

Presentation

At the time of preparing a new edition of *Escribanía*, we must always resolve what will be the criterion that brings together the articles gathered. Does any order work? Where to find the criteria for your organization? The interesting thing is that, at least to date, it seems that there was a pre-woven plan that links the texts. And this always overwhelms us. However, it is not something that we as publishers predetermine. So far, we have not done monographic numbers that involve the reception of material from a large theme or axis. We dream it and we hope that sooner rather than later we can edit one or another issue of the magazine in that way. What we want to highlight (and I think we have done it on occasion), is that our authors, without a previous plan, tune in. In addition, in doing so, they give us, themselves, the order in which their texts should be read (at least most of the time). This makes their distribution organic. So the editor's role comes down to simply following a thread that was previously there. Literally works as a team.

On this occasion, we have a main thread that focuses on war and its different manifestations. Of our eight texts, four orbit, expressly, about the kingdom of Ares. The first of the articles runs through the military territory in an organizational key to listen to the image of the militia within the framework of the media (Cultural complexity and institutional image: How do the military communicate?), The second work presents a multimedia proposal to narrate the stories of the victims of the conflict in our country as a way of recovering the memory (360º amateur creativities: I survived, resignifications of stories of the Colombian armed conflict), the third of the texts, offers a singular reading of the representation of the war in the world of literary fiction, film, television (The narratives of war), and the fourth document gives an analysis of one of a Caldas novel that reconstructs historical facts about the journalistic world in which the conflict is always present (Notes on the Caldas journalism in the 30s from the novel *One and many wars*).

The following two works have a strong symbolic accent, which allows them to be easily combined. The first of them explores the use of color in metaphorical terms and its powers in the context of different audiovisual narratives (metaphors of color, a bridge between reflection and an audiovisual proposal), the second work auscultates, in archetypal terms, the figure of the witch as a configuration of the feminine that goes through a historical tracking to lead to the role of women in patriarchal societies (The witches: under the sign of Lilith). The final two texts are reflections on the role of education with resonances in the communicative field. The first of them

focuses on the relevance of a critical education in the present in face of a capitalist model that hijacks educational purposes (critical education vs. education for rent: a false dilemma?); the second offers a strategy to implement an educational work in the classroom based on the use of Tic's (Moodle: techno-communicative applications, the case of the mediation of tics in learning based on projects of Universidad Tecnológica de Pereira).

We are then satisfied with presenting a new edition and, that its structure, fruit of the material we receive, always gives us a map so that cohesion is possible, so that the reader finds a job that is done in a joint manner with the authors , a sample of collective intelligence in its maximum expression.

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