

Editorial

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Volume six represents a special phase in the life of the CITAR Journal. On the one hand, Carlos Sena Caires, has ceased his functions as the editor of the journal. Carlos' dedication to the CITAR Journal is apparent in the journal's progress over these years, and a "thank you" is in order. On the other hand, this is the first year that we are publishing two numbers on the same volume of the journal: number one of this sixth volume is a special issue dedicated to the xCoAx 2014 conference, and number two is the regular issue of the journal.

Over the last years, we have been slowly, but consistently, improving the quality of this journal in different aspects. The special issue that we have just published is only one aspect of the editorial board's strategy to keep improving the quality and impact of the journal. Hopefully, it will be the first of many special issues to come. Given the broad scope of the journal, special issues will help us provide our readers and authors with more focused, relevant, and consistent issues that address narrower topics.

We have also been steadily improving the editorial process. We have adopted the Open Journal System (OJS) for managing the submission, review, and publication phases, and we have updated the instructions for authors, the authors' paper template document, and publication ethics statement, in an attempt to clarify what we expect from authors and also to clarify authors about what they can expect from us.

We have also been working on increasing the journal's visibility and impact. We have created pages on the most popular social networks but, most importantly, we have been indexing the journal's papers on various indexing systems and databases. We have also registered as a CrossRef member and assigned DOI numbers to all our articles. This is a lengthy process that we will continue to pursue in the next years.

We will continue our efforts to improve the quality of this journal, but now more than ever, I feel that creating a relevant, open access, scientific journal is huge challenge. It is challenging to attract relevant papers, diligent reviewers and authors, and publicize the journal so that others find our papers and build upon them. It is also challenging to manage a journal without a professional structure. Adding to these challenges, over the last few years we have seen an increasing number of publishers trying to take advantage of the open access market. Many of these so-called scientific publishers are not interested in science, but simply in business; some of them are plain scammers, attracting young researchers into paying their fees for an easy publication: peer-review is an alien concept for these publishers. This has created a negative environment, particularly for small, young journals, without an established community. This, and other factors, has made many people question the relevance of scientific journals: why not simply put your papers on an open platform and let everyone judge what is good and what is bad? I do believe in alternative scientific publishing mechanisms beyond the traditional journal, conference, and book,

but I also firmly believe on the relevance of journals. Most arguments I have read about getting rid of journals seem to disregard the editor's role. Most of these arguments seem to consider a journal as a mechanic, impersonal system, that assesses papers and either accepts or rejects. I think editors (in fact editorial teams) play a bigger role. Editors don't simply decide; they integrate reviews and propose ways for the paper to be improved. As long as there is an interesting and relevant idea hidden in the paper, editors will try to bring it to light, working with (and sometimes against) authors to improve their writing, the presentation of their results, and sometimes their methods and assumptions. A published paper is always better than the submitted one. At least, this is what we try to achieve in the CITAR Journal.

This regular issue of the CITAR Journal is smaller than previous regular issues given that it is being published simultaneously with the xCoAx 2014 special issue. Teresa Pereira and colleagues analyze musical form in Schumann's *Carnaval*, Op. 9, and try to understand his vision of the art of music. Francisco Palmeira de Lucena proposes the idea of noise as presentness to think about the works of Stockhausen and Eisenman relating the fields of contemporary music and architecture. Claudia Arozqueta provides us with a review of some of the works of mexican artist Rafael Lozano-Hemmer and how these works create a community conscience. Finally, Sofia Lourenço describes and analyses her performance of Jean Claude Risset's *Duet for One Pianist*, during the *Black & White 2012* film festival organized by the School of Arts of the Portuguese Catholic University.