

EDITORIAL

Modern Italy 2010–2015

This issue marks the end of our five year term of office as joint editors of *Modern Italy*. We are pleased to say that our excellent working relationship has remained undamaged by the experience, and that we have found the job to be continually interesting, stimulating and also challenging. There are many individuals that we would like to thank for all their help and kindness over the period. From our predecessors, Anna Cento Bull and Martin Bull, we inherited a journal which was efficiently run and well organised. We are very grateful to them for all their help and advice, particularly in the first year of our editorship. Our colleagues at Taylor & Francis have been very supportive throughout and we would like to record our debt of gratitude to the managing editors we have worked with, above all Madeleine Markey, as well as the two colleagues who have been at the sharp end, dealing with the production of the journal: Sarah Evans and Sarahjayne Smith.

An academic journal depends on its referees to maintain standards and to provide useful and constructive feedback, particularly to those authors whose work has been rejected. Breaking bad news is never a pleasurable experience, and we would like to thank all of those whose work we have had to turn down for their understanding of the rules of the peer review process. Over the last five years we have engaged peer reviewers from many different countries in the world. To those who have received the occasional brutal reminder from the Scholar One system we apologise for the tone of some of the language, but would also point out that these messages are generated by Scholar One, and not by us! Identifying suitable reviewers can sometimes be a difficult process, but it also involves some engaging detective work, and we are very grateful to all those colleagues who have suggested names or indicated possible alternatives. A number of colleagues from the Editorial Committee have stepped in to help us out at tricky moments, and we would like to thank them collectively for their assistance.

We have published ten special issues and are very grateful to our guest editors for all their hard work and for meeting our (sometimes insistent) requests to meet deadlines with patience and understanding. To the authors of articles and *Contexts and Debates* pieces we would like to thank you for submitting your work to *Modern Italy*. It has been a pleasure to work with you all and we have learnt a great deal about modern Italy in the process.

The editorial committee has also been a constant source of support as have our two associate editors, Sam Owen and Andrea Hajek, our editorial assistant Cristina Massaccesi and our reviews' editor Nick Carter. A journal like *Modern Italy* requires expert translators, and we have found that Stuart Oglethorpe has been not only reliable but also almost perfect in the translations he has produced for us over the years. Hilary Horrocks has also been invaluable with aspects of proof-reading and production. We would like to wish our successors, Penny Morris and Mark Seymour all the very best. We have worked very well between Glasgow and London (recently Bristol) and we feel sure that the same can be achieved between Edinburgh and Dunedin. Penny and Mark take over officially in January 2015 and we are sure that they will take *Modern Italy* forward and build on whatever we have achieved.

The Association for the Study of Modern Italy (and its Chair Stephen Gundle) have provided constant support. *Modern Italy* is the journal of the society and this relationship is one which provides mutual benefits for members and readers of the journal in a number of ways.

During our editorship, *Modern Italy* has attracted and published articles which cover an extraordinary range of subject matter and materials. We have accepted articles analysing films, photographs, novels, elections, the media, poetry, and numerous other areas. The range and quality of work submitted shows the vibrancy and also the dynamism of the work being produced about modern Italy. Long may this continue.

Phil Cooke and John Foot
Autumn 2014