

A Few Words from the New Editorial Team

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This special issue marks the first publication under the new editorial leadership of the journal: co-editors Coleman Nye (Gender, Sexuality, and Women's Studies at Simon Fraser University) and Lillian Mengesha (Theatre, Dance, and Performance Studies at Tufts University), and production editor Mathew Arthur (Gender, Sexuality, and Women's Studies at Simon Fraser University). We are very grateful to the special issue guest editors, Pil Hansen and Jessica Watkin, as well as the issue contributors, for modelling access in their work and challenging the journal to enhance accessibility within and beyond this issue. Working on a special issue on "Dramaturgies of Accessibility" during the editorial transition offered us a unique opportunity to rethink the journal's editorial practices and production process through the framework of accessibility. In conversation with Hansen and Watkin, we made changes to increase access in a range of ways, from adopting a kind peer-review process to changing the format of our journal to optimize accessible features, including larger sans serif fonts and higher contrast graphics. In this issue, readers will also notice a range of accessibility options that the guest editors and issue contributors Kelsie Acton, Amorena Bartlett, Daniel Foulds, and Graham Percy worked to make available, including ASL translations, audio recordings, and plain language abstracts.

Producing a more expansively accessible issue within the technological and budgetary limits of Open Journal Systems would not have been possible without the ingenuity of our production editor, Mathew Arthur. He worked design magic to find creative and elegant solutions to enhance accessibility both in this issue and throughout the journal webpage. We would also like to thank our copyeditor James Warren for his capable hand in editing for access across different styles and formats. Additionally, we are happy to share that,

while we remain committed to making our publication open access, readers will see that they can now custom order a hardcover print copy of the issue for the cost of printing and delivery if they just love the feel of a full issue in their hands.

Finally, we are deeply grateful to our journal founder and esteemed colleague, Peter Dickinson, for his visionary work in bringing *Performance Matters* into existence. It is no exaggeration to say that, for the past 10 years, Peter has been *PM*: he was the founder, the editor-in-chief, the managing editor, the production editor, and the fundraiser. Even as he labored tirelessly in support of this journal, including teaching himself how to code HTML, Peter remained one of the kindest, calmest, and most supportive journal editors with whom I have had the pleasure to work. Under his leadership, the journal has become a generative and generous space that fosters, supports, and shares an incredible range of academic and artistic work in Theatre and Performance Studies. We are honored that Peter has entrusted us with the work of carrying forward his vision and we look forward to continuing to support this incredible community of theatre and performance scholars and makers in the years to come.