

## Editorial, vol. 36(2)

Dear readers,

The second issue of volume 36 of *Contracampo - Brazilian Journal of Communication* brings the extension of its name highlighting its specificity. This change is also part of our internationalisation process, thus allowing to broaden the dialogue between Brazilian and foreign researchers.

This edition presents ten articles that propose discussions on various themes, through the fields of film, photography, television, journalism, among others, involving topics such as mobilisation in environmental activism through the means of digital communication, with its conflicts of articulation, and the analysis of amateur surf championships in *Surfing* magazine.

The reader will find three papers related to film, which highlights the scope of the themes of this field. As first reading, the article "Ancinav and the conflicts in filmmaking field" discusses policies in the audiovisual sector. The authors Arthur Autran and Marina Rossato Fernandes (UFSCar) examine the effects of polarization between state *versus* filmmaking professionals, having the National Agency of Cinema and Audiovisual (Ancinav) as a blueprint for the structure of the sector.

On the other hand, "Face and Death in *Cries and Whispers*, by Ingmar Bergman" discusses the representation of death in cinematography. The authors Henry Codato and Izabel Carmo (UFC) based on theory of image-affection by Deleuze (2009), analyse the relationships between face, death and life on the film, proposing the idea of "face-affection".

Next in the reading, another panorama of the filmmaking field is posed, bringing discussions about Television from different angles, such as entertainment and television journalism. In "I like to innovate, I accept the challenge: everyday life, identity and innovation in the visual forms of newscast *Bom Dia São Paulo*", researcher Fernanda M. Silvia (UFMG) argues that the newscast has two main characteristics: the fact of being live and the use of visual elements in the presentation instance. Through contributions from the Cultural Studies, the author argues that such

elements cooperate with the construction of an idea of innovation and modernity in everyday life through "an audiovisual grammar that emphasizes the ways of life in the city, although erasing the contradictions of the city.

The article "The fame of the TV machine: stylistic analysis of the SBT channel TV show", by João Paulo Hergesel (UAM) and Rogério Ferraraz (UAM), brings a study about the show *Máquina da Fama*, hosted by Patricia Abravanel, in which "ordinary" people compete to turn into *covers* of their idols. Based on the stylistic analysis of a section of the show in which the host interviews herself and perform different acts, the authors investigate the resources used to achieve the sensitivity of the spectator.

Next, the article "Entrepreneurship and new forms of mobilisation of subjectivity in the world of work: possible implications about the professional *ethos* of journalist" discusses, from the concept of "new "entrepreneurial governmentality" (Dardot & Laval, 2016), the notion of entrepreneurship on the professional *ethos* of journalist and also the idea of recovery that this category has within a scenario of self-employment ("own business"), as being the alternative market. Together, the authors Michelle Roxo de Oliveira (FIAM FAAM) and Leonardo Mello e Silva (USP) weave a debate about the process of "social aging" of professionals that do not fit this scenario of work linked to the idea of an entrepreneur.

Starting a discussion about activism, the authors Jane Marcia Mazzarino (Centro Universitário Univates) and Katarini Giroldo Miguel (UFMS) wrote a practical-conceptual essay on environmental media activists. The article, named "Media Activism In Environmental Communication Processes Engendered By Environmentalist Organizations: Discussions And Propositions" presents the idea that the internet allows renewal of language and technical resources as contributions to propose interaction and participation, as well as collective construction and information view. It is argued, however, that the organizations, although they have in hands such technological resources, are still based on a conventional, unidirectional language, similar to that of mainstream media, reducing the potential of extension of debate about environmental aspects.

Still in the field of virtual resources, in Thiago Falcão's (UFRM) and Daniel Marques' (UFBA) article, "Paying to win: Culture, Agency and Virtual Goods in Video Games", the authors begin with the notion of pastiche, by Jameson, to analyze the network of consumption that emerges from the game *Hearthstone*. Taking as methodological inspiration the Actor-Network Theory proposed by Bruno Latour, they map the main agents of the network of goods attached to the *game*, investigating the flows and counterflows

that happen there. The authors draw attention to the "agency networks" that establish themselves on the basis of the object, which demands, for its design and competitive structure, certain consumption processes.

Also based in Latour's theories the article "The *Selfie* Practice: Experience And Intimacy In Daily Photography", by Leonardo Pastor (UFBA), proposes the understanding of *selfie* -- produced with digital devices -- as a complex practice, and not only image, to be recognised as a means of interaction in the contemporary culture. Using the theorie of spheres by Peter Sloterdijk (2011), the author conducts interviews with people who have the habit of *taking selfies* with their *smartphones*, proposing a look at the phenomenon not from a simplistic and pessimistic perspective, neither a merely celebratory one.

Finally, Rafael Fortes' (Unirio) article takes us to the world of surfing and printed media. In "Coverage of the Amateur World *Surfing* Championship (1978-1990) ", the author analyzes editions of the magazine aiming at two goals: to make an overview of how the world championships of amateur surf were reported in the period and to make a research about the coverage of participation of South Africa in 1978, as well as their non-participation between the decades of 1980 and 1990. The author concludes that: 1) it focused on the competitive aspects of championships, emphasizing the performance of the American team, the target audience of the publication, and 2) there was a silence about the non-participation of South Africa, avoiding a contextualization about *apartheid* that was happening in the country.

With these ten articles we wish you a good reading! We also inform you that the next edition (volume 36, issue 3) will bring a thematic special issue on the notion of "Geography of time: narratives and temporalities of the Global South", with professors Fernando Resende (UFF) and Sebastian thies (Universität Tübingen) as guest editors. We will also publish articles in the section of free themes.

Sincerely,

Beatriz Polivanov and Thaiane Oliveira

Editors-in-chief of Contracampo.

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