

Editorial

It is our pleasure to announce a new issue of *Music and Arts in Action* (MAiA), published by the SocArts Research Group, University of Exeter, UK, which provides the reader with rich insights into realities remarkably different from one another and in which music and the arts stand out as powerful constituents of social life.

First, in *'Criminals' Performing for Change: Budhan Theatre's fight against injustice and police atrocity*, Swati Bhatt develops a performance studies perspective based on her observations, interviews and print media coverage to show us how theatre may be a powerful medium in the activism for the human rights of denotified tribes in India. By exhibiting people's situations and their victimhood, Budhan Theatre performances may help to bring about social change in Indian society, raising awareness against prejudice and atrocity and fostering social acceptance.

Alessandro Mazzola, in *The Flemish Lions Singing: Community imagination and historical legitimisation of nationalism at the 76th Flemish National Song Festival*, combines direct observations and interviews with textual analysis of songs to analyse how this song festival is simultaneously a cultural event and a political meeting used by Flemish nationalists to strengthen their collective consciousness. As part of the performance, music is a resource to articulate, express and legitimate political issues and Flemish nationalism.

In *Conflict and Reparation: The agency of music in modern monastic community dynamics*, Amanda Haste investigates a mode of being in the world radically different from the ones approached in the previous articles. Haste combines ethnographic data with a discussion of existing literature to reflect on the role of music in the psychosocial structure of modern-day monastic communities, highlighting how communal singing (chant) is important for community bonding but also for the resolution of social conflicts in monastic life.

Finally, in *'They Change Us': The social and emotional impacts on music facilitators of engaging in music and singing with asylum seekers*, Caroline Lenette and Brian Procopis approach arts-based social intervention by discussing one of its less obvious and relatively under-researched implications, namely the wellbeing of social workers and community musicians and the social and emotional impact, upon them, of engaging with marginalized groups. The authors, themselves members of the *Scattered People* (a

collective of volunteer musicians, music facilitators and community development workers who engage musically with asylum seekers and refugees who experienced detention in Australia), share with us the performances and reflections on two songs from the group's repertoire which were created as a result of - and embody - those emotional impacts.

FUTURE PUBLICATIONS

MAiA is committed to publishing exciting and innovative work of interest both to researchers and practitioners. We accept new submissions and invite readers and potential authors to check MAiA's website regularly for Calls for Papers. In the near future there will be news about Special/Theme Issues.

SYMPOSIUM SOCARTS AT TEN

A very special event took place at the University of Exeter last May: the Symposium *The Pebbles in the Pond: SocArts at Ten*, a celebration of the tenth anniversary of the SocArts research group. This was an opportunity to share recent research developments and discuss new ideas which reflect the vitality of the group. The event was greatly enriched by the keynote presentations from notable guests, namely Gary Ansdell, Antoine Hennion, William Housley, Lisa McCormick, Rii Numata, Nick Prior, Randi Rolvjord, and Marie Skånland. It is our desire to prepare a Special Issue based on this symposium and we are currently investigating that possibility.

PEDRO SANTOS BOIA
ON BEHALF OF THE EDITORIAL TEAM, MUSIC AND ARTS IN ACTION

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