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editorial

English translation, Neil CHARLTON

We are pleased to present the first issue of the new stage of the journal *Estudis escènics* published by the Diputació de Barcelona's Institut del Teatre (IT). Three years have passed since the last issue of the journal, which focused on the IFTR Congress organised by the IT in our city. We have used these months of impasse to reconsider in detail the scope, ambition and formal characteristics of a publication with over sixty years of history.

We have introduced a Scientific Committee (with specialists from academic and research institutions from several countries), a new Editorial Board (with members from inside and outside the IT), a system of double-blind peer review, a regular publication calendar of one issue per year, an annual symposium related to the journal, and a standardised software or computer system that records the communications between authors, editors and reviewers. This has enabled us to immediately increase the indexing of *Estudis escènics* in different repositories, databases and rankings, which we aim to improve in the next few years.

An important feature of this new period concerns the digital edition of the publication (as well as sporadic print editions of some contents). The computer system used to compile the journal is also the tool that enables the digital edition (and its consultation). In short, the journal has become an academic, periodical and online publication.

In terms of the sections and internal structure, as well as the reviewed "Articles" (divided into occasional sections such as "Dossier", "Theory", "Analysis", "Education", etc.), each issue includes a shorter section of "Documents", featuring materials of interest such as reviews, interviews and essays that are not strictly academic.

As mentioned, the IT will annually organise an International Symposium on a given subject. This year's explored the relations between "Theatre and City" and the proceedings will be published in the 2019 issue.

The current issue contains shorter dossiers and articles grouped as a miscellany. Thus, we have a "Dossier" with two articles on Caryl Churchill's plays (the IT has just published an anthology of her work), a set of articles of

theoretical reflection on the performing arts (ideas ranging from the notion of “new realism” in contemporary drama to more abstract concepts such as the “Living Arts” or the “poetic creed”), three articles that analyse specific productions and creators (Pina Bausch, Calixto Bieto and Tórtola Valencia) and, to complete the “Articles” section, two pieces on education (artistic research as a source of knowledge and education in higher schools of dramatic arts in Spain). Finally, in the section “Documents”, Marco de Marinis examines the theory of spectatorship, Davide Carnevali talks about the relationship between dramatic form and the representation of the world, and Jean-Manuel Warnet discusses the nature of theatre laboratories.

We hope you find it useful and that you feel encouraged to join us on our adventure. Thank you!

