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## Editorial

As we move into Volume 6 of *Crime, Media, Culture*, the journal's evolution continues at pace. In November 2009 it was announced that *CMC* has been accepted into the Thomson Reuters Social Sciences Citation Index (SSCI), which ranks social science journals within their discipline areas in terms of, among other things, citations, impact, and influence. Since only around ten per cent of the 2000 journals put forward each year are accepted for inclusion, and whatever one may feel about the metric assessment of 'quality' and the subsequent ranking of journals and the submissions they publish on that basis, *CMC*'s acceptance for inclusion in the SSCI at such a young age is a coup. The first Impact Factor will be based on citations from Volume 4 Issue 1 to Volume 6 Issue 3. It is a ringing endorsement of the hard work put in by all those involved with *CMC*. It is also clear acknowledgment that work at the intersections of crime, media and culture is at the cutting edge of contemporary social sciences research. What we would stress here is that *CMC* has been accepted into the Thomson Reuters SSCI on its own terms. Our priority has always been to promote high quality interdisciplinary scholarship and visual arts, and to break down the often rigid and increasingly *disciplinised* boundaries of mainstream criminology, media and communication studies, and cultural studies. That *CMC* has received this official acknowledgement is particularly welcome, since our priorities remains unchanged.

Our editorial structure, however, has changed considerably. After five volumes of *CMC*, co-founding Editor Jeff Ferrell, is reducing his editorial commitments to make way for new challenges. Jeff was instrumental in creating the journal and a driving force behind its transition from image to reality. He has remained central to the journal's development, and to its success, and we would struggle to imagine what *CMC* would be like without his involvement. Fortunately, we don't need to, and Jeff is now joined by eight others on a revised Associate Editors Board. The full board membership can be found on the inside cover, and we would like to welcome all new members, alongside our longer standing ones, in this issue. We would also like to thank all those who so graciously stepped aside after several years of service to make room for new faces. We are delighted that our new Associate Editorial includes; Nachman Ben Yehuda (Israel), Lilie Chouliaraki (UK), Simon Cottle (UK), Jeff Ferrell (USA), Katja Franko Aas (Norway), David Green (USA), Yvonne Jewkes (UK), Eugene McLaughlin (UK), and Greg Martin (Australia).

*CMC* is a collective enterprise with a broad and inclusive appreciation of what constitutes cutting edge scholarly work and critical engagement at the crime, media, culture nexus. Here, 'conventional' articles by contemporary academic theorists and empirical researchers appear alongside artistic reflections by survivors of the Hiroshima bombing and photographic essays depicting the slow recovery of post-Conflict Cambodia. It is this commitment to interdisciplinary and international innovation – always, we hope, serious and high quality, but sceptical of the orthodox view that scholarly work must be 8-10,000 words long and image-free – that has shaped *CMC*'s first five volumes.

This same commitment is clearly reflected in the first issue of Volume Six. Elaine Campbell explores how Hollywood films can present alternative frameworks of risk management that embody both horror and hope for systems of 'justice', law enforcement and punishment in a 'risk society'. Piers Beirne and Ian O'Donnell develop a criminological analysis of the classic Irish play, the *Playboy of the Western World*, and investigate how the culture wars and media frenzy that surround the play provide a framework for understanding the meanings of intergenerational violence in a society in politically volatile transition. Laura Huey presents a novel examination of the *CSI Effect*, here from the perspective of Canadian police personnel, and assesses whether media distortion of public expectations can generate occupational role strain for working practitioners. Mirke Smolej examines Christie's classic notion of 'ideal victims' in here analysis of the social construction of victims and victimisation on crime-appeal television programmes in Finland. And Andrew Woolford seeks to understand how, and why, in preparation for a June 1944 visit by the International Committee of the Red Cross and the Danish government, the Nazi regime attempted to foster and manage a false impression of the 'model ghetto' Theresienstadt, Prague.

We close this short Editorial Note with the sad news that that former Associate Editor, and friend of the journal from the very beginning, Mike Presdee, passed away in 2009. In memory of Mike's contribution to the Crime, Media, Culture, and to the scholarly world more generally, we publish an Obituary by Keith Hayward and Jock Young. Mike will be sadly missed. But we are sure he would be delighted with how CMC continues to develop. As ever, we invite you to join us on that journey.

Chris Greer and Mark Hamm