

Editorial

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In last year's editorial, I mentioned that the CITAR Journal had been submitted for inclusion in Elsevier's Scopus and Thomson Reuters' Web of Science. This year, it is a pleasure to announce that the journal has been accepted in Scopus, and in the Emerging Sources Citation Index (ESCI) – a new index of the Web of Science Core Collection.

Since 2014, we have published two issues per volume. This has represented an increased effort by the editorial team, but it is also a demonstration of our commitment to this publication. It should be noted that we have been running all aspects of the editorial workflow on volunteer work only since 2014.

This issue of the CITAR Journal marks the beginning of a new phase for the journal. We have re-structured the associate editors team and the editorial board for the next 2017-2020 period. I would like to thank Sofia Serra, which is now ceasing her collaboration as associate editor for all contributions during these last years. I would also like to welcome Cristina Sá and Maria Guilhermina Castro as new members of the associate editors team, along with Sahra Kunz. Finally, I would like to thank all the members of the editorial board (ceasing members and new members) for their contributions towards the improvement of this publication. The new editorial team is listed at <http://artes.ucp.pt/citarj/pages/view/editorialboard>.

This current issue is composed of five articles, and one invited review.

Tim McGraw et al. describe the development and use of the PhotoFrac application – a web and mobile application for converting digital images into fractal patterns, interactively. Carlos Ruiz Carmona analyzes and discusses the tension that filmmakers are subject to and the ethical issues they face when representing reality in documentary film. Tomás Lorenzo presents a characterization of new media art based on appropriation and explicitation. Ricardo Melo and Miguel Carvalhais discuss how to promote richer interactive experiences by designing for serendipity. Maria Donata Napoli provides an historical perspective of and an analysis of the effect that smartphones have had on video's screen format. Finally, André Perrotta provides a review of the Loompianola CD – a collection of five tracks recorded from a new musical instrument that combines a loom and a piano.