

## International Forums / Festival of Academic Research in the Arts: cultural mediation initiative of a collaborative network

## Foros internacionales / Festival de investigación académica en las artes: iniciativa de mediación cultural de una red de colaboración

SÁNCHEZ-USÓN, María José\*†, JUAN-CARVAJAL, Mara Lioba and VDOVINA, María

*Universidad Autónoma de Zacatecas*

ID 1<sup>st</sup> Author: *María José, Sánchez-Usón*/ ORC ID: 0000-0002-3409-4055, Researcher ID Thomson: S-7908-2018 and CVU CONACYT ID: 432522

ID 1<sup>st</sup> Coauthor: *Mara Lioba, Juan-Carvajal*/ ORC ID: 0000-0001-6968-3813, Researcher ID Thomson: P-7756-2016 and CVU CONACYT ID: 216443

ID 2<sup>nd</sup> Coauthor: *María, Vdovina*/ ORC ID: 0000-0001-6656-0789, Researcher ID Thomson: S-7917-2018 and CVU CONACYT ID: 217019

Received July 11, 2018; Accepted November 4, 2018

### Abstract

The Collaboration Networks Have Demonstrated Their effectiveness in the investigative field of IES, Constituting an essential mechanism to That Guarantees Their training and integrators to greater productivity. The Network "Art, Music and Culture" created in 2012 an ambitious project called "Interdisciplinary Circuit of North-Central Mexico and the Caribbean Art", from Which, as a result of the interactions of the different components of the Network Were organized in the Forums / International Arts Festivals. Initially Proposed on experimental an character, They Have Been consolidated in Their organization and Their contents, at the same time That They Have Become one of The most solid and stable programs of the cultural landscape, not only of the UAZ, but of the State of Zacatecas. From the current perspective, Which Allows.

**Academic Groups, Research Networks, Arts and Academy, Forums and Festivals**

### Resumen

Las redes de colaboración han demostrado su efectividad en el campo de investigación de IES, lo que constituye un mecanismo esencial para garantizar su capacitación e integradores para una mayor productividad. La Red "Arte, Música y Cultura" creó en 2012 un ambicioso proyecto denominado "Circuito Interdisciplinario del Norte-Centro de México y el Arte del Caribe", a partir del cual, como resultado de las interacciones de los diferentes componentes de la Red, se organizaron en el Foros / Festivales internacionales de arte. Inicialmente propuestos en un personaje experimental, se han consolidado en su organización y sus contenidos, al mismo tiempo que se han convertido en uno de los programas más sólidos y estables del paisaje cultural, no solo de la UAZ, sino del estado de Zacatecas. Desde la perspectiva actual, lo que permite.

**Grupos académicos, redes de investigación, arte y academia, foros y festivales.**

**Citation:** SÁNCHEZ-USÓN, María José, JUAN-CARVAJAL, Mara Lioba and VDOVINA, María. International Forums / Festival of Academic Research in the Arts: cultural mediation initiative of a collaborative network. ECORFAN Journal-Republic of Peru. 2018, 4-7: 4-12

\* Correspondence to Author (email: sanchez-usonmj@uaz.edu.mx)

† Researcher contributing first author.

## Introduction

Five years after the first edition of the Forums / International Festival of Academic Research in the Arts, an initiative of the "Art, Music and Culture" Network, to which the Academicians Consolidated UAZ 219 "Music and Interdisciplinarity" belongs, the Autonomous University of Zacatecas (UAZ), it seems necessary to take stock of the results of this activity, arising in 2013 resulting from the agreements signed within the framework of collaboration networks Academic Bodies, sponsored by the Development Program formula professional Teachers (PRODEP)<sup>1</sup> as an effective strategy in improving research in higher education institutions.

Since its inception, the networks have amply proven its effectiveness in the research field of IES, constituting an essential mechanism that guarantees its members more training and productivity. Networks, national and international spectrum, allowed to organize and systematize, more innovative, efficient and rational way, reciprocity between different scientific groups, which has made possible by a previous diagnosis, detecting and displaying weakness and joint problems, add synergies, in order to achieve solutions to both private and shared deficiencies, and get new material and human resources, optimizing existing ones strengthened and made more profitable. But above all, the networks circulation and fluid exchange of information between peers, From today's perspective, allowing comparatively an impartial assessment of this initiative, the aim of this paper is to take stock of its achievements and scope to expand, and if required improve its constituent elements.

## Method description

The methodology used in this paper has been developed in several stages. First, we proceed to describe and explain what the Red "Art, Music and Culture", its origins and evolution over time, with evaluative exposure of different CAs that are members and their activities, to focus attention on one of them: Forums / International Festivals. From here, an exploratory guideline identifies problems, results and successive impacts of these events, achieving a count them. Finally, from an indicative value, you will reach a predictive index, from which bets on future prospects for new editions of this interdisciplinary experience.

## Network and Academic Bodies

Network "Art, Music and Culture" created in 2012 an ambitious project called "Interdisciplinary Art Circuit North Central Mexico and the Caribbean", which will lead then to the aforementioned forums and arts festivals. This network, covering all disciplines of art in general, and especially music and visual arts, has been built since its inception, by several Mexican and foreign university academic bodies. Under this proposal, cities such as Havana (Cuba), Barranquilla (Colombia), Santiago and Talca (Chile), Oviedo and Zaragoza (Spain), London (UK), Houston (USA), Moscow (Russia), Mexico City, Aguascalientes, San Luis Potosi, Guanajuato and Morelia (Mexico) have been represented in Zacatecas, enjoying an ideal space for expression, interaction and exchange.

The primary purpose of this Knowledge Network has been, and remains, the establishment of an interdisciplinary group that includes artistic and aesthetic research, musical performance and training of trainers and promoters in the field of social development and culture, directly affect the realization appropriate for creating strategies and public policy intervention (local, municipal, regional, national and global) community programs, and incorporate culture and art as means and end of social improvement diagnoses (Bianchini and Parkinson, 1993).

<sup>1</sup>In 1996 the Faculty Improvement Program (PROMEP) now called Professional Development Program for Teachers (PRODEP) arises. Its main objective was the integration of PTC Full Time Teachers of higher

education institutions in research groups or Academic Bodies (CA's), whose formation led the creation of thematic networks of collaboration.

Academic Bodies and Groups CAC 129 "Research, teaching and musical interpretation with emphasis on stringed instruments"<sup>2</sup>, CAEC 172 "theory, history and interpretation of art", both from the Autonomous University of Zacatecas, the CAC 141 "Aesthetic Theories", University of Guanajuato, University of Arts, Higher Institute of Art (ISA) of Havana (Cuba) and Potosino Institute of Fine Arts, aware of the need to humanize our academic, social and work environments conceive a plan linking music and the arts with science and culture, guiding the expansion of critical audiences and demanding artistic quality, for the benefit of society in general and, specifically, in the region north Central Mexico in association with the Caribbean. Sui generis project that pioneered the modeling and implementation of similar ideas.

Through the delivery of diplomas, workshops, conferences, lectures, participation in conferences, and as organizers of festivals, contests, concerts, etc., members of this network we try to promote the appreciation of art and culture as an area of opportunity, where researchers, artists and consumers begin to create a common language that supports programs for human and social growth, supporting both relevant initiatives emanating from public policy, such as groups and civil associations, within a framework of freedom, interdiscipline and proper coexistence of different artistic manifestations and free thought. Today, it can be concluded that the balance of this collegial work has been positive, to streamline the investigative conditions, streamlining processes and providing greater visibility and dissemination to their production and daily actions:

[...] a job as linking researchers from different institutions, contexts and levels of consolidation is required in an open and landscape planning, a factor that has been key to the favorable results have been obtained where communication permanent, the professionalism and accountability allow the development of macro-projects operating in the manner prescribed times and sometimes better than if you were in the same physical space (Cruz and Perdomo, 2016, p. 7).

It is a right and an obligation of all participants exhibit and create ways of thinking and execute the art with the further aim of contributing to the dignity of human beings and their solidarity faculty of collectivization from their disciplinary fields Network. That is why these events have the power to integrate the various existing artistic expressions trying to involve heterogeneous public, in order that they are increasingly able to forge alternative solutions to problems and socio-cultural difficulties of their environments.

As derivation of component interactions Network Forums / festivals are organized. Initially, only festivals were called; but given the backing of academic and cultural institutions, the spontaneous growth of actions that were made, and the response of a dissimilar audience, but collectively interested in your offer, they widened the days provided for that purpose, unfolding in the binomial Forums / Festivals. Initially on an experimental basis, they have been consolidated in its organization and content, while have established themselves as one of the most solid and stable cultural landscape not only the UAZ, but the State of Zacatecas events.

The Autonomous University of Zacatecas, promoter of reflection, debate and academic consensus on recent topics raised in the various stages that make up the culture and current college life, forcing us to rethink the teaching and research practice in response to new needs and concerns of a society in permanent change (Sánchez et alii, 2018), supports forums, whose scenarios, year after year, have been throwing questions and answers about the feasibility, consistency and urgency to articulate artistic creation are provided with academic work. In addition to promoting the generation and dissemination of academic and artistic knowledge, contribute to the prioritization of objects of study and stimulate collaborative research,

In this area are considered trends, attitudes and understandings generated about this issue, opting to open new spaces for action, alongside other more suitable concepts are proposed artistic practice, without giving a scientific value.

<sup>2</sup> In 2016 the CAC 129 "Research, teaching and musical interpretation with emphasis on stringed instruments" unfolded in CAC CAC 129 and 219 "Music and Interdisciplinarity".

The Festival is understood as the materialization of a bridge laying interdisciplinary research and dialogue between art, theory and practice, corroborating that this linkage is as viable as inescapable.

Thus, the Forum / Festival now has two sequenced sections distinct from each other, but complementary: a theoretical platform and a series of artistic performances, so that reflections and debates produced in the first block are tested in practical demonstrations, all this integrated into the methodological framework of interdisciplinarity.

### **Content: Theory and Practice**

In a first stage of "Circuit Interdisciplinary Art North Central Mexico and the Caribbean" project to create an International Festival of Art Networks, with the aim of generating knowledge through various artistic disciplines, and the raised to transform the collective thinking humanist aims to shape societies, extending the range of public receivers, critics and quality claimants. A singularity of this proposal is that began in content before it is organized as such, brindándose, in advance, since 2009, samples of dance, music, lectures, exhibitions, lectures by renowned artists, and deployment of production individual and group participants.

In November of 2012, once this project was approved, a stage of artistic-academic exchange between teachers and students of the UAZ, who traveled to Cuba, began. In correspondence Zacatecas visited three important teachers of the musical field: the composer José Loyola and the musicologists Grizel Hernández Baguer and María Elena Vinuesa, all from the ISA of the University of the Arts in Havana. A month later several academic meetings were held with these teachers and students of the UAZ. As a result, a series of publications that were integrated into the academic production of the CAs 129 and the current 219 were concluded. Subsequently, the premiere of the work "Prelude and tumbao 'Homage to Béla Bartók'", by composer José Loyola, whose recording is now part of the double CD *Música Contemporánea para viola*.

In February 2013, the 1st International Festival of Art Networks was held, which hosted as guest cities to Guanajuato and Havana. In him concerts were realized, focused, mainly, to emphasize and to spread the instruments of rubbed cords. A first concert of violin-violin and piano with professors and students of the UAZ was offered, and a second with guest artists, professors of the Higher Institute of Arts of Havana, as the Promusica Dúo, integrated by the violinist Alfredo Muñoz and the Pianist María Victoria del Collado, with the presence of Cuban composer and pianist Juan M. Piñera. The assistance of our guests had as input the premiere in Mexico of some works of this composer, and the recording of a CD which includes a work written for the occasion, "El Bolero de Ravel according to Juan Piñera", contained in the CD *Diálogos Latin American Musicals* The reflection of the work "Las órficas" by the aforementioned composer, together with a performance by the Zacatecan visual artist Ismael Guardado on the same subject, allowed the elaboration of several critical essays about the famous Greek myth.

The need to build developer paradigms that recognize and value the specificity of artistic creation, its articulation with the university professional training in arts, and its role in the production of knowledge, led, in this same year, to the integration of the RUA , University Network of Arts, which was established in Havana in September 2013, to which our CA, a representative of the UAZ, was added. The university is a founding institution. Since then, the cultural and philosophical artistic exchange with teachers of the University of the Arts is intensified, even more if possible.

In June 2014 the II International Festival of Art Networks was held, where the Intermúsica Ensemble was created, whose purpose is to gather every year, in these spaces, various artists-performers to offer concerts. In the same way, the String Orchestra of the Academic Unit of Arts of the UAZ was presented, formed by teachers and students of the Bachelor of Music.

Then, the presence of the Cuban conductor and composer Guido López Gavilán, who, for his world premiere, presented the work "Dialogue between violas, with a happy ending", included in the CD *Diálogos Musicales Latinoamericanos*, which received the International Prize CUBADISCO 2016, awarded by The Cuban Institute of Music, the XX CUBADISCO International Fair and the Cuban Academy of Record Arts.

As of 2015, the Festivals and Forums are set for the month of October, with the aim of contributing to the recognition and development of artistic research, which coincides with the National Science and Technology Week COZCYT-CONACYT. Thus, in October 2015 a third event is held, entitled "International Ibero-American Festival of Art Networks". In this edition the Essay Contests on art and philosophy and the Contests of Young Performers for stringed instrumentalists are implemented. It has the assistance of the Cuban composer and conductor Jorge López Marín, who facilitated his works to be performed by the Intermúsica Ensemble, and by the UAZ Symphony Orchestra. His piece "La Danza Implacable", for a trio of violas, was performed in Zacatecas in world premiere, later playing on the Contemporary Music CD for viola. Likewise, the Argentine-American cellist Marcelo Zigarán was received, which merged with the Intermúsica Ensemble, in addition to giving master classes to the students and participating as a jury of the aforementioned competitions. Parallel to these musical performances, the "Animalia" Exhibition was inaugurated, with the work of Argentinean plastic artist Guillermo Traverso.

Between October and November 2016, the "Ibero-American International Meeting of Academic Body Networks" takes place, which includes the IV Ibero-American International Festival of Art Networks, dedicated to chamber music. It is attended by students and teachers of the UAZ, artists and composers. The presence of the "José White" String Quartet, whose members performed and taught master classes of stringed string instruments, is noteworthy.

Also, a concert was held with the Intermúsica Ensemble, which incorporated young talents who had completed their Master of Music studies in American universities. Special guest was the University "Simón Bolívar" of Barranquilla, Colombia, with whose representative's meetings of exchange of experiences and formative workshops around the editorial work were held.

In October 2017 the V Forum / International Festival of Academic Research in the Arts, last to date, took place, for which concerts of students and former students of the Academic Unit of Arts of the UAZ, and the Intermúsica Ensemble were prepared. Notable performance was that of the Russian-Mexican pianist and composer Dmitri Dudín, who, as previous creators, made his catalog of works available to the public in Zacatecas. In the Contemporary Music for Viola CD is recorded "Games of Triplets", for trio of violas. Special mention deserves the participation of Tatiana Zenaishvili, harpsichordist, specialist in baroque music and teacher at the Tchaikovsky Conservatory in Moscow, and pianist Amiran Zenaishvili, of the Royal Academy of Music in London, who offered several concerts in the UAZ and master classes, collaborating as a jury of the Young Performers Contest for string players.

It has already been mentioned that the academic and cultural proposal of the Forums / Festivals organized by the CAC 219 "Music and Interdisciplinary" is wide and varied (lectures, round tables, concerts, workshops, master classes, artistic exhibitions, screenings, presentations of publications, etc.), pursuing in this way that all types of public find in their programs an activity of their particular interest to which they join. In addition to the aforementioned, it is mandatory to allude to the keynote addresses that in these events have been dictated by relevant intervenors of the academic and artistic field, both nationally and internationally. Its themes have had music as a preferential object, but themes that involved other areas of knowledge or artistic specialties were not excluded. In this sense, lectures on philosophy, history, literature, visual arts, cinema ... and, of course, musicology have been offered.

In its programming, a special place has always reserved the meaning and development of music in Latin America, as well as the controversy that involves the integration of the arts equal in scientific and academic world and their contributions, valuing artistic research, its problems and the need to achieve a consensual synthesis of knowledge that reinvigorates and renew both traditionally separate fields. On many occasions, the questions and debates that have resulted from these conferences have moved to the round tables, in which, in a more extended and participatory manner, has polemics about the peculiarities of creation and research in arts in the diversity of areas that make up the differences and similarities between a university researcher and an artist,

Among the speakers who have taken part include the following: December Ogas Jofre, University of Oviedo (Spain) and member of musicological research group Diapente XXI; Pablo J. Rico, art critic, curator and cultural manager Spanish; Arturo García Gómez, Universidad Michoacana de San Nicolás de Hidalgo (UMSNH), Morelia; Leobardo Villegas Mariscal, Sergio Espinosa Proa, Viramontes Sonia Cabrera, Juan Carlos Orejudo, Gonzalo de Jesus Castillo Ponce, José María Sánchez Uson, all the UAZ, and etc. of speakers.

"These recurring moments of special significance, with the celebrations fill them That, festivals are called" (Smith, 1972, p. 159)<sup>3</sup>.

### **Participants: creation, education and mediation**

The participants in these macro-areas, as well as demonstrate a recognized career, highlighted by the plurality of its formation, which, far from diluting and / or thin the meaning of these meetings confirms its enriching and inclusive purpose, demonstrating once Moreover, the dialogue between trends, disciplines and is, aside from desirable, possible. university academics, famous artists, art critics and curators, international publishers ... have made brilliant contributions to these events.

Well represented here has been the teachers, both local and national and international institutions.

Participation in this field has not been reserved for music teachers or arts, but open to all those who see music as a central focus of their research.

Artists have been other core to this activity concurrent. His presence questioned the need to establish a link between the world of science and art. Some felt that their work is only important thing is the generation and realization of an artistic idea and the experience that they have in this process, so that the interpretation of his work as something alien to them again afterwards, belongs to others; others, the academy breaks down the obstacles that arise in the bill of his creations, even in the correct formulation of their respective conceptual media, helping to "naming" to what sometimes is just an intuitive premise. Simultaneously.

Many of these artists are, in turn, teachers, so play an effective task of reconciliation. It is they who can best assess whether research supports the creation and, if so, what criteria preparation, presentation and evaluation of results must be subjected latter. Attendance at the Forum / Festivals responds, alone, many of the theoretical questions that are proposed and debated about reciprocity between the two worlds, apparently opposites, and the need to integrate, whose questions can be summarized in what the degree of involvement of artists in academia and its significance. For education expert and artistic management Marie Rouhète artists-teachers as mediators, can be considered "bystanders" (Rouhète, 2001)

As the Forums / Festivals are open spaces, with undeniable social function, artists-teachers is much of the responsibility for dialogue with citizens. Pedagogical innovations, academic standards, new findings may make them reach society through their own artistic language and its particular positioning, weighing the impact produced above an institutional artistic consensus. This is the most direct way to change misguided or outdated pedagogical approaches, reaching influence on the construction of an education policy that articulates arts, effectively, the academy with the public. In this connection the artist-teacher ranks as the best link to social reality, their needs and requirements:

<sup>3</sup> "These recurring moments of special significance, with celebrations that fill them are called festivals. "

L'artiste to globalement conquis sa place dans le paysage qui est le sien: au sein des écoles, il peut trouver un mode de vie et qui reconnaît sa valeur qui ne l'prenant qu'en utilize the précaution of Ménager ou même of favoriser sa les conditions création personnelle [...] benefit from lieux d'il expertise qui peuvent aider à l'Produire are travail, travail à manifester are the artistique south scène, publier are travail à, à Elargir are public. (Vienne, 2001)<sup>4</sup>.

Through its interventions in these programs, artists-teachers or teachers-artists contribute to expand the boundaries of academic institutions, suggest indirectly, new pedagogical models and help students enlarge their expectations, adding to an interdisciplinary knowledge.

The presence of students<sup>5</sup>He was also a key component in Forums / Festivals. As a public found them complementary, freer and proactive training, providing them outside the usual methodological channels, a number of conceptual tools and resources that help refine their theoretical and practical background, and develop their own intellectual identity and creative.

Similarly, already mentioned, part of the public has dynamically participated in the activities planned, as well as concert artists expressing their opinions at round tables or exhibiting his work in various samples of literary, plastic or scenic character. Theorganizers of the Forums / Festivals know and recognize the powerful talent in these young artists, which they combine academic instruction with his artistic vocation for growth and enrichment of both dedications. Not surprisingly they have always been students of Arts and Philosophy and History of Ideas which, like their teachers, have been present, dynamising, in all kinds of events in the city of Zacatecas and the State, reaching have a valuable weight in their socio-cultural fabric.

### Social impact: creation of public awareness

Forums / Festivals are open spaces where different audiences come together and meet, sharing it in such a complex receptive territory. The wide range of acts that is prepared in every edition allows attendees to choose what best fits your expectations and tastes. In addition, one of the objectives of these emissions is fulfilled here fully, since the ultimate goal pursued is to bring art to society, expanding the knowledge and perception we have of him in an act of forming a conscience public. To do this, those involved in its implementation, act as catalysts opinion about the validity of the work performed, leading to the acquisition of a more accurate assessment of the impression that their respective work place and, at the same time,

Given that the Forums / Festivals contribute to elucidating and propagating the real presence of art in society, it is not uncommon to cause a significant social effect "*festivals play a key role in the process of rural development, economic recovery in urban areas and the development of the audience, above purely artistic goals* " (Szabó, 2010, pp. 3-4).

Cultural researcher János Zoltán Szabó, culture specialist celebration proposes a list of functions that characterize Festivals:

Community experience. 2) The festival is the same people. 3) Festivals collect "Best of" in different artistic fields. 4) festivals strengthen tolerance in the difference between people, cultures and subcultures. 5) festivals involve local people in a community experience that reflects their identity. 6) promote local festivals uniqueness against global standardization. 7) The festive mood involves people from excluded social groups without education and many of them provide a first contact with the theatrical experience. 8) festivals often provide a mixture of heavy and easy (valuable or less valuable) artistic genres. A "sandwich" festival can offer valuable production to a wider audience.

<sup>4</sup> "[...] the artist has generally won their place in the landscape that is yours: in schools, can find a way of life that recognizes its value and uses only taking care to preserve or even promote the conditions for their personal development [...] is specialization benefits from places that can help you produce your work, to show their work in the art scene, to publish their work, to broaden their audience. "

<sup>5</sup> We refer to students of the Bachelor of Arts, especially music, and Master in Humanistic Research and Education, in its Guidance Studies in Philosophy and History of Ideas, the UAZ, with which the authors of this paper work in the classroom.

This is the formative touch, or the educational role of festivals. 9) Festival ... pleasure and uniqueness. Festivals are a unique moment in time, providing a higher-level activity each day. 10) The organization of the festival requires the cooperation of many local, regional, national and international organizations. The function of cooperation and synergy. 11) The festivals give a space to artistic expressions of the fans. 12) festivals promote cooperation and professional artistic coproduction. 13) The festivals help economic recovery and infrastructure development. Revitalization function. 10) The organization of the festival requires the cooperation of many local, regional, national and international organizations. The function of cooperation and synergy. 11) The festivals give a space to artistic expressions of the fans. 12) festivals promote cooperation and professional artistic coproduction. 13) The festivals help economic recovery and infrastructure development. Revitalization function. 10) The organization of the festival requires the cooperation of many local, regional, national and international organizations. The function of cooperation and synergy. 11) The festivals give a space to artistic expressions of the fans. 12) festivals promote cooperation and professional artistic coproduction. 13) The festivals help economic recovery and infrastructure development. Revitalization function. 13) The festivals help economic recovery and infrastructure development. Revitalization function. 13) The festivals help economic recovery and infrastructure development. Revitalization function. (Szabó, 2010, pp. 5 and 6).

## Conclusions

In conclusion, these features may well apply to the duality Forums / International Festivals organized by the "Art, Music and Culture", whose original project included values such as community development and social welfare network. In the context of this guidance, the sociologist and anthropologist Italian Alessandro Falassi (1945-2014), proposed in his day, a "thematic" definition of the term "festival" that synthesizes its semantic plurality:

In the social sciences, a festival commonly refers to a periodic celebration made of a multiplicity of ritual forms and events that directly or indirectly affect all members of a community and, explicitly or implicitly, shows the values base, ideology, the world view that is shared by members of the community and which are the basis of their social identity (Falassi, 1997).

Finally, one desire encourages all those involved in this activity: experience, share and be happy, defending the transformative power of art, valid only if its essence and progress He is able to add something to our true happiness (Rousseau, 2012).

Since its inception, the Forums / Festivalshave grown to the point of contributing to their model, in particular to better use in the process of teaching and learning, and comprehensive training of students of the degrees in Art, Music and Singing, which contributes to raise rates and graduation; It also involves an exercise in improving and strengthening the teaching staff and an example of action for the consolidation of other academic bodies in the area of Arts and Culture.

## References

*L'artiste enseignant, l'artiste médiateur in question* (2001). Nantes: CIPAC, Fédération des professionnels de l'art contemporain. Online: <http://www.cipac.net/...artistes.../l-artiste-enseignant-l-artiste-mediateur>. Accessed: May 12, 2018.

Bianchini, Franco and Michael Parkinson, Eds. (1993). *Cultural Policy and Urban Regeneration: The West European Experience*, Manchester: Manchester University Press.

Cross Pallares, and Karina Alejandra Karla Perdomo Lajas Carol (2016). "Academics in forming collaborative networks bodies" in *Electronic Journal of Academic Bodies and Research Groups in Latin America*, Vol. 3, No. 6, pp. 1-13. Online: <http://www.cagi.org.mx/index.php/CAGI/articloe/view/105/150>. Accessed: May 2, 2018.

Falassi, Alessandro (1997). "Festival" *Folklore, an encyclopaedia of beliefs, customs, tales, music, and art*, Santa Barbara: ABC-CLIO.

Harper, Douglas (2001). Online Etymology Dictionary.

Online:<http://www.etymonline.com/index.php>.

Accessed: May 7, 2018.

Rousseau, Jean-Jacques (2012). Discourse on the Arts and Sciences, Madrid: Alianza, 2012.

Uson-Sánchez, María José et alii (2018). "Arts and scientific research: a reconciliation necessary" in III Symposium on Arts Education in Higher Education, Havana: Congress University 2018, s./p.

SMITH, Robert Jerome (1972). "Social Folk Custom, Festivals and Celebrations" Folklore and Folklife in. An Introduction (Richard M. Dorson Ed.), Chicago: University of Chicago Press, pp. 159-172.

It -Szabó, János Zoltán (2010). "Research on festivals" in Cultural Management Bulletin, No. 19, pp. 34-41. Online: <http://www.gestioncultural.org/gc/boletin/files/bgc19-JZSzabo.pdf>. Accessed: May 14, 2018.