

## Editorial

We are delighted to present the first in what we anticipate to be a long line of *Music and Arts in Action* 'special issues' that referee, document and discuss innovative work presented at international conferences and symposia related to the music and arts in action. This issue of *Music and Arts in Action* (MAiA) on "Music and Migration" is guest edited by Dr. Nadia Kiwan (University of Aberdeen) and Professor Ulrike Hanna Meinhof (University of Southampton) and builds on a conference by the same name from 12-17 October, 2009, in Southampton, UK. Sponsored by the Arts Council UK, this international meeting grew from a unique collaboration between the University of Southampton's Centre for Transnational Studies, Department of Music and School of the Humanities, and the Turner Sims Concert Hall. This academic/artistic endeavour fused keynote lectures and paper sessions with workshops, artist residencies and concerts, and demonstrated the importance of bringing perspectives on world music to bear on studies of the arts in civil society.

Notably, this conference was the final event of a 3-year research project *Diaspora as Social and Cultural Practice: A Study of Transnational Networks across Europe and Africa* (or, in short, TNMundi), based at the Universities of Southampton and Aberdeen and funded by the UK Arts and Humanities Research Council programme *Diaspora, Migration, Identities*. It followed two prior events: *Musics of Madagascar: South<->North Crossroads?* (Madagascar, November 2007) and *Music and Migration: North African Artists' Networks across Europe and Africa* (Morocco, November 2008). More information on the conference and larger research project can be found at: <http://www.southampton.ac.uk/tnmundi/>

Through empirical studies of artistic and cultural practices around the globe (from Africa to Europe to North America and to Asia), the articles in this issue provide new insights into the creative practices of migrant cultural practitioners that transcend geographic diasporic communities. This focus on the life-stories of migrant *artists* across the globe directly queries and extends conventional discussions of migration, which are largely framed in terms of ethnic identity. In so doing, this work illuminates the ways in which musical and artistic activities create space for negotiating cultural, social and political engagement in cities and nation-states. Consequently, this work is firmly situated at the intersection of music and action.

## **FUTURE PUBLICATIONS**

MAiA's 2012 issues will feature general, thematic and special article contributions as detailed in our [forthcoming articles page](#). We invite you to view the expanded [call for papers](#) for our next theme issue on “Musical and Artistic Mediations”, guest edited by Dr. Eduardo de la Fuente of Flinders University, Australia (deadline for submissions: 1 June 2012). We are also preparing a second special issue refereeing and documenting work presented at an international conference at the University of Exeter examining: “Improvisation in Performance”, guest edited by Dr. Jesse Stewart of Carleton University. As always, MAiA maintains an open call for general article submissions and welcomes inquiries for guest-edited special issues.

Additionally, in furtherance of its commitment to disseminating new research on the dynamics of the arts in social life, MAiA is pleased to announce a new book review section for future issues. Scholars interested in submitting a review of a recent publication are invited to contact the MAiA editorial team. All inquiries will be considered and those fitting MAiA's remit will be invited for publication.

Finally, as a reminder, MAiA is now on Twitter @musicartsaction. Start following MAiA today to stay up-to-date through our tweets!

**SOPHIA KRZYS ACORD, IAN SUTHERLAND, ELIZABETH DENNIS AND ARILD BERGH  
THE EDITORIAL TEAM, *MUSIC AND ARTS IN ACTION***

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