ends with the section *Review*, with David Costa’s text on the book *The Crisis of Narration*, by Byung-Chul Han. It is consistent with the theme introduced at the beginning of the Editorial: how social transformations and communicative practices suggest new developments for research in the area. Thus, in the book reviewed, digital communication is pointed out as a central factor in the disappearance of authentic narratives in modernity. This happens because the proliferation of information on digital platforms generates an excessive consumption of “narratives” that makes people lose their sense of community and mutual empathy.

At the end of another *MATRIZES* edition, we hope that this issue reading favors the elaboration of new developments and questions by the Communication research. ■

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