

EDITORIAL

I liked being who I was... (And still, I am!)

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The opening phrase of these editorial references an existentialist lyric by Amália Rodrigues. Although it pertains to a different context, we believe it effectively draws attention to our current stance as we launch this seventh issue¹¹. *Revista MusiMid* has changed... yet it remains the same! It was originally conceived with the purpose of gathering thematic dossiers alongside other sections—such as reviews, translations, interviews, essays, and event reports—all serving as varied forms of disseminating the relationship between music, in its broadest spectrum, and media languages, particularly media culture.

Previously published semiannually, the journal is now adopting a continuous flow model to comply with the current regulations governing high-impact academic journals. Consequently, submitted texts may be published and made available for reading immediately upon approval. However, we considered it quite tedious to release a sequence of texts devoid of thematic linkage, a trend currently observed in many periodicals. In its effort to maintain its original identity, *Revista MusiMid* sought an appropriate solution to innovate without altering its fundamental nature. Thus, we decided to maintain the dossiers, publishing them semiannually in parallel with open-theme articles, which corresponds to the section previously titled "Em pauta" (Various themes).

That being said, we affirm that we are pleased to state our satisfaction with the results of this transition. The seventh volume, presented here, brings together two significant dossiers. The first, titled *Cultural Heritage, Music, and Media*, was organized by Professors Luiz Henrique Garcia (Federal University of Minas Gerais - UFMG) and Amílcar Almeida Bezerra (Federal University of Pernambuco - UFPE), resulting from a public call for interest. The second dossier, *Streaming Economy and Musical Cultures: circulation strategies and digital music consumption practices*, is a concrete outcome of the prolific discussions held during the 20th International Meeting of Music and Media, under the theme *Fly me to the Moon - From independents to algorithms*.

Leonardo Demarchi, Professor at the Federal University of Rio de Janeiro (UFRJ) and opening speaker of the afore-mentioned event, promptly accepted our invitation to organize a dossier that would expand upon those debates. Alongside Professor Gustavo Ferreira (University of Toronto), he was responsible for the rigorous selection of texts that complete this 2025 issue, in addition to providing two relevant translations within the field. It is crucial to highlight that the quantity and quality of the submitted texts reflect not only the prestige the Journal has earned among scholars of music and its relationship with media languages but also the high reputation of the organizers. Indeed, the presentation texts for

both dossiers already constitute important references regarding the state of the art in their respective domains.

As previously stated, *Revista MusiMid* has changed without actually changing. Therefore, we have preserved our customary sections, such as interviews, research reports, events, and essays. This annual issue includes a report by Guido Saa on the 21st International Meeting of Music and Media, titled *The Burnout Society... Music as a dope?*

Before concluding, we wish to reinforce that this publication exists thanks to the efforts of a small collective of researchers and artists who recognize this Journal as a vital medium for contributing to academic and artistic studies. On behalf of the Editorial Team, I present my sincere gratitude to everyone who made the publication of this issue possible, with special mention to Roberto Bispo, responsible for the cover art, Andrea Luyten Rüegg, for revision of texts in English, and Relicler Pardim, for technical services.

To you, dear reader, we hope you enjoy reading and help spread the word about *Revista MusiMid*!

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