

Editorial

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The aim of any editorial is to provide an introduction to the content set out in the journal and to highlight the foremost aspects within it. However, without overlooking those areas, this edition's editorial shall also set out certain information we felt compelled to refer to because it sounds out the inner heartbeat of *Estudis Escènics*.

A journal such as *Estudis Escènics* does not and cannot set itself above the financial vicissitudes that affect all academic publications. But indeed, it is precisely due to the fact that times are moving and compel us to adapt to the transformations we are witnessing that it is vital to immediately reconsider the very principles by which we are guided and to provide a suitable response. Ever since the previous edition, issue 38 from winter 2011, and up to the presentation of this double edition, issue number 39-40 released for summer 2013, the journal has been bound by conditioning factors that have given rise to a reflection process. The outcome is that specific decisions have been made, both on account of financial grounds and the future definition and dissemination of the journal, with a view to attaining a twofold goal: establishing the journal's continuity and ensuring it is disseminated as broadly as possible.

When it comes to cost adjustment, given the language skills of the envisaged readership of the journal, as of this issue, articles received by and published in this journal written in a Romance language or in English will not be translated into Catalan. As a result, again based on the linguistic grounds mentioned above, there will also not be a double publication produced in Catalan and Spanish for every issue. Only the original version of an article will be published provided it is drafted in a Romance language or English, as stated. Translation will be limited to original texts drawn up in other languages.

With regard to the dissemination and indeed the presentation of our journal, a substantial transformation has and will be taking place, one that is entirely suited to new uses and practices taking place in the sphere of modern academic research. To date, *Estudis Escènics* was merely published on paper. As of this issue, only a third of the previous paper edition will this time remain in said format in order to attend to a dissemination circuit where this medium is still in demand. However, henceforth *Estudis Escènics* will similarly be posted online, meaning that for certain issues, as is the case with this double edition 39-40, additional or supplementary materials may be published in addition to those released in the paper edition. Access will be unrestricted and generally made available for all readers and scholars who wish to follow and view the collection. The web address is the URL for the RACO website (Revistes Catalanes amb accés Obert, meaning open access Catalan journals).

The decision to produce a double edition on paper and online was preceded by a notable event which should be highlighted in this editorial. After long-drawn-out but advantageous negotiations the collection from the previous

stage of *Estudis Escènics* can be viewed on the aforementioned RACO website alongside the foremost academic and research articles on Catalan culture where, in addition, it has obtained an initial classification of Level C. Since June 2012 access has been operational and over the course of the past year the number of visits from unexpected countries and places and the frequency of these visits has been so high that we have come to the natural conclusion, albeit with a degree of nostalgia, that our paper publication would never have achieved the dissemination we have attained thanks to the Internet. Although when this possibility was initially considered we had a number of doubts, the experience and the results achieved due to forming part of the RACO collection have fully assured us that our decision was the right one and made it advisable to place *Estudis Escènics* online without delay in the conviction and certainty that it would achieve greater dissemination and renown than it would have done if it had merely been issued on paper. Given the information and decisions explained above, we view the future of the journal in the knowledge that, at the present time, the decisions we have made are vital in order for *Estudis Escènics* to be sure of serving the purpose for which the journal was founded and the vocation by which it has always been guided.

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With regard to the content of this edition, issue 39-40, we also wish to remark on a specific circumstance given the importance we place on the texts we currently present and publish, an importance that is in fact twofold given the intrinsic value of the texts we disseminate and on account of the fact that the material we publish supplements and establishes a dialogue with the dossier for the previous edition, issue 38,

“The Catalan stage: overview of a decade (2000-2010)”. They form two sides of a single project to reflect on and present a profile and evolution of modern theatre. Although issue 38 marked the first decade of the 21st century in Catalan theatre, for this double edition, issue 39-40, our pages compile the proceedings from the 1st Congress of European Play-writing held in Valencia on 24, 25 and 26 February 2010. They provide an essential, useful testimony to European play-writing in recent decades. On the context of the talks in Valencia similarly on Catalan play-writing the contributions of Francesc Massip and Joan Cavallé expand on, contrast and enrich the contributions already laid down in issue 38. As a result, in these three issues of *Estudis Escènics* –38 and 39-40– we have built a theme-based sequence in time providing information on and introducing us to the process witnessed by modern Catalan and European theatre. The three congress organisers, Francesc Foguet, Manuel Molins and Núria Santamaria, provided an introduction to the materials we have published in the foreword to the congress proceedings.

Moreover, as with each issue, the journal is laid out after the table of contents which defines it. The various sections in “Estudi” (Study) include an analysis by Carles Batlle: “The Comic: fused play-writing” which provides a new play-writing reflection on a narrative language that we have barely looked into. It establishes a bridge between two languages: that of theatre and that of the comic. Meanwhile, in “Quadern de dansa” (Dance notebook) Jordi Fàbrega has prepared the text “Notes for the paper on the character in dance” to clarify the premises of a paramount discussion focussed on the subject of the dancer and the character which provides us with a broader interpretation of and knowledge about the work of the performer in dance as an art.

Lastly, and despite the delay in publication as mentioned at the start, we have kept the analysis section on the season’s performances in order to continue to showcase the major events taking place in Catalonia as we have done year after year, issue after issue.