

## **Editorial Introduction: *Participations* Mk 2.**

Martin Barker, Sue Turnbull & Ernest Mathijs

This eleventh year of publication of *Participations* marks the completion and introduction of our slowly-evolved new Editorial system and structure. A new Board now takes over the planning of the future of the Journal, and the main task of this Editorial is to introduce the people who, to our real pleasure, have agreed to join us. But first, Martin, Sue and Ernest want to say a hearty thank you to all the people who have helped establish the Journal over the last ten years. Referees, article editors, reviewers, and all the members of the founding Editorial Board: the range of contributions made has been massive, and we do not forget our appreciation of it all. Some of course will carry over into the new system and structure. For all the others, we have invited them to take up a named position as Editorial Associate (these will be listed on the front page of the Journal) – and we do this in hope that we can continue to intrude on your time, and make demands of you to comment on developments, and to referee submissions of all kinds!

The following people will make up the new Editorial Board, and in becoming so, have agreed to help us plan a run of special issues devoted to topics, areas, themes, and problems in which variously they have expertise. Then – once in every few years – they will take responsibility for drawing up and then enacting plans for an issue which is in their area of interest and expertise. All of them are people with experience and eminence in some aspect of audience and reception research, and we believe that they will bring a breadth to the Journal which it has achieved only intermittently, to date. (There are still a few areas where we are in conversation with eminent scholars, whose names we hope to add soon.) In alphabetical order:

**Richard Butsch** is Professor of Sociology at Rider University, USA. His main research interests as they pertain to *Participations* are in the history of audiences, and in conceptions of audiences.

**Nico Carpentier** is Associate Professor at the Communication Studies Department of the Vrije Universiteit Brussels. His theoretical focus is on discourse theory, while his research interests are situated in the triangular relationship between media, the political and the cultural. In particular, he has worked (both theoretically and empirically) on how interaction

and participation are defined and contested through social practice.

**Daniel Cavicchi** is Professor of History, Philosophy, and the Social Sciences and Dean of Liberal Arts, Rhode Island School of Design, USA. His main research interests are in: cross-disciplinary fan studies; historical fandom (pre-electronic media, 17th - 19th centuries); music fans and audiences; cultures of hearing and listening; audiencing and everyday life.

**Danielle Fuller** is Senior Lecturer, Centre for American & Canadian Studies, at the University of Birmingham, UK. She works on contemporary cultures of reading, particularly in the contexts of North America and the UK, and, although originally trained in literary studies, uses a variety of research methods (textual and empirical) in order to understand how and why readers engage with books and with each other.

**Craig Hight** is Associate Professor in Screen and Media Studies, University of Waikato, New Zealand. His research interests are in: documentary reception, digital media engagement, and cross-platform studies.

**Annette Hill** is Professor of Media and Communication, Lund University Sweden. Her research interests include audiences and popular culture, social media and big data, and media experiences and audience engagement.

**Matt Hills** is Professor of Film and Television Studies, Aberystwyth University, Wales. His main research interests are in: fan audiences including anti-fandom and digital fandom; audience and associated discourses surrounding 'quality' TV and 'cult' film/TV; audiences' affective relationships with media culture; and paratexts and audiences.

**Barbara Klinger** is Professor of Film and Media Studies in the Department of Communication and Culture at Indiana University in Bloomington, Indiana, USA and President of the Society for Cinema and Media Studies, the field's national organization.

**Katherine Larsen** is Assistant Teaching Professor in the George Washington University, USA. Her main research interests as they pertain to *Participations* are in: fan communities; fanworks; audience participation; "remix culture"; and early modern audiences.

**Alan McKee** is Professor and Research Leader in the School of Media, Entertainment and Creative Arts, Queensland University of Technology. He is interested in entertainment as a cultural system – what is distinctive about entertainment as a form of culture, the ways it is produced, consumed and valued?

**Philippe Meers** is Professor in Film and Media Studies at the University of Antwerp, Belgium. His main research interests are in: historical, contemporary, mainstream,

young and ethnic film audiences, new cinema history, cinema cultures, and critical audience studies.

**Shaun Moores** is Professor of Media and Communications at the University of Sunderland, UK. For a long time now, he has been interested in everyday practices of media use, and, more recently, has become particularly interested in phenomenological approaches to the everyday.

**Stephanie Pitts** is a Professor in the Department of Music, University of Sheffield, UK. Her interests are mainly in qualitative research with jazz and classical music audiences, exploring audience expectations and experiences, and the effects of venue, prior musical experience and recorded listening on engagement with live music.

**Matthew Reason** is Professor in Theatre and Performance at York St John University, UK. His work involves qualitative research into audiences of theatre and dance, with particular interest in young audiences and arts-based research methodologies.

**Cornel Sandvoss** is Senior Lecturer in Sociology at the University of Surrey, UK, with a particular interest in the study of fans - at present he is working on an AHRC-funded project on aesthetic value in participatory culture.

**Kim Christian Schrøder** is Professor of Communication in the Department of Communication, Business and Information Technologies, Roskilde University, Denmark. His interests comprise audience uses and experiences of media in everyday life, with particular reference to the challenges of methodological pluralism, applied to the mapping of cross-media news consumption.

**Janet Staiger** is William P. Hobby Centennial Professor Emeritus in Communication and Professor Emeritus of Women's and Gender Studies in the University of Texas at Austin. She particularly attends to research questions about situated and historical authorship, audiences, and reception and positionalities of gender and sexuality.

**Deb Verhoeven** is Chair of Media and Communication at Deakin University. Her principal research interests lie in extending the limits of conventional film and creative industry studies; exploring the intersection between cinema studies and other disciplines such as history, information management, computer science, geo-spatial science, cartography, statistics, urban studies, and economics.

**Martin Barker** and **Sue Turnbull** will remain Joint Editors of the Journal, at least for the time being, and **Ernest Mathijs** will continue to chair our editorial processes. **Milly Williamson** and **Clarissa Smith** remain our Reviews Editors – our thanks to both of you. Our most

heartfelt thanks go to **Rhys Fowler**, for continuing to do the work of constituting each issue on the web for us, just out of love for the general project. Thanks, Rhys!

*Participations* remains open to individual submissions, which will continue to be considered in exactly the way we have up to this point. And we still welcome approaches from individuals and groups who have specific proposals of their own, for Special Sections. But we hope very much that this shift in our way of working can mean that we will be more able to identify key developments, and new points of intervention.

Meantime this issue itself contains a wide range of materials – four individual essays, two Special Sections totaling 13 contributions, and 6 additional book reviews. This is rich fare!