

Editors' Introduction

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This issue features five research articles that explore a range of issues in relation to the cultural politics of reception and participation and the first contribution to our new section *Conversations*. Su Holmes and Sarah Godfrey open the issue with a discussion of BBC comedy *Motherland* (2016-), exploring how audiences used the programme to explore emerging modes of motherhood. Using interview data, they consider how television remains a key site for mothers to reflect on shifting notions of motherhood and how they intersect with their own experiences. Sian Barber's article then turns our attention to teenage girls and responses to witchcraft film *The Craft* (Andrew Fleming, 1996). Her research reveals the very personal connections that her participants made with the film and allowed them to reflect on their own sense of teenage 'norms'. Alex Hastie continues this consideration of cultural politics, identity and gender but focuses on online communities, in particular the intersection of race and masculinity on IMDb. He explores how these communities construct and exert traditional notions of white masculinity when discussing films that present alternative forms.

The final two articles turn to the potential power that online communities have for positive cultural change. Megan Condis and Uyanga Bazaa look at how a social media campaign by fans of *The Sims* that aimed to lobby game developer EA into improving their avatar design process in the wake of the Black Lives Matter movement. Their analysis reveals key strategies used by online groups to pressure entertainment companies into enacting more inclusive practices. Finally, Olivia Johnstone Riley again explores the power within online audience communities by looking at how fans of fan fiction have created podcasts of popular stories to enable greater accessibility. She argues that twin concepts of 'accessibility' and 'convenience' form a bridge between different, otherwise marginalised, groups.

This issue also sees the first publication in our new *Conversations* section. This section embraces the fluidity of online publishing with the aim of becoming a home for scholarly work that does not fit the standard 8,000-word article format. Scholarly debate comes in many forms and can be expressed through a multitude of different ways. *Conversations* aims to capture these, offering a more immediate or reactive space for shorter pieces, podcasts, videos, interviews, roundtables or any other format that our readers and authors can imagine. Our first *Conversations* piece is a roundtable discussion where Annette Kuhn and Sarah Neely speak to Dario Llinares about two of the foundational projects in cinema memory research, Cinema Culture in 1930s Britain and Cinema Memory and the Digital Archive. Their fascinating conversation provides insights into the methodological challenges and opportunities the projects presented and on how digital technologies and platforms have created new spaces for sharing not just their findings but also their primary data with a wider audience. We hope this will inspire other contributors to offer their own *Conversations* for future issues.

Finally, we are looking to expand our range of reviewers and welcome volunteers to join our list. We are particularly keen to include reviewers from across the wide range of disciplines that engage in audience research and reception studies, scholars from a more diverse range of countries and backgrounds and early career scholars. We are keen to maintain a supportive reviewing process for *Participations* that centres openness and transparency. This means that we operate an 'open' system, where authors and reviewers will know each other's names. If you are interested in becoming a reviewer for the journal, please contact the editors: editor@participations.org.