

THE CITY IN CULTURAL JOURNALISM:

a perspective of Porto Alegre in the coverage of *Diário do Sul* (1986-1988)

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ABSTRACT - The article discusses the representation of the city in cultural journalism, examining how the cultural section of the newspaper *Diário do Sul* (which belonged to *Gazeta Mercantil's* group) offered a perspective of Porto Alegre from 1986 to 1988. The study summarizes a large part of the research results conducted by means of content analysis and thematic oral history techniques. It was perceived that the coverage, anchored in positivity, builds up the city as a place of consumption, of novelty, of updating and of the continuous movement of external flows. It reveals the geographic centralization of the circuit, investments in culture institutionalization and in the renewal of the city's infrastructure. In the tension between the references that create belonging and those that expand the territory, journalism represents the city as the center of the show, inserted in a phenomenon of the recent decades, when cities became decisive agents in the realm of culture.

Keywords: Cultural journalism. City. *Diário do Sul*. Porto Alegre.

A CIDADE NO JORNALISMO CULTURAL

uma perspectiva de Porto Alegre na cobertura do *Diário do Sul* (1986-1988)

RESUMO - O artigo discute a representação da cidade no jornalismo cultural, examinando como a editoria de cultura do jornal *Diário do Sul* (grupo GzM) ofereceu uma perspectiva de Porto Alegre entre 1986 e 1988. O percurso sintetiza boa parte dos resultados de pesquisa conduzida por meio de análise de conteúdo e técnicas de história oral temática. Percebeu-se que a cobertura, ancorada na positividade, constrói a cidade como local do consumo, da novidade, da atualização e do movimento contínuo de fluxos externos. Revela a centralização geográfica do circuito, investimentos na institucionalização da cultura e na renovação da infraestrutura da capital. Na tensão entre as referências que criam pertencimento e as que expandem o território, o jornalismo representa a urbe como o centro do espetáculo, inserindo-se em um fenômeno das últimas décadas, quando as cidades se constituíram em agentes decisivos da esfera da cultura.

Palavras-chave: Jornalismo cultural. Cidade. *Diário do Sul*. Porto Alegre.

INTRODUCTION

Journalism is a privileged space for mediation in the cultural system. Based on specific framing practices, the work of journalistic editing offers a snapshot concentrated on the circuit¹ and proposes a totality that had been up to then dispersed: it congregates the several segments and their agents in dispute, establishes hierarchies and increased esthetic value on highlighting certain events or silencing others.

When organizing temporal experience around a shared present, journalism inserts the events in common reference frames, making it possible to find there an index of hegemonic values of a particular society (HALL, 1999; BENETTI, 2010). Thus, by interpreting the cultural and artistic system, offering a portrait of what is creatively produced, journalism participates in the mechanism for creation of consensus regarding the meaning of the culture of an epoch, with this consensus formed inside its own field by its agents and referential institutions. The journalistic discourse assumes the ownership of values which are intrinsic to this system, such as the canon, the tradition and the market. By doing so, it interferes in the cultural circuit and negotiates a very dear factor: visibility in the media.

Historically, journalism became attached to urban activities and turned the cities into the anchor of most of its narratives. Based on a territory, the newspaper places the events and marks, for the readers, the perception of near and far. Since the beginning, the culture coverage represented the city as a place of power and erudite culture, making the surroundings the elementary context of the codification of its contents (MOUILLAUD, 2002; GADINI, 2009; ESTEINOU, 1999). On exploring particular spatialities, it proposes a map of that which journalism allows to be seen, a city which emerges from the narratives.

This article discusses the representation of the city through journalism by examining *Diário do Sul* – a newspaper associated with the *Gazeta Mercantil* group that was published in Porto Alegre, State of Rio Grande do Sul, from 1986 to 1988 – and how its cultural coverage offered a perspective of the city in that period². Around this axis, this text synthesizes a large part of the results and finalizes the research *Journalism and representation of the artistic-cultural system in the 1980's: a study of the newspaper Diário do Sul (Porto Alegre, 1986-1988)*, conducted using content analysis and thematic oral history techniques. The investigation expanded into specific aspects involving the relation between the fields of journalism and of artistic and cultural production, starting from a historical subject which took the form of a newspaper

with an analytical profile at a time when the tabloid format became hegemonic in Rio Grande do Sul³.

An itinerary around the city, delimited in the cultural pages, is proposed here, searching in the cartography of the creative circuit of that historical period, of the cultural segments in fashion, of the agents who conquered visibility in the narrative, of the main equipment and institutions, of the marks of belonging to the territory and of the constant external flows which run through it. The city, as Mongin (2009) writes, is a mixture of mind and concrete, of the imaginary and the physical. In this sense, journalism consists of a privileged place for observing and interpreting the city's culture.

Before we follow along this itinerary, it is necessary to briefly summarize the editorial career of *Diário do Sul*.

Culture as an editorial option

When *Diário do Sul* started publication, on November 4, 1986, Porto Alegre already had 1,199,830 inhabitants and three daily newspapers (*Zero Hora*, *Correio do Povo* and *Jornal do Comércio*). In this scenario, *Gazeta Mercantil* (GzM), the main Brazilian press organization specialized in economics in the 20th century, was seeking to expand its regional insertion. This happened after the experience with the supplement *Gazeta Mercantil Sul* (1984-1986), whose success indicated the possibility for the creation of one more newspaper in Rio Grande do Sul⁴. The coverage had as background the so-called re-democratization period, the election for state governors and the Constituent National Congress, besides a turbulent economic situation due to the uncontrolled inflation, interrupted by plans and monetary adjustments.

When the project was conceived, the group led by the director Helio Gama Filho elected as a paradigm the Spanish newspaper *El País*. At that time with just ten years of circulation, the newspaper was already acclaimed for having been the newspaper of Spain's political transition after the Franco dictatorship, and for investing in cultural topics and in the excellence of the text. In tune with the editorial logic of the GzM group, *Diário do Sul* was born with an analytical profile, with the ambition of being the reference newspaper in the city of Porto Alegre.

The cultural section had its presence guaranteed on the front page, often disputing the readers' visual attention with the political and economic headlines. The strategic importance of this content for the fidelity of the target public (segments of A and B social classes) was known, reiterating that cultural consumption expresses social distinctions

and grows as the socio-cultural level rises. It is possible, in the same epoch, to draw a parallel of DS's editorial choice with the experience of the newspaper *Folha de S. Paulo*, which maximized the section called *Ilustrada* to its full potential and affirmed artistic production as a relevant theme in a historical context which has as some of its phenomena rock music, behavior trends and multimedia art (GONÇALVES, 2008).

In two years, the growth of culture in DS was visible. From two inside pages in the newspaper's main body, it expanded to double the space in the autonomous supplement *Cultura & Lazer* (Culture & Leisure). If in 1986, the beginning of the project, there was an emphasis on artistic manifestations, confirming one of the usual meanings of the term "culture" as synonym of the arts and intellectual work, in 1988 the frontiers between erudite topics and entertainment were quite indistinct. The supplement signaled trends common to the routines of cultural journalism in the following decades: graphic autonomy of the section, treatment of service, smaller texts, wider images and reduced staff. Financial and administrative difficulties, besides printing logistic problems, culminated in the closing of DS on September 30, 1988.

DS coverage parameters: anchor in the city as consumption territory

By examining specific parameters established by *Diário do Sul* for the coverage of the cultural system in the 1980's, it was possible to verify, in the analyzed corpus⁵, that there was a characteristic in common with Brazilian contemporary newspaper coverage (GADINI, 2009): the emphasis on the criteria of current nature and proximity, reiterating the predominance of stories with local or regional connections. Although DS had granted significant space to external events, besides having invested in the translation of texts from several foreign newspapers, it was based on the local aspect - that is, based on Porto Alegre, that the narrative was articulated. The local, however, is made relative by the type of cultural content: launchings of movies, records and books, or shows with national or international scope give a broader nature, bringing the local reader closer to what is distant through the possibility of consumption.

For Gomis (1991), the concentrated perspective proposed by journalism functions by the reduction of time to a period. It is a synchronic snapshot that articulates past and future. The sample confirms the anticipatory language, typical of cultural journalism, punctuated by a pre-established news agenda. It is a movement that gives form to culture as a linear and repetitive sequence of events. The city, in this sense, is the anchor

of a perpetual cycle, even though this impression of movement, typical of journalism (HALL, 1999), does not necessarily mean innovation. The texts are articulated by the present, although DS's initiative of placing the fact in a historical perspective, stressing memory as an editorial value, is outstanding.

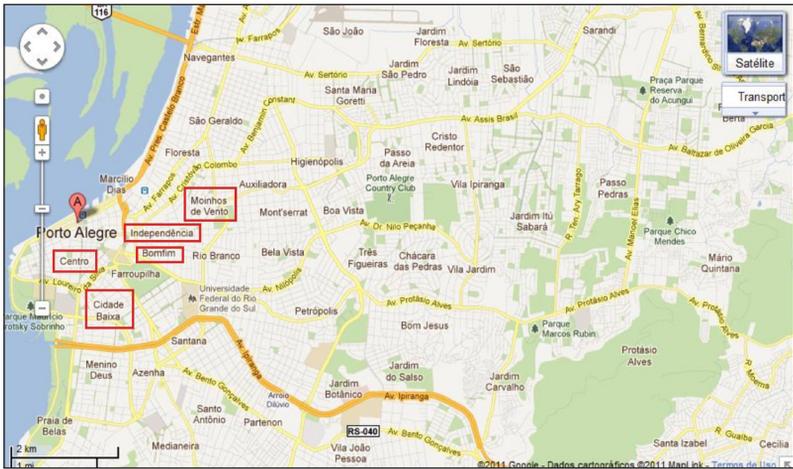
The emphasis given to service, favoring programming guides, and having as its parameter the urban middle class reader, was one of the wagers of the newspapers in the 1980's. DS did not escape this trend. On the contrary, it emphasized detailed guides of the city, which occupied a large part of the space dedicated to culture. In this frame, the city is perceived as the territory for spectacle and consumption, a dimension which is common to a large part of the metropolises in the last half of 20th century. Together with the proposal of informing readers, made clear by means of the contextualized treatment of information, DS's culture pages became guides for the leisure time of the city's inhabitants.

The cartography of the guide and the movement of entering and leaving the city

Guides are important tools for drawing a cultural cartography. By means of the addresses and events mentioned, it is possible to make up the map of the city's main points – a map understood here as a visual abstraction, an interpretation of the physical territory. Between the first week (November, 1986) and the last week of existence of the newspaper (September, 1988), the scope of the service guide grew, involving more topics and accompanying the expansion of the *Cultura & Lazer* supplement.

The newspaper's clues indicate the spatial microcosm of certain cultural practices in Porto Alegre between 1986 and 1988. Generally speaking, in those years a characteristic of the city is noticeable that has been outstanding since the 19th century: the downtown area still is the space of greater cultural convergence, a place of great symbolic capital as it aggregates in itself references of the city's identity. The artistic scenario can be diagrammed mainly around the axis formed together with the adjoining districts of Independência and Moinhos de Vento. Other nearby regions form part of the circuit, such as the bohemian Bom Fim, a favorite place for the behavior manifestations of that time – new wave, darks, punks, among others. The Cidade Baixa district, which started to form a nucleus of bars featuring regional culture⁶, Brazilian music and rock music, has a concentration point in the movie theaters on Venâncio Aires Avenue. Another referential point lies nearby: the *Centro Municipal de Cultura* (Municipal Culture Center), which since 1978 has been expanding the city's centralized cultural geography.

Picture 1 - Porto Alegre's downtown area and the Moinhos de Vento, Independência, Bom Fim and Cidade Baixa districts predominate in the cultural circuit in *Diário do Sul*.



Source: Google Maps. <https://maps.google.com>

Also in the Historical Center, the centenary Theatro São Pedro, which reopened in 1984 after a decade of restoration, maintains its importance as the outstanding place and catalyst of the artistic agenda, a position it had had since its foundation in 1858. Another 13 theaters are registered in the guide, with six of them administered by public institutions and the other seven linked to institutions as the French Alliance, Goethe Institute and Israelite Association, or to alternative spaces, such as bars, which hosted small shows. The theatrical scene can be seen by the outstanding presence of active directors and local groups. It is worthwhile to emphasize the alternative group Oi Nós Aqui Traveiz, representing a tendency that rejected the closed stage and went to the streets, synchronizing with the collective spirit of political democratization and enlargement of the public.

The newspaper reports establish a dialogue with national theater exponents and trends, and choose as a criterion for giving more importance to the agenda the repercussion of the *gaúchos'* (residents of the State of Rio Grande do Sul) work in the center of the country or even abroad, touching on two poles which underlie the urban aspect: the oscillation between the inside and the outside, entrance and exit. The coverage permits the detection of the incipient discussions about the need for promoting, in the city, a scenic arts event of international importance that would come about, from 1994 on, in the annual project *Porto Alegre em Cena*, turning the city at least sporadically into a convergence point in the circuit of artistic flow.

In the downtown area canonic institutions of the visual arts area – places of selection and consecration – are also concentrated, such as the Art Museum of Rio Grande do Sul (MARGS) and the Art Institute of the Federal University of Rio Grande do Sul (UFRGS), the base for the training of most of the active artists. They are places designed to point out new trends, often permeated by polemics, through the holding of exhibitions and award contests.

Porto Alegre, at that time, was the third national pole in visual arts, in ascension since the 1970's. The *Diário do Sul* guide shows the commercial sector geography, one of the most profitable financial investments during the Cruzado Plan (an unsuccessful attempt to stabilize the runaway inflation in 1986). The segment is established around the Independência and Moinhos de Vento districts, bestowing prestige and distinction on these zones with high purchasing power. A diversified set of galleries is seen there, varying from those established based upon acclaimed names of artists with national repercussion to those that had wagered on the 1980's young generation.

As has been said, the entrance (national and international artistic production) and exit (local artists' external repercussion) movement is of interest to the journalistic narrative, especially the entrance one. Beyond the discourses about the city, here we can perceive one of the basic axes of the city's configuration is seen here, that is to say, that of movement and dislocation. The flows that come from outside create an urban nomadism, making the city a place of dispersion and circulation (CAIAFA, 2007). Considering the four essential urban functions defined in the Athens letter of 1942 (*apud* MONGIN, 2009) – inhabiting, working, circulating, cultivating body and spirit – we see that circulation, in the case of culture, goes directly through cultivation, exchange and updating.

The sample reveals that Porto Alegre is inserted in the circuit of national and international events – although in a smaller dimension when compared to the center of the country – confirming a characteristic perceived throughout the 20th century, since the port has long been one of the main entrances to the city. The favorable geographic position, near capital cities such as Montevideo and Buenos Aires, enabled Porto Alegre to maintain a good flow of artists and orchestras, reiterating the perspective of the city as a point between circuits. Only in the musical area, the qualitative aspect shows a public and equipment for receiving exponents in the area, such as The Cure, Jean-Luc Ponty, João Bosco, Gilberto Gil, among various others. The musical events occur mainly in the Independência and Bom Fim districts, or in houses which emphasized

night life, such as Ocidente, Le Club, Porto de Elis and Opinião, with the latter two situated in adjoining zones.

At that time, the city witnessed the development of urban local music, of rock music and regional music. A regional culture boom stimulated by the *nativista* movement and its music festivals was taking place. The newspaper gave importance to urban music, mainly rock music as the period's main merchandising line, making room for the regional type with relative distancing.

By means of the service section, the growth in the number of movie theaters in town between 1986 and 1988 was also noted, generally as a result of the division of a large space into two smaller ones. There are 30 theaters in September 1988, all on the street and concentrated in the downtown area and in the main districts, forming the period prior to the circuit's migration to the shopping centers. As the favorite pastime of local youngsters in the middle of the 1980s⁷, the movies were the centerpiece of *Diário do Sul's* cultural coverage, reiterating the local tradition of movie criticism.

The commercial and TV circuit was followed by the critic Luiz Carlos Merten. His text was marked by the interlocution with national and international critics, analyzing the period's trends, such as the *noir* esthetic, the neo-western or even the radicalization of Hollywood's special effects. As pointed out in a previous study⁸, the hegemonic presence of the American industry in the programming is noted, followed by the European and Latin American production – especially the Argentine movie industry – besides the presence of thematic cycles or cycles devoted to famous directors.

The newspaper also followed closely the arrival of the videocassette and its popularization with a record number of sales in Porto Alegre. It took advantage of the phenomenon to segment the coverage by editing the weekly supplement *Espectador Vídeo* (Video Spectator), specialized in the period's relaunchings. Editorially, it stimulated home video, which altered radically movie reception, which was gradually being dislocated from the sociability of the street to the domestic scene and was passing through another polarity which characterizes the urban condition, the relation between public and private.

The city as the scenario of cultural agents and the institutionalization of the local cultural system

To the extent that journalism personalizes events, concentrating on the person and on authorship, the city appears

above all as a scenario in which those responsible for the promotion of culture move around. The interested sources are the ones who seek the performance visibility offered by journalism (GONÇALVES; FARO, 2009). The study of the sources' identity⁹ indicated that DS gave special importance to the zones of competence in creation, analysis and criticism, trying to include to a lesser degree consumption and the (political) organization of the circuit.

The *author/artist* group was the largest one, reproducing a criterion that is dear to the artistic field: the collective belief in the creator's value. The power of certain local agents in the cultural system is observed. This is the case of the poet Mario Quintana, a recurrent character in the narrative fragments. His appearance or presence, as Gomis (1991) says, is by itself a reason for an agenda. The poet's eighty-second birthday, in July 1988, was marked by a newspaper report revealing his daily life in the hotel room where he had been living for two years.

Unlike the public, that rarely appeared as a legitimated perspective in the narratives, the critics and specialists had a relevant role in *Diário do Sul's* reports. These sources of validation are favored intermediaries who wager on the products' value and who accomplish the function of orientation in a market of uncertainty, typical of the economics of culture (BENHAMOU, 2007).

The presence, even though timid, of politicians among the sources surveyed indicates the newspaper's attempt to cover the local clashes between politics and the artistic field. In the middle of the re-democratization process, the artistic class's predisposition for influencing the new public space that was being outlined in the period was noted. In the city, the artists came together in the *Associação Chico Lisboa*, *Clube de Cultura* and *Movimento Gaúcho pela Constituinte* (Rio Grande do Sul Movement for the Constituent Assembly).

DS also made a detailed record of the moment in which culture moved away from the governmental Education bodies. The Ministry of Culture was created in 1985, and in the beginning of 1988 Mayor Alceu Collares approved a Municipal Secretariat of Culture for Porto Alegre. On the state level, a decree in January 1987 separated Culture from Education, making the Cultural Development Council (CODEC) autonomous in the administration of 23 cultural institutions, a kind of embryo for the State Secretariat of Culture, which would be made official only in the following decade.

Economy of urban space: investments in the cultural infrastructure

Jordi Pascual (2008) recalls that since the 1970's, culture needed to demonstrate its economic usefulness and contribution to the creation of added value and jobs. Heir to *Gazeta Mercantil's* economic bias, *Diário do Sul* observed aspects such as investments in the urban space, price, production costs and income generation in the sector, and followed the first steps of the 1986 *Lei Sarney*, a law that transferred part of the financing of creative production to decisions by the business sector.

Despite the recessive economic context, a systematic action in the renewal of the city's cultural infrastructure in buildings situated between the Historical Center (old town) and the Bom Fim district was observed in the analysis of the newspaper reports. Just in the qualitative sample, from 1986 to 1988, there are reports on the reopening of the Salão de Atos da UFRGS – one of the largest (1,317 seats) and most important cultural spaces that had been closed for two years – the reopening of the Araújo Vianna auditorium, the first phase of the restoration of the *Museu do Trabalho* (Labor Museum), the opening of the Átrio theater and the Casa de Cultura Mario Quintana's dragged-out restoration process – which would become the reference cultural building in the 1990s.

All these achievements (with the exception of Átrio, a private project) were public investments in the revitalization of old buildings. In that period, Porto Alegre suffered from the degradation of its central areas, a typical phenomenon of Brazilian capital cities (VALIATI, 2009). In compensation, following an international trend, there were rehabilitation projects that, in the case of the capital city of Rio Grande do Sul, favored the investment in cultural equipment which were able to modify the surroundings. In DS's coverage, sparse initiatives of urban regeneration were seen, fundamental in the affirmation of the symbolic sense of the downtown area as a cultural asset inherited from previous generations and decisive for the practice of cultural tourism. These processes would be deepened and systematized in the following decades with the Cultural Corridor program in Rua dos Andradas (also called Rua da Praia), the Monumenta project and the restoration of several historical buildings, this time taken over by the cultural system.

To the extent that the coverage makes the topic public, engaged in the defense of the revitalization of certain zones, journalism participates in the investment in emblematic urban representations, which function as postcards generally institutionalized by the authorities. The Historical Center, a favorite place of mediation between

the material and immaterial patrimony, between past and present, is prodigal in this sense (PIO, 2005).

Recurrent topics of the province: the square

If cultural journalism builds a landscape marked by the continuous flow of the cultural system and by the exchange of external agents, local recurring topics such as the square, a seminal element of urban imagery, can also be perceived. In the sample analyzed, it was Praça da Alfândega, also in the city's downtown area, that arose as a frequent place in the narratives, an unusual scenario of a checkers tournament, of mimicry presentations, a place where impressions of the anonymous public can be gathered. The Book Fair, a cyclic event that has occurred there since 1955 and which occupies a prominent place in the coverage, seems to retrieve the square's function as a convergence point for writers and journalists in Porto Alegre, a meeting point of the first half of the 20th century, as well as the cafés, the newsrooms and the bookstores.

The fair is seen as a portrait of the market composed mainly by local publishers (Mercado Aberto, Tchê, Movimento, L&PM, Kuarup and others) in a more significant number than at present. Between December 1986 and January 1987, publishers and bookstores such as Sulina, Mercado Aberto, Edições Paulinas and the second-hand bookstore Papyrus invested in the enlargement and in new stores in the downtown area, also a reflection of the stimulus which the price freeze of the Cruzado Plan provided for the book market.

The Praça da Alfândega was also one of the rare places in which the external image of the city appeared in the visual narrative of DS. Again, the centrality of the square at a time when the journalistic report sets cultural landmarks is verified. The newspaper is remembered by the readers for its investment in authorship photojournalism, for its rejection of the snapshot and for its portrait construction. The figure of a static creator who takes on the scene of the pose for was observed in most of the images analyzed during the research. When he moves, the action occurs in the movie set or on the stage (GRUSZYNSKI; GOLIN, 2011). Curiously, the urban space in the photographs can hardly be seen. More than being on the street, the cultural reporting of DS used to enter the creator's private environment. There were innumerable newspaper reports made in the studios and houses of writers, artists and intellectuals, examining the intimacy of creative work that is hidden in several addresses, opening to the public a little window on what is private.

Final comments

The city is an essential territory of contemporary experience. With the fragmentation of the urban due to the expansion of the metropolises, the means of communication end up connecting their fragments into kinds of location reports (CANCLINI, 2008). Based on the events that it chooses to narrate and the topics which it elects as its coverage focus, journalism builds and represents several facets of the city. It is as if the journalistic lens, following the peculiarity of its framings, increased the value of certain aspects of daily life (TAVARES, 2005). In the whole set of multiple configurations, the catastrophic images of the urban world in the media and in the press are recurrent (ROCHA; ECKERT, 2005). Unlike other sections that expand certain negative themes such as violence or public security problems, in the pages dealing with culture, the city is perceived as the place of novelty and updating. The city, in the same newspaper, changes its landscape and, from the point of view of the cultural coverage, starts to be anchored in the positivity of an environment traversed by flows which guarantee a daily offer of consumption and cultivation of the spirit for leisure time and entertainment.

As we have seen, the city, beyond its concreteness, is made up of idealistic representations, the result of the thinking of social groups, of urban elites, of chroniclers – journalists who have always found in the press a favored space for the representation of the imagined city (PESAVENTO, 1999). We may think, then, that the segmented coverage affirms culture as a city identity project, moving close, in a return to the past, to the role of the illustrated magazines that exalted and celebrated the modern city in the 1920's (MARTINS, 2001; RAMOS, 2006). The trend of cultural journalism in representing the city as the center of the spectacle or as the spectacle itself is part of a typical phenomenon of the last decades of the 20th century, when cities became decisive agents that sustain and enlarge the cultural sphere (CAMPOS; PITOMBO, 2010). The globalization process led to the reconfiguration of the urban and stimulated the notoriety based on values such as creativity, tourism and patrimony. Culture starts to be a crucial sphere for investments, an anchor for touristic and economic development, and nuclei of significant cultural activity are kinds of magnets for the attraction of people and capital (FEATHERSTONE, 1995; CANCLINI, 2003; 2008). Under intense economic competition, contemporary metropolises are projected as creative spaces. Journalism specialized in this area increases the potential of this discourse and invests in the image of the effervescent place, convergence point between circuits of artistic and cultural production.

By means of the study conducted in the pages of *Diário do Sul*, the geographical centralization of culture in Porto Alegre between 1986 and 1988 was verified, a sign of inequality in the distribution of equipment and access to the creative assets. Surely, there was more culture circulating, decentralizing the urban space, but the journalistic narrative functioned, with rare exceptions, giving visibility to the legitimated circuit, as well as to the creating agents and specialist mediators. The newspaper's paths led to the so-called cultural neighborhoods and emerging spaces. The culture of the downtown area was revealed, not that of the marginal area or the peripheral area, as in the case of the representations about insecurity or violence in the city. It is a question of the culture that becomes institutionalized through the system and that, also through journalistic visibility, is transformed into a consensus for a particular society and epoch. It is the movement of the institutions that make the economy of the cultural assets, indexes of the autonomy of a field, function - as Bourdieu (2003) recalls - places where the belief in art and in the artist is produced and reproduced. To the extent that journalism erases its means of production and positions itself as a domain capable of reproducing reality, the sensation is that the coverage involves the totality of creative production. As Ferrara (2008, p. 47) writes with relation to the touristic aspect of postcards, "they are like portions or metonymic pieces of the city selected to have the value of the whole".

It was found that the newspaper based its agenda on the search for context and on recourse to the past. In this connection, the journalistic narrative mobilized a cartography of the city's landscape, leaving subsidies to the history of cultural production. The narrative fragments confirmed that Porto Alegre's urban landscape was changed with the investments made in the symbolic and political territory consolidated since the 19th century, the Historical Center. In this sketch, the dialectics prevail between downtown and outskirts, making up the old city, the industrial city, distinct from the post-industrial metropolis which multiplies in all directions and abandons centrality (DI FELICE, 2009). Between change and permanence, the coverage has often made public the creator's private domain and established territories which evoke the belonging to a community. This was the case of the square, which appears in the analysis as the atavistic space of sociability.

Even though not very seductive comments about the city are gleaned from occasional reports – it was accused of "parochialism", of having a provincial spirit, of being located "too far from the capital cities" or of the lack of spaces for culture – the coverage of *Diário do Sul* framed

Porto Alegre positively as a place of movement and unceasing exchanges, especially of the flows capable of bringing the community up to date with external repertoires. Anchored in the territory as a magnifying lens to interpret culture, the journalistic panoramic view touched, to a higher or lesser degree, on polarities that form the urban experience of the industrial city – center and outskirts, public and private, local and foreign, entrance and exit.

We believe that part of these comments, based on the study of a historical object, points to trends which are common to the cultural pages of contemporary newspapers in their routine of presenting views of the city as a center for consumption. This trend is perceived especially in the editing plan, similar to that of tourist guides, which presume that the meaning of each urban space can be found in the rhythm of museums, cultural centers and historical buildings.

NOTES

- 1 In general, it is understood that the cultural field presents zones of competence, institutions and actors distributed in movements and articulated moments. According to Rubim (2008), they can be identified as: a) creation, invention and innovation; b) dissemination, transmission and diffusion; c) exchange, interchange and cooperation; d) preservation and conservation; e) analysis, criticism, study, investigation, research and reflection; f) consumption; and g) organization.
- 2 Revised version of the text presented in the 9th Encontro Nacional da Associação Brasileira de Pesquisadores em Jornalismo, SBPJor, 2011.
- 3 The research, with resources from the National Research Council (CNPq), FAPERGS and UFRGS, was structured based on content analysis, revealing a quantitative and qualitative panoramic view of the cultural coverage. Interviews with 12 members of the editorial team provided a perspective of the newspaper's editorial processes. The following topics were approached: historical recovery of the newspaper and its relation with culture; editorial processes of the coverage of culture; economics of culture; graphic project and image in the narrative on culture; event and identity of sources in cultural journalism.
- 4 The details of the history of *Diário do Sul's* implementation are found in Golin and Gruszynski (2010).
- 5 The quantitative sample indexed three alternating months of the first

semester of the newspaper's existence (November 1986, January and March 1987) and three months of the last semester (May, July and September, 1988). A table for indexation and tabulation of 1,469 stories in 150 editions was applied. From this universe, the qualitative sample detailed six weeks, one for each month of the quantitative corpus.

- 6 A movement that is born in the 1970's and that has its peak in the following decade. It incorporates urban characteristics and seeks the renewal of regional culture.
- 7 *Jovens* (Youths) Report, published on November 14, 1986.
- 8 See Golin and Gruszynski (2009).
- 9 Within the qualitative sample, 330 stories of *Diário do Sul* were read, with 559 sources computed (GOLIN et al, 2010).

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