

DOSSIER: 5TH ARJ MEETING AND 2ND NATIONAL
FORUM OF PUBLISHERS OF ARTS JOURNALS

ARJ – THE TRAJECTORY OF A MULTIDISCIPLINARY JOURNAL IN THE ARTS FIELD

Sonia Regina Albano de Lima

Universidade Estadual Paulista Júlio de Mesquita Filho

ABSTRACT

This paper is an account produced by the Chair of ANPPOM in the 5th Art Research Journal Meeting and 2nd National Forum of Publishers of Arts Journals, held at the UNESP Institute of Arts in São Paulo on May 26-27, 2017, with a topic of “Publishing Policies and Globalization.”

Keywords: ARJ. Arts. Scientific meeting. Multidisciplinary journal. Technical cooperation of arts research associations.

The National Association of Research and Graduate Studies in Music (ANPPOM), along with the Brazilian Association of Research and Graduate Studies in the Performing Arts (ABRACE), the National Association of Researchers in the Plastic Arts (ANPAP) and the Santa Catarina State University Foundation (UDESC), in 2017, reaffirms its commitment to technical cooperation undertaken as of the creation of the scientific journal *Art Research Journal*, enabling its continuous presence in the academic community linked to the Arts and supporting the scientific initiatives contained therein.

As stated by the executive board of publishers in the journal's issue No. 1, composed by Ana Maria de Bulhões-Carvalho and Martha T. de Ulhôa¹, ARJ was consolidated as a bilingual (Portuguese and English), serialized, mediated, online academic publication, run by a joint venture of Brazilian research and graduate associations mentioned above, hosted by the SEER Portal of the Federal University of Rio Grande do Norte (UFRN).

Its purpose is to produce reference material for undergraduate and graduate courses in Portuguese-speaking countries and to disseminate research in the field of the arts before the international academic community, aiming at strengthening this multidisciplinary production. In its short trajectory, three volumes of periodicals, each containing two issues, have already been made available in the magazine's portal². The first one consisted of edited versions of the lectures given in 2012 during the meeting of the Arts/Music field held at UFRN with the support of CAPES, FAPERN and UFRN itself. The articles were organized in two topics, five of them focusing on the topic of *Research in the Arts* and four focusing on the topic of *Research on the Arts*, contemplating national and international researchers of the area. It was launched at the *2nd ARJ Meeting* organized by CAPES Arts/Music department, with the support of UDESC Graduate Program in Visual Arts, including lectures with representatives from the IBICT, ABEC, and SEER Portals, and roundtables with publishers of periodicals on the Arts, among other activities.

In this second issue, executive editor Martha T. de Ulhôa, PhD, states that the journal emerged as a consequence of the arts-related QUALIS, a rating system developed by the arts department linked to CAPES, for which a number of external criteria defined by a committee of researchers-artists in charge of production of graduate programs in arts in Brazil needed to be created. This journal does not prioritize the production of individual artists, but rather the production developed in Brazilian graduate programs:

An artist certainly does not need a college education to pursue their creative practice. However, by choosing to teach at a higher level of education,

¹ Since this article was originally produced to be presented orally, the bibliography was not included.

² Available at: <https://periodicos.ufrn.br/artresearchjournal/issue/view/353/showToc>.

and especially by engaging in training personnel to work at that level, they commit to conversing with the arts community and with the academic community as a whole. The great difference between an artist's education by means of traditional methods (learning by imitation and individual training under the mentorship of a master) and an artist's education in a university is **research**. In this context, research in arts at school requires working in a system that allows production, exchange, partnership, discussion and dissemination of the knowledge produced. (Ulhôa, 2014, p.2, emphasis added).

Volume I, no. 2 from 2014 included national and international articles discussing the characteristics and specificities of an "Artistic Research." Eight papers written by international and national researchers on the various artistic languages (dance, music, visual arts and drama) were selected with a view to pointing out the difference between research in the field of the arts and research in the field of science.

Volume II, no. 1 and no. 2, of 2015 had its dossiers dedicated to music and the plastic arts respectively, without disregarding the other papers derived from a thematic, methodological or conceptual link related to creative poetics and interpretive practices. Volume 2, no. 1, which focused on music, narrated how much the social and cultural environment and other areas of knowledge have interacted in the musical environment, allowing music to work in a beneficial way in the problematic spaces of society and help individuals to deal with their subjectivity and emotions. This interdisciplinary dimension attributed to the musical phenomenon expands the discussions related to the dossier as noted by the editorial team:

Aspects focusing on the attitude of understanding what effects music can have on the human mind; what benefits or harms it entails; to what extent and at which levels it reaches humankind and what relations it establishes with the arts, aesthetics, the individual, nature and history are extremely important points for redefining the musical role and meaning in the contemporary world. (Gubernikoff; Moreira, 2015, p. 1).

This volume brings together papers that open up new perspectives and spaces for the practice of experimental music, issues related to contemporary opera, changing paradigms and the reformulation of the concept of music. The journal also includes an article treasuring the creative experiences and practices held in classes of performing arts, and an article related to visual effects in the movies, in addition to an interview and two reviews.

The dossier of volume 2, no. 2 was designed for the plastic arts. The published papers sought to offer accounts that could contribute to acting, thinking and historicizing this art with other disciplines and with the artistic community. This collaborative effort can take this art to other directions, interconnections and propositions.

The text of the editorial board shows how much plastic arts have been used to assuming an interdisciplinary position in their actions and practices, with this issue allowing texts to be written in partnership, disseminating new trends and criteria in disseminating their production, committing themselves to the whole artistic community to suggest authors-researchers, national and foreign artists to write the articles. This volume begins to intensify the production of an integrating journal that is organized not only with the academic community, but also with the artists in the field and with the social and cultural layers related thereto. In addition to the dossier, the journal has an article on participatory documentaries in camps³, and a review showing that the contemporary visual arts have dealt with the issue of collectivity, sharing and collaborative poetics, which, in the editorial board's report, leads to different agents, several languages and experiences arising from continuous negotiations:

In view of the contemporary challenge, with the intense flow and permeable borders of information, with respect for diversity and tolerance with inequalities, artistic practice emerges as a transforming and disseminating agent introducing accessible and politically sensitive versions of possible worlds. (Malta; Santos; Froner, 2015, p. 9).

Volume 3, no. 1 of 2016 has 10 articles, two essays, an interview and a review, and reports on the expanded fields of the theater, considering the creation of hybrid theatrical genres that have emerged, starting at the beginning of the twentieth century.

As stated by the editorial board, experiments in this field bring together theater, cinema, music, visual arts and dance. This hybrid theatrical art triggers the need to rethink the formation processes of the performing arts and portrays the difficulties of implementing interdisciplinary laboratories of experimentation within educational institutions:

[...] the analysts gathered in this dossier depart from differing points of view, using various reading devices. Although there are multiple approaches, as desirable, one may indicate that the papers often include the creation of contemporary theater as an art permeated by all sorts of interferences and matters. [...] The use of digital technology often appears as an operative way of promoting the expansion of theater. (Fernandes; Isaacsson, 2016, p. VI and VII).

The dossier's theme of volume 3, no. 2, was dance, with five articles, two interviews and another five articles by Brazilian researchers on various themes linked to dance:

³ Editor's note: landless settler camps.

In the dossier, we have the “dancing body;” perceived as the point of departure and arrival for the setting, inserted in fluid territories that indicate transformations in progress in the performing arts in a broad sense. In the dossier, the specificity of this “body in the art of dance” is dealt with in the dialogue with other knowledge fields: cognitive sciences, neurosciences, visual arts, anthropology, history, philosophy, postcolonial studies, health and audio-visual production. (Carbino; Navas, 2016, p. 1-2).

Volume 4 is in the phase of collection of articles and will focus on addressing productions and research in the arts that clearly work with multidisciplinary, interdisciplinarity, transdisciplinarity and intra-interdisciplinarity, according to the decision made at the last board meeting held at the *4th Annual Art Research Journal Meeting*.

Such a decision considered that previously published articles, while incorporating more territorial editions, promoted a healthy exchange between the different languages and showed a concern to establish a more intense social relationship between artistic and scientific productions and their readers. The editorial notes on volumes already published point to this reality:

Many museums in contemporary times have sought to be established as places not only for knowledge and treasure-keeping, but for experiences [...] within the contemporary practice of diluting disciplinary boundaries and overcoming the isolation of knowledge, the idea of coming together represents a desirable concept to guide new institutions that, far from expecting a specialized audience, attract diverse characters from the world, different tribes and diverse intellectual levels. (Malta; Santos; Froner, 2015, p. 2).

This editorial account clearly indicates how much the visual arts expect, today, to transcend the academic barriers and over-refinement, seeking to take their art to the streets. Accordingly, new places are shaped, new experiences seek greater interaction with the community, society and culture, and new financial partnerships become viable. We see more and more of an interconnection of technology in creation processes, the inclusion of innovative materials, a collaborative spirit and collective works. In this context, questions and solutions that previously did not concern these researchers prompt analyses, further expanding the perspectives of action of these professionals.

Similarly, theater researchers evoke hybridism as a new jargon in the area, which in a way corroborates interdisciplinary actions in order to reshape the traditional, seeking procedures and ways of acting that transcend the fixed territory of theaters. The articles in the dossier demonstrate this trend, and the editorial also portrays this new attitude. The editorial board, when referring to the ideas of Krauss, Couchot and Garramunõ, states:

In view of this scene that expands or enlarges its original territory, it concludes its thoughts raising an important question about the need to re-think the processes that form the performing arts, the essential character and, at the same time, the difficulties of implementing interdisciplinary experimentation laboratories in the scope of educational institutions. (Fernandes; Isaacsson, 2016, p. 2-3).

The same is reported in the editorial about the ideas of Marvin Carlson: “[...] in the last years of the twentieth century and at the beginning of the twenty-first century, what is real starts to be unprecedentedly emphasized in the theater, since several creators decide to focus their experiments in real life, space, and performer, as opposed to fiction” (Fernandes; Isaacsson, 2016, 4).

Even more innovative is the paper by Ipojukan Pereira da Silva and Felisberto Sabino Costa when commenting on the show *Stifters Dinge*, by director Heiner Goebbels, praising a performance without actors, in which mechanical artifacts, natural elements, lights and voices without bodies are the protagonists. The editorial note of the dossier “Dance, Body Art and other bodies of the Arts” included in volume 3, no. 2, describes the partnerships that dance has promoted with other areas of knowledge, greatly expanding the spectrum of this art.

In the editorial “Music and the Crisis of the Contemporaneity,” Carole Gubernikoff and Adriana Lopes Moreira wrote that musical practices have assumed new roles and meanings in the contemporary world, spanning the scope of musical creation and musicology and extending to musical education; however, the dossier articles focused much more on contemporary musical productions and graduate programs, and not so much on the interconnection of music with other areas of knowledge, culture and society.

In the paper “Game of Encounters: the Personne Experience,” a group of composers-researchers proposes musical creations focused on experimentation, projecting their critical conceptions in relation to music and sound arts.

The article “Wolfgang RIHM -Dionysos: a writing on inner spaces” describes a non-narrative opera referring to the important moments of the life of F. Nietzsche. In the paper “From music to sound, the emergence of sound in the music from the 20th and 21st centuries - a brief introduction,” the author discusses the recentering of sound, that is, the transition from a musical culture centered on tone to a culture of sound. The last two articles of the dossier evoke issues surrounding music research and how it is addressed in graduate music courses.

Issues no. 1 and no. 2 of Volume 1 (2014) bring papers on artistic research, focusing on quite specific issues for all artistic languages, unifying teaching, performance, creation and production.

If the volumes published so far introduced innovative accounts and brought a distinct artistic production into the spotlight, the annual meetings of the *Art Research Journal* were equally important. These events have helped researchers and editors of journals in the arts field, presenting privileged information for the de-

velopment of artistic production, for the main purpose of further disseminating papers on arts and artistic works to the graduate programs in arts, to the artistic community and to the undergraduate courses of Portuguese-speaking countries and the international academic community.

Aimed at enabling the growing engagement of our researchers and artists in the world's scientific production by interacting with this production at all levels, ARJ annual meetings seek the internationalization of the field, as well as its impact on the international scientific community and the validation of a production with a unique nature and mission. These meetings have consolidated as a way to discuss important topics in the field of the arts, at round tables, workshops, communications sessions, debates, internal and plenary meetings and working groups.

Since arts research emerges largely from analyzing creative processes produced from different materials, objects, expressions, manifestations and actions, and their production, as a rule, is difficult to verbalize, it has been a problem to match and value them in relation to the scientific production generated by other areas, considering these as specificities that need to be re-evaluated by the development agencies and the academic community.

The *1st ARJ Annual Meeting* proposed creating the journal and disseminating the results of the arts research within the academic and artistic community, with this meeting resulting in the contents for ARJ's first volume, in a bilingual edition containing 15 communications from Brazilian researchers and four communications from renowned foreign researchers (Canada, Italy, Brussels and England). In addition to planning the administrative activities of the Association and the ARJ, several researchers gave reports, later included in the first volume of the journal.

The following meetings intensified the discussion on editorial policies and the transfer of the goals and forecasts for the consolidation of ARJ and journals related to the arts.

The second event, in general terms, discussed and established actions and goals to strengthen arts research in graduate courses, its broad socialization and dissemination. ARJ's issues for 2015 were planned in the event, available on the SEER/UFRN portal. In addition to the internal meetings of the editorial board and the managing committee, two roundtables were offered. The first one discussed the policies, management and ethics of scientific publishing, and lecturers included the representatives of ABEC, IBICT, SEER/UFRN Portal and FE/UNICAMP library director. The second roundtable referred to scientific publishing of art journals in Brazil, contemplating some of editors in charge of art journals in the country.

The folder of the *2nd ARJ Annual Meeting* reports that arts research emerges from the confrontation/intimacy with concepts, materials, processes, artistic creations and other objects, which indicate themes and problems about which the field researcher must state their position. Both in the context of research in the arts or of research in which artistic questions refer to concepts or methodologies used in other areas of knowledge, insight is drawn from the attributes or particularities that characterize the artistic fields. That is, artists and theorists of art work with art from

the object, the concept or the artistic process. This uniqueness of the field demands specific processes of production and therefore dissemination.

The third edition of the event discussed editorial policies in the arts field in Brazil and chose 2016 as the year to implement the 1st National Forum of Publishers of Arts Journals, composed of all the publishers of journals in the arts field, seeking to obtain a greater interaction between these publishers and the international scientific community, as well as to produce a deeper insight into the nature and mission of journals in this field, aiming at improving the qualification of Brazilian journal publishers and strengthening the publications that surround them.

The *Forum of Publishers* established at the *4th ARJ Meeting* attempted to discuss qualitative issues, missions, nature and purposes of the journals in the subject, in order to identify their characteristics and build a profile of the area, including its progresses, difficulties and future perspectives; it also sought to implement arts journal management policies, as well as strategies and actions to qualify both the work of publishers and other actors involved in the scientific publication process (such as authors, reviewers and suppliers of editorial services); it also reflected on the financing options for ARJ, including raising funds from the consortium associations (ABRACE, ANPAP and ANPPOM) and other possibilities.

Issues related to ethics in academic publishing, co-authorship in the arts, translations, use of sound files, copyrights, editorial policies and their relations with current Science, Technology and Innovation (CT&I) policies, and index and CAPES assessments were part of the topics addressed in this Forum and in the 4th ARJ Annual Meeting.

At the *1st National Forum of Publishers of Arts Journals*, in 2016, documents were produced by the researchers and publishers representing each of the artistic languages (performing arts, plastic arts and music) and then forwarded to representatives from CAPES and CNPq, containing information and requesting explanations for the evaluation criteria of the journals on ARTS.

ANPPOM, in particular, obtained answers from these representatives, posting them to the Association's website to be discussed and reviewed at the 2nd National Forum of Publishers of Arts Journals and at ANPPOM Congress, held in 2017.

We should not ignore how much the *Forum of Publishers of Arts Journals* and the annual scientific meetings dignify our area, either by way of lectures, workshops, artistic activities and the dissemination of our production, or the transfer of precious information to the publishers of journals and researchers.

At the *4th Art Research Journal Meeting*, in addition to including the Forum of Publishers, we had an opening session with a thematic panel discussing ethics, international circulation and insertion of academic production, another session discussing critical insight, research and curatorial practices in museum publications, a third session addressing publishing policies and dissemination of knowledge in the field of the arts, and the last session portraying art criticism, immersive creation processes and urban intervention in independent publications. The works also included an account on indexing/construction of Thesaurus by area.

It is important to report how much the artistic and scientific production of this journal differs from the other art journals, which, more often than not, prioritize articles focused on a single artistic language. The interdisciplinary and pluralistic bias in this journal brings together all the artistic languages in equal conditions, contributing to the dissemination of professionals increasingly integrated in their area of expertise.

ARJ's editorial line positions itself as an outstanding artistic and scientific production that is able to reformat the meaning, destination and role of artistic and scientific productions in the national and international academic community and in society.

The Meetings, the Forum of Publishers and the digitized journals reconcile new standards of artistic production, interconnect the artistic languages to the other areas of knowledge and endorse new possibilities in preparing and editing papers on the arts.

The concern about exchanging the artistic and scientific work produced in Brazil with the international community is critical for the development of artistic research in our country and points to the specificity of this production, differentiated from other areas of knowledge.

In view of the above, it is important for this journal and its interconnected actions to continue and enjoy the unconditional support of the partners established until then and of the CAPES' Coordination of Arts, today represented by Professor Antonia Pereira Bezerra, PhD, who has contributed much to the continuity of this project.

Translation: Chris McGowan