

Jornalismo de cultura pop: aproximações através de territorialidades semióticas no contexto digital

Pop culture journalism: approximations through semiotic territorialities in the digital context

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Resumo: O artigo tem como objetivo problematizar a emergência da cobertura jornalística voltada aos signos da cultura pop. Trata-se de um trabalho conceitual que lança olhar sobre processos mediáticos específicos, percebidos como expressões de superfluidades, que geram tensões na interface com o jornalismo. Conceitos oriundos da Semiótica, como semiose e semiosfera, associados a teorias do acontecimento, são mobilizados nesta abordagem. O artigo disserta sobre as práticas dentro do jornalismo que se ocupam do que será lido como volátil, fútil, de uma ordem mais emocional e, historicamente, atribuídos a valores construídos na ordem do feminino. No momento em que a cultura digital faz emergir plataformas específicas destinadas às celebridades, à música pop, ao universo nerd, aos filmes e séries e às novelas, defende-se, aqui, a configuração de um jornalismo que se designa como pop. No final, apresenta-se a possibilidade de se pensar essas singularidades jornalísticas como desencadeadoras de territorialidades semióticas.

Palavras-Chave: cultura pop; jornalismo; redes digitais

Abstract: the article aims to problematize the emergence of news coverage focused on the signs of pop culture. It's a conceptual work that takes a look at media processes, through rules perceived as expressions of superfluencies, which generate tensions in the interface with journalism. The article talks about practices within

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journalism that will occupy what will be read as volatile, futile, of a more emotional order and, historically, will attribute values constructed in the order of the feminine. At the moment in the digital culture creates specific platforms selected for celebrities, musical pop, universe nerds, films and series, soap operas, here is a configuration of journalism that draws itself as pop. In the end, there is the possibility of thinking about these journalistic singularities as triggers of semiotic territorialities.

Keywords: *pop culture; journalism; digital networks*

Introduction

Journalistic narratives, through history, took on different features and formats. Especially during the 19th century, when the press becomes, simultaneously, a business venture and an institution that makes a mediation between events and society, there is an editorial and a newsroom divide of what is information and what is opinion (MARCONDES, 1989; HENN, 2002). However, the graphic borders of newspapers were marked by porosity. In the first page of an 80's print, for instance, lived news that now would be considered hard news, with spectacular life stories, ad campaigns and serials. Edgar Allan Poe, Sir Arthur Conan Doyle and Machado de Assis released their most famous fictional stories (now part of the canon) in newspapers. In summary, a universe of cultural codes and series intertwining in the same reading space (PINHEIRO, 2013).

Through the 20th century, the journalistic processes were getting more diverse with the consolidation of the so-called "reference newspapers" (which built strong relations of credibility with their readers focusing on hard news) and segmented publications, mainly in the format of magazines (SCALZO, 2008). Among the classic distinctions between information, interpretation and opinion, another genre was being shaped, designated as diversion, in which hard situations were incorporated to formats in which the human dimension gains the forefront (MARQUES DE MELO, 1971; ASSIS, 2014) or even in the interface with entertainment. However, in these sectors of entertainment, generating events considered smaller, but with a big popular demand, created their own fields of newsworthy production. We highlight, in this process, what began to be considered as pop culture. In this sense, we defend the possibility of existence of a journalism also constituted with the marks of that culture.

Defining what pop culture means is an extremely complex and contradictory task. It is necessary to adopt positions that recognize the multiplicity of lenses that can be triggered to understand such phenomena (SOARES, 2014). Films, series, soap operas, comic books, songs,

celebrities, fan culture and all the hybridization of these systems of signs that get high visibility (frequently North American, geared towards massive consumption) outline objects integrated to this field. Danesi (2015) understands that pop works as mirror, that fills symbolic needs, as certain understandings of reality, constituting themselves through specific characteristics, such as nostalgia, celebrity culture, shows and laughter. It is, in summary, a form of expressing the world (PEREIRA DE SÁ, 2016) that is materialized through events of different natures. Understanding pop as creator of meanings implies recognizing that all this power, also imbued of a problematic content, constitute semiosis – action, generation and propagation of signs (PEIRCE, 2002) – and can acquire an important event weaving³.

Events are semiotic objects that can originate news in the journalistic system (HENN, 2010). This system, and the media system as a whole, through the emergence of digital social media platforms, and more widely, digital culture, is found in a crisis (HENN; OLIVEIRA, 2015), a systemic crisis. Thinking about a pop culture journalism also demands reflecting about the forms on how this informational specificity was being historically constituted, taking into account the conceptual dimension of pop culture, signal of a gaze that goes beyond the critique normally focused on the idea of vacancy of what would truly mean culture.

Throughout history, as shown by Martín-Barbero (2009), the constitution of a culture outside the scholar axis was already seen as passible of annihilation, given the need of controlling the grotesque and what is considered inferior. Such pleasures, in their memetic condition, never could be fully contained and began to cross many practices that would come to articulate themselves into journalism: the gossip section, during the 16th century; the gossips on the royal life and the extraordinary and sensational facts that began to appear in early 17th, when the first newspapers began to circulate (MORETZSOHN, 2007), series, in the 19th

3 Free translation of designation, in French, *événementiel*, usually translated as event management.

ARTIGO

century – published in a partial and sequential manner in newspapers (ROCHA, 2012); the conquest of the readership when journalism began to hide under the covers of the notion of impartiality, following the logics of the modern urban-industrial society and the current scientific model. In this context of technical reproducibility and narrative transformation (BENJAMIN, 1996) cultural journalism becomes latent, engendering itself with the aspirations of the bourgeoisie of climbing the social ladder through cultural consumption and of writers-journalists that sought spaces to share their ideas. Synchronically, selecting, hierarchizing, pointing what is mere entertainment and what can bring aspects of a more reflective fruition worthy of attention, became one of the presuppositions of cultural journalism.

There are works that bring a detailed historic contextualization of cultural journalism, such as Rosseti (2015) and Piza (2004), that approach the works of Oscar Wilde, Edgar Allan Poe, Machado de Assis, as well as the consolidation of the section Literary Shop of *Correio Brasileiro* – which arrived in Brazil in a clandestine manner, being printed in London. In the same motto, they point the important graphic reform of *Jornal do Brasil* in the 1950's, with the institution of *Caderno B*, and *Ilustrada*, at *Folha de São Paulo*, which had its apex in the 1980's. In this period, with the consolidation of a media industry in Brazil, the cultural supplements began to have a predominance in the market. Ballerini (2015), in his methodological path, interviewed over 40 cultural journalists in the country that reinforce the notion that massive production – in other words, productions that go through the logics of pop – must be “tackled” in cultural journalism. According to Bregantini (2015, p. 11) such movement tends to avoid “[...] a generalized leveling on the low side, giving more space to manifestations without quality, created by the industry with the goal of making money”. Despite not citing what would be these productions, it isn't hard to imagine them: comedy websites, celebrity websites, narrating without criticism the universe of films, songs, series and other pop culture products. She keeps affirming that the entertainment industry is not concerned with art, only with

profit, and, because of that, their repertoire is mistaken and poor. And the perspective of counterposing entertainment and art, the vacant and the abundant and a series of other value binaries will prevail in many studies on cultural journalism, as shown by the research of Golins, Cardoso and Sirena. (2014)

Cultural journalism, either by the understanding of professionals or in academic perspectives, will hardly inform, for instance, the unfolds of the controversy between Kanye West, Kim Kardashian and Taylor Swift, some trailer of Game of Thrones, the main memes of the year, what celebrities are publishing on Instagram and a series of other processes that aren't, most of the time, framed as journalism because they do not fit the essential prerequisites of the practice. Digital culture has potentialized the dimensions that lead pop to configure itself as news – intensifying and resetting journalistic issues that already contained in themselves characteristics that constitute a pop culture journalism. The first part of the article problematizes such questions, while the second movement brings notions of digital culture that outline semiotic territorialities (HENN, 2017)⁴, so, in the end, give paths through which pop culture journalism can be thought about in Brazil.

Presuppositions to think about pop culture journalism

Morin (1997) in the tenth chapter of the book *L'esprit du temps. Essai sur la culture de masse* (1967), in the 1960's, already put the role of fame in conversation through time metaphor with gods and demi-gods of Mount Olympus. According to him, Olympians could get born from imagination, sacred roles, heroic and erotic works The Olympus in which these mythological creatures are located is fluid and is, among other luxurious places, in the news, inside the newspaper. Therefore, thinking about celebrities, through their articulation with journalism, signals the way in which pop culture begins to constitute themselves as a field of emergence of events: fans, gossip, sensationalism, infotainment,

4 Considerations taken in the 3rd Journey of Research Groups in Semiotics in 2017.

pink-slime journalism, sob sister and a series of media mechanism compose the layers of what will become, in the pop context, news.

Infotainment is an expression that emerges from the fusion of the terms information and entertainment (NASCIMENTO, 2010). Paula Roberta Santana Rocha (2012) works with the expression infotainment journalism in order to understand the spaces destined to news that aim to inform and entertain from subjects about lifestyles, gossips, comedic news. Dejavitte (2006, 2007) understands that infotainment journalism is wide in its coverage, having as the main characteristic the narrative of events, which demand attention to details, and an easy and fluent style. According to the author, the raw material of this journalistic specialty is light news, which can be defined as a quick content, easy to understand, ephemeral, with intense circulation and that has fun as the main focus. Defleur and Ball Rokeach (1993), suggest, however, that the differentiations between information and non-information seem to suggest that the learning process coming from fun is not relevant, which turns deceptive to say that news are information and entertainment isn't. Berlo (1999) defends, in the same manner, the unfeasibility of differentiating entertainment and information, because, according to him, all communication that is intended to be massive can have as characteristic information, persuasion and fun.

Pink-slime journalism, or pink-slime press, can be understood, in Marshall's (2003) perspective, as a genre strongly attached to advertisement and that works to favor the interests and needs of the market. As explained by Aguiar (2008), the coverage surrounding the daily lives of people, either celebrities or not, as well as the focus in news about behavioral habits, can be framed in this conceptualization. Some strategies of this journalism are usually accused of being intrusive or being favorable to a cult of celebrities. Maria Aparecida Pinto (2016) believes that "sob sisters" (columns, generally talking about wives of businessmen) as the pioneers of what would come to be celebrity journalism or pink-slime journalism. They were journalists that would write sentimental stories, gossip columns and pieces of advice – the expression makes

reference to the journalistic genre that were allowed to women because they were productions restricted to emotions. “Serious subjects” were jobs exclusively related to male journalists. These aspects of exaggeration of feelings and playful spontaneity had also contributed for the adjectivation of gossip journalism, or celebrity journalism, as something from the female or gay universe (SOUZA, 2007; PINTO, 2016).

All these aspects, in interface with each other, appear on what is constituted as a pop culture journalism. The notion of infotainment is not central to understand which are the characteristics of this journalism, as creating a dichotomy between information and entertainment is a movement that reinforces value binaries that a pop culture journalism, in the approach proposed here, refuses. In articulation with the critique, claimed by cultural journalism, fans’ interests by information of pop culture find its materiality, in a first moment and in a more direct manner, in magazines. Mira (2001) points towards the segmentation of magazine titles after the 1950’s. In turn, in 1960’s, begins a process of publication of international magazines in Brazil. Scalzo (2008) understands that, therefore, magazines became close to people, and, in some cases, a collection item. It is in this context that begin to appear journalistic media destined to cover elements of pop culture. Magazines within the spectrum of cultural journalism linked to pop culture began to appear in Brazil through media such as *Pop*, *Bizz*, *Show Bizz*, *Rolling Stone Brazil* – cited by Soares and Monteiro (2014), in an article in which they defend an area within cultural journalism to see in pop elements beyond cultural drainage – *Billboard Brazil*, *Bravo*” *Musical Box*, *OutraCoisa*, *Revista Brasileira de Música*, *Revista MTV*, and others. Most of them are no longer being published. Cataloguing the historic circuit in which pop becomes a theme for magazines, would demand another research – which would consider other categories beyond to those who propose to develop a cultural journalism around pop culture, such as those that are/were dedicated to talk about celebrity life, gossips on soap operas, films, animations and other productions original from pop culture. The *Pokémon Club* magazine, for example, had as target audience children

and would only talk about the anime Pokémon, as ordinary as it sounded, would also work as an informational media for the audience/fans.

Gutmann (2006), when he thinks about a music event when talking about the journalism surrounding Brazilian MTV, would signal how, in certain media contexts, pop elements would begin to be set even more as news. It is in this sense that we understand the digital culture environment as powerful constituent of a pop culture journalism that (re) sets some of the issues seen so far – and others – as events that are informed and inaugurate processes of production of meaning that are materialized in different languages, constituting highly semiotic territories.

We postulate, therefore, that the dialog of the semiotic process of producing news instituted by the relation object (event), interpreter (journalism), and sign (news), with the production of semiosis in digital networks through the relation object (event), interpreter (audiences from social media) and sign (semiosis of digital networks), institute changes that extrapolate the field of journalism itself, resetting the relationship of authors (audiences and fans) with the media discourse. This observation matters to what we are proposing here, since the digital context potentialize the production of semiosis, giving space to signs that may remain marginalize of what we understand as cultural journalism. The notion of semiotic territorialities helps us, in this course, think about pop culture journalism.

Semiotic territorialities

The production of news is triggered in complex semiosis: specific language codes of platforms and vehicles along with professional and institutional cultures, form some of the facets of these semiosis which, in the consolidation of network processes, are loudly transformed (HENN, 2014; HENN, OLIVEIRA, 2015). In what is understood as contemporary semiosphere, crossed by digital processes and interfaces among platforms and networks, are established frontiers in which languages from different matrixes interact, as well as audiences, that begin to produce narratives and events itself.

In pop culture, the imaginary that is unfolded from the connection with products were also deeply modified by the digital context. The performative environment of social media platforms, or publication possibilities developed in digital culture, gave new materialities to signs that unfold in pop culture (SOARES, 2015). It becomes potentially fabricator/trigger of events – news emerge almost simultaneously to releases in cultural industries and their complexities, not only as instruments of advertisement to raise the reach of an object, but also because these issues matter and affect many people/fans.

The social media gave materialities to different experiences surrounding events: semiosis became, in some level, mappable and perceptible. In this movement, we perceive singularities, which lead us to the emergence of events, which also can exist through the marketing point of view. Among other possibilities, such chain sometimes appear through the visibility of pop culture singers. There are powers implied in a flow of many chances in their arrival, as they begin to exist, other powers are acted in discontinuation. At the same time, they point towards elements of the plan of culture: transits of history in the capitalist market, constructions of identities, imaginary and even the way how singularly music numbers/videoclips become themes of experience of happening.

Simões (2014) speaks, in this circumstances, about the power of affectation and the consequent eventful dimension that celebrities take on. The characteristics that a celebrity reverberates and embodies help build a dimension able to touch and sensibelize different audience experiences. In this process, projections, identifications and counter-identification appear to define how we are affected by known people. It is all this affectation, as proposed by Queré (2005), that is implied in an event. The same would be valid, to what we propose here, in relation to other elements from pop culture.

If “[...] more than an ideological or marketing option, a selection of events, understood as an agenda, is ruled by a series of codes whose motivations refer, even, to the roots of culture”. (HENN, 1996, p. 71), the codes acted for the construction of news in a pop culture journalism

are linked to motivations of this segment. The agenda, in this journalistic modality, is a negotiation between the pop culture system and its surrounding, activation the constitution of semiotic territorialities in which complex semiosis experience tensions, among permeabilities and closures.

Categories of pop culture journalism

With the goal of understanding what were the forms through which pop culture journalism is set up, as coverage of events, we have developed an exploratory research on the Internet, inspired by the methodological principles of Suely Fragozo, Raquel Recuero and Adriana Amaral (2013), which enabled the identification of typologies and examples through the systematization of data and field observations. Through this process, we have stipulated six typologies, which can work, in this analysis, as categories properly built and generating semiotic territorialities: pop culture, pop music, celebrities, geek/nerd, movies and series and telenovelas.

It is important to highlight that an outlet can be present in over one category, as some talk about pop music and celebrities, for instance. This article doesn't have the intention of problematizing each one of them, aspect that can be contemplated in other research developments.

The first one of them is referred to the coverage of pop culture in general, working as a macro category as it doesn't have a specific focus in a determined theme. Even so, some outlets are linked to more specific target audiences. At *Omelete*, for instance, even though there are news related to pop music, celebrities and other contents, there is a predominance of materials related to geek/nerd culture. It is important to highlight the older institutions that went through instances of a more traditional journalism, present sessions destined to the coverage of pop culture in their websites, often organized by tags. It is the case of spaces such as *GI Pop & Arte*, *Veja Entretenimento*, and others. Some constitute specific digital networks to deal with pop themes, such

as *Veja Entretenimento*, which has profiles in social media websites to share signs-news.

In relation to pop music, it is followed the same logic of different territorialities in its coverage. There is a predominance of outlets related to the universe of pop divas.

In the case of celebrity coverage, we have as news like material, often, the own performance that they develop in their social media websites. Instagram, Twitter, Facebook and YouTube work as research platform for the creation of news that interest the audiences of certain contexts of pop culture, signaling the cyber-eventful content of these practices. It is a category intensely articulated to others, as the celebrity constitutes and crosses multiple contexts in pop culture.

Referring to the coverage of geek/nerd culture, signs of pop are articulated to the universe of comic books, games, mangás, animes, and Japanese pop culture in a broader sense, audiovisual adaptations of superhero stories and a constant update of the fan practices within complex and contradictory semiospheres acted by these productions.

News on movies and series, even though they are often strongly related to the geek/nerd audiences, have a specific diversity of outlets and territorialities that give new meaning to the pop culture consumption. Scenes of an remarkable episode or a scene in a movie, sentences of characters, timelines, memes, in its popular sense, of comedic content that have a high virality rate, and many other signs appear as material that touches audiences in the field of experience, generating process of meaning production.

Soap operas appear as a different material, through which some outlets are constituted. Unlike other categories, here there is a predominance of Brazilian and Latin American productions in the news – in the examples collected, the productions from *Rede Globo* have the spotlight. The possibility of circulating specific scenes through diverse languages through which other senses are developed, also appear in this practice.

In relation to the links of production, we noticed two forms that cross pop culture journalism: fans and political activists. The first makes

ARTIGO

reference to a pop culture journalism developed by fans that has as focus specific productions. Fiske (2002) understands that fans are used to, given their relationship with products of cultural industries, transform meanings in cultural texts that circulate and help define fan community. The author categorizes the productions of fans into three areas: semiotic productivity, enunciative productivity and textual productivity. The first is characterized by the development of social experiences through semiotic resources of cultural products, the second one is referred to the public materialization of meanings built around products, such as, for example, building a social performance, through fashion, seeking to distinguish the relationship with a certain sign; the third one is defined by the production and circulation of valuable texts in fan culture, such as fanfics, fictional stories written by fans and that, disconnected from cultural industries, expand universes and characters. We, therefore, think that the investigation of fictional documents, the curation and provision of images about celebrities, the daily news update on a weekly show, either through pictures behind the scenes or the promotion of materials, such as posters and trailers, among other movements that aim to build informative outlets about media productions, build a level of journalistic production of fans themselves.

It is recurring in our context, in relation to productions that develop high visibility, that outlets arrive, through multiple platforms, created by fans for the publication of materials with informative content. A frequent movement that we observe for a couple of years inserted into diverse fan communities is the development of spaces that articulate the name of some product coming from pop culture with the word Brazil: Kesha Brazil, Harry Potter Brazil, Game of Thrones Brazil, Stranger Things Brazil, Sense8 Brazil, and numberless other outlets constantly updated as new productions are being released. Some are kept after the end of the narrative, even if they have a quantity of platforms reduced or reset. There still are, in relation to the develop of many institutional outlets, that begin to work as companies and aim profit, as it is the case of Papel Pop, a fan dimension strongly implied in newsrooms: fans that become

journalists because they are fans. Pop culture journalism also signals, therefore, how the fans got to make visible their sociability networks and informative/critical news, that may, even, work as activism.

In relation to the bonds of political-activist production, there is a notable presence of media collectives in a context of network activism (BITTENCOURT, 2015): groups that build narratives about events without depending of big outlets, working in an independent manner in the processes of production and circulation of contents of political-activist nature and that may, or may not, participate in street protests. Fan-made pop culture journalism has some characteristics of collectives, but here, in relation to the outlets cited, gain an activist dimension – signals an articulation with fan activism (AMARAL, 2016). This activism makes reference to how fans give visibility to political issues on citizenship, sex/gender, race, intensifying changes in levels of representation and social awareness. Critique, a characteristic hub of cultural journalism, reappears with intensity in this context, having as focus to localize barriers/advancements of pop culture narratives in the fictional treatment of women, LGBTQ people and ethnic-racial issues. Groups such as Delirium Nerd and Nó de Oito, for instance, bring such themes to the “street”, which in this context are pop culture events, such as CCXP. The board below brings a few examples of outlets that are framed in the perceived categories.

There are many guidelines through which pop culture journalism can be analyzed. It is inserted into a complex context, filled with tensions, contradictions, disputes and signals, at the same time, emptying of journalism promoted by advertisement, as defended by Marshall (2016). The author highlights that there are thousands of open possibilities regarding journalism, but the path taken has made journalists workers on behalf of profit that are concerned, to the detriment of world revolution or transformation, the number of views in pages. The news has become, for him, mainly in a context of entertainment, a product that emptied out many issues and that puts capital as the king of the discussion. Perspectives like the author’s are not wrong, but they seem to lack to leave

gaps so that we can recognize other nuances that can be triggered by practices like the ones unfolded by pop culture journalism.

Board 1 – Categories of pop culture journalism

Category	Outlets
Pop Culture	Pop Cultura; Omelete; It Pop; MTV Brasil; Papel Pop; Judão; Revista Rolling Stone Brasil; Purebreak; Domínio Pop; Rede Jovem Pan FM; E! Online; Hugo Gloss; F5; TodaTeen; Capricho; Atrevida; Tuga Pop; Momento Diva POP; Pop Cultura; Only POP; Vix Pop Brasil; Conexão POP;
Pop Music	Revista Cifras; Multishow; POPlândia; Yes POP; Stay POP; Transamérica POP; K-Pop Brasil; Portal POPTime; Central Pop; Pop Line.
Celebrities	UOL TV e Famosos; Kesha Brasil; Pablo Vittar Brasil; Oh Lady Gaga; RDT Lady Gaga; Miley BR; ofuXico; Britney Spears Brasil; Miley Cyrus Brasil; Emma Watson Brasil; Não Salvo; Te dou um Dado?; Ego (extinto); Caras BRASIL; Área Vip; RDI; Portal Famosos Brasil; Famosos na Web;; TV Fama; Portal Estrelando.
Geek/Nerd	Delirium Nerd; Preta, Nerd e Burning Hell; Nó de Oito; Universo X-Men; Marvel & DC Tretas; Mulher-Maravilha BR;; Papo de Quadrinho; Pokémothim; Esquadrão de Heróis; Jovem Nerd; O Vício; Fatal Error Nerd; Legião dos Heróis.
Movies and Series	Momentum Saga; Adoro Cinema; CinePop; Game Of Thrones Brasil; Oclumência; Observatório Potter; Supergirl Brasil; Pop Séries.
Soap Operas	Novelão; ofuXico; Gshow - O Entretenimento da Globo; Revista Tititi.

Source: created by the authors⁵.

Final considerations

There are, in the field of communication sciences, and, more specifically, Journalism, an intellectual and professional imposition that compulsorily reacts imposing what should and shouldn't be read as a "journalistic work": on one hand, researches that point out how this ghostly work has

⁵ More examples can be found in Gonzatti (2017)

lost its power to transform the world, being emptied out by power relations that only favor the hegemony, on the other, professionals arguing that is much harder to apply theories into practice, that news are a merchandise and the work of journalists is to sell it, in a third view, people actively seeking for new business models that signal the possibility of other ways for journalism, and so on. There are, in these guidelines, deviations. What “journalistic world” would be the one who spend the day covering events on Britney Spears, who develops news about the new Wonder Woman trailer, about Kim Kardashian’s Instagram, who forgets, many times, of the policies that circumscribe our daily lives and develop imaginary territorialities in which only what is “volatile” matters? Could there be something relevant, beyond the criticism of emptying out the journalism promoted by the “consumption culture”, there?

When analyzing the relationship of journalism with culture, reflecting about the transformations that come about in the journalistic work, through the emergence of social media websites, we got to map and propose six categories in order to understand what is intended to understand as pop culture journalism.

Pop culture journalism is addressed, not only, but mainly, to fans, it can be based on rumors or themes of themes that are hegemonically read as superficial, vacant, mundane, being linked to pop music, celebrity, movies and series, to the geek/nerd universe and soap operas, having their bonds of production linked also to fans, who could professionalize the practice and become institutional outlets, also geared towards profit, or even being an engine, through criticism – conflating in some level with the proposition of cultural journalism – of political activists (such as feminists and LGBT people). The powers and vacancies of the digital processes are linked. The raw material of this journalistic work is, often times, a lighter news – a light infotainment news (DEJAVITE, 2007): quick, easy, ephemeral, fun, but only that.

In order to understand different complexities triggered by pop culture journalism coverage – in a digital context – we put as possibility understanding their network settings, generating meanings that cross

different semiotic territorialities. Regarding Papel Pop, for instance, we notice, in a bigger research from which this text is a product, the triggering of meanings through the news of the outlets that show a bigger opening of gender and sexuality issues (GONZATTI, 2017). The deepening of other territories can reveal, through other problems, issues that help re(think) journalism in this context.

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Ronaldo Henn – Graduated in Social Communication Major in Journalism at Universidade do Vale do Rio dos Sinos (1984), master's in Communication and Semiotics at Pontifícia Universidade Católica de São Paulo (1994), PhD in Communication and Semiotics at Pontifícia Universidade Católica de São Paulo (2000) and post-doc at Universidade Nova de Lisboa. Currently works as an assistant professor at Universidade do Vale do Rio dos Sinos and works as a researcher at the Post-Graduate Program of Communication Sciences, with research that approach the production of events in digital social media with focus on the mobilizations of global occupation, behavioral movements and other narrativities. Ronaldo is a PQ/CNPq researcher Level 2. In the current article, the author had focused on the refinement of the theoretical articulations created, which involve theories of Journalism and events, Semiotics of Culture and systemic perspective. This tailoring is the foundation of the conceptual proposition of the text to think about Pop Culture Journalism.

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