

It's my pleasure to welcome you to the first full volume of the *Global Forum on Arts and Christian Faith*. The *Global Forum* started several years ago, when Glenn Stallsmith and I were thinking about what kind of publication we'd enjoy reading. At the time, there was no journal that covered the arts in Christianity all over the world. Glenn and I came up with a long list of "must-have" features, including:

- Thoughtful research from all parts of the world—including minority and majority cultures, urban and rural, historical studies and contemporary field research.
- Space for research in any of the arts. We didn't want a journal limited only to music; rather, we wanted to foster meaningful exchange between researchers and practitioners in all of the arts.
- Rigorous peer-review, for the integrity of the journal and so that published articles count for researchers who need those credentials
- But also space for people who have good information to share but who don't write at that high academic level
- Essay-reviews, with enough space for the reviewers to really explore the material and synthesize with personal connections
- Electronic publication. We'd seen other print publications struggling with the maintenance of mailing lists, subscriptions, and the layout and print process itself. We wanted to remove some of that complexity and allow the journal staff to focus on what is most important: content, and the relationships with authors and readers.
- Free and open-access. Knowing that many of the journal's most faithful readers would be limited in finances, we wanted the journal's content to be available for free download. And we wanted authors to own their work, without the hassle of purchasing copyright permissions from the publisher.

At just the time that Glenn and I were contemplating the ideal journal, Robin Harris, President of the International Council for Ethnodoxologists (ICE), was beginning to think about a journal publication to represent ICE. The three of us talked through the possibilities, and Robin suggested that Glenn and I should continue to design and launch the journal under the guidance of ICE.

Glenn (as Reviews Editor) and I (as Senior Editor) moved ahead one step at a time, finding ways to incorporate each of the items in our original list of must-haves. And—slowly—the *Global Forum on Arts and Christian Faith* was born. Volume 1 (2013), with its single (and very good!) review, will always be a reminder to me of just how long the process of creating a new publication can be. Now at the end of 2014, I am thoroughly pleased to see a beautiful, full table of contents for Volume 2.

The (peer-reviewed) **Articles** section of Volume 2 looks at the role of criticism in new song composition; the history of a denomination in Côte d'Ivoire, Africa; and the worship experience in an Australian Aboriginal church in a Sydney suburb. In the **Working Papers**, two practitioner-researchers contemplate possibilities and challenges for contextualized Christian worship in India, and a psalm-singing performance partnership in



Pakistan. Finally, the **Reviews** consider recent publications on worship, culture, and theology; ethnodoxology; arts in the church; and two ethnographic studies from Kenya and India.

Côte d'Ivoire, Australia, Kenya, India, Pakistan, the United States . . . it's our dream coming true: a journal that features new research on the arts and Christianity all over the world. Thank you for reading along with us, for helping us build momentum, and for contributing to the *Global Forum on Arts and Christian Faith*. We're looking forward to many more years of sharing together!