Information, Medium & Society:
Eighteenth International Conference on Publishing Studies

The Role of Scholarly Communication in a Post-Truth Era: Lessons Learned, Futures Gained?

Virtual Conference | 3 July 2020

Ca' Foscari University of Venice

COMMON GROUND

Information, Medium & Society

Information, Medium & Society: The Publishing Studies Conference

Curating global interdisciplinary spaces, supporting professionally rewarding relationships

About the Conference

Conference History
Founded in 2003 with the inaugural International Conference on the Future of the Book, the Research Network has expanded its scope in two phases. The first in 2009 when it became the Books, Publishing, and Libraries Research Network, looking beyond the book as the primary site of investigation. In 2019 the network underwent another change, to become Information, Medium & Society - The Publishing Studies Research Network, broadening its scope to explore the nature, role and purpose of publishing in society.

The International Conference on Books, Publishing & Libraries is built upon four key features: Internationalism, Interdisciplinarity, Inclusiveness, and Interaction. Conference delegates include leaders in the field as well as emerging scholars, who travel to the conference from all corners of the globe and represent a broad range of disciplines and perspectives. A variety of presentation options and session types offer delegates multiple opportunities to engage, to discuss key issues in the field, and to build relationships with scholars from other cultures and disciplines.

Past Conferences
- 2003 - Cairns, Australia
- 2004 - Beijing, China
- 2005 - Oxford Brookes University, Oxford, UK
- 2006 - Emerson College, Boston, Massachusetts, USA
- 2007 - Spanish National Research Council, Madrid, Spain
- 2008 - Catholic University of America, Washington, DC, USA
- 2009 - University of Edinburgh, Edinburgh, Scotland
- 2010 - University of St. Gallen, Switzerland
- 2011 - University of Toronto, Canada
- 2012 - Universidad Abat Oliba CEU, Barcelona, Spain
- 2013 - Universität Regensburg Universitätsbibliothek, Regensberg, Germany
- 2014 - Simmons College, Boston, USA
- 2015 - UBC Robson Square, Vancouver, BC "The Event of the Book"
- 2017 - Imperial College London, London, UK
- 2018 - University of Pennsylvania, Philadelphia, USA
- 2019 - University of Granada, Granada, Spain

Plenary Speaker Highlights:
The International Conference on Books, Publishing & Libraries has a rich history of featuring leading and emerging voices from the field, including:

- Rafael Ball, Library Director, ETH Zürich, Zürich, Switzerland (2013)
- Françoise Dubruille, Director, European Booksellers Federation, Brussels, Belgium (2007)
- Jason Epstein, Publisher, USA (2003)
- Lawrence Lessig, Professor, Harvard University, Massachusetts, USA (2007)
- Angus Phillips, Director, Oxford International Centre for Publishing Studies, Cambridge, UK (2006)
- Bob Young, Founder, Lulu.com & Red Hat Inc., USA (2006)

Become a Partner
Common Ground Research Networks has a long history of meaningful and substantive partnerships with universities, research institutes, government bodies, and non-governmental organizations. Developing these partnerships is a pillar of our Research Network agenda. There are a number of ways you can partner with a Common Ground Research Network. Please visit the CGScholar Knowledge Base (https://cgscholar.com/cg_support/en) to learn how to become a partner.

About the Conference

Conference Principles and Features

The structure of the conference is based on four core principles that pervade all aspects of the research network:

International

This conference travels around the world to provide opportunities for delegates to see and experience different countries and locations. But more importantly, the Information, Medium & Society: International Conference on Publishing Studies offers a tangible and meaningful opportunity to engage with scholars from a diversity of cultures and perspectives. This year, delegates from over 48 countries are in attendance, offering a unique and unparalleled opportunity to engage directly with colleagues from all corners of the globe.

Interdisciplinary

Unlike association conferences attended by delegates with similar backgrounds and specialties, this conference brings together researchers, practitioners, and scholars from a wide range of disciplines who have a shared interest in the themes and concerns of this research network. As a result, topics are broached from a variety of perspectives, interdisciplinary methods are applauded, and mutual respect and collaboration are encouraged.

Inclusive

Anyone whose scholarly work is sound and relevant is welcome to participate in this research network and conference, regardless of discipline, culture, institution, or career path. Whether an emeritus professor, graduate student, researcher, teacher, policymaker, practitioner, or administrator, your work and your voice can contribute to the collective body of knowledge that is created and shared by this research network.

Interactive

To take full advantage of the rich diversity of cultures, backgrounds, and perspectives represented at the conference, there must be ample opportunities to speak, listen, engage, and interact. A variety of session formats, from more to less structured, are offered throughout the conference to provide these opportunities.

Network Chair & Plenary Speaker

Dr. Phillip Kalantzis Cope, Chief Social Scientist, Common Ground Research Networks

Phillip Kalantzis-Cope is Chief Social Scientist at Common Ground Research Networks. In this role, he works with local host committees, journal editors and advisory boards to craft themes, select speakers, and lead the overall program and strategic development of Common Ground Research Networks. He is an active member of the American Association of Publishers, currently serving on the Committee for Digital Innovation, and is the Co-Founder of NewCritcals.com. He serves on the Board of the Modern Greek Studies Program at the University of Illinois at Urbana-Champaign. Phillip completed his PhD (Politics) The New School for Social Research in New York City. A published author, his research areas include: the political economies of 'big-data'; the nature of immaterial labor within digital networks; and the conceptual boundaries of the 'material' and 'immaterial' as a politics of intellectual property within critical social theory. He currently holds the position of University Fellow, Facility of Business, Law and Education at Charles Darwin University, Darwin, Australia. Phillip is also an internationally exhibited, and published, photographer.

Jayson Harsin, Associate Professor, Department Chair - Global Communications, The American University of Paris, Paris, France

What does Publishing Have to Do with Post-truth?

Professor Harsin is currently the vice-chair of the Philosophy, Theory & Critique research division of the International Communication Association. A scholar of what has popularly been called post-truth politics and of "fake news," Harsin's current research focuses on questions of trust, deception, and factuality in public life driven by digital media, big data, and amateur especially social media communication. His work theorizes, critiques and empirically analyzes communication and culture dynamics between professional and amateur-citizen political communicators, journalists, and social movements. His first of two books on post-truth politics is under editorial review for publication.

Emerging Scholars

Alba García Martínez, University of Barcelona, Spain

Alba García Martínez (Alba Refulgente) works and lives in Badalona, a residential city near Barcelona, an aspect that has influenced her artistic career. She studied fine arts at the University of Barcelona, where she completed her studies with a master's degree in artistic creation, both with honorable mention. She is currently doing a PhD on the game as an artistic medium in the same university with the FPU scholarship for young researchers, and teaches several subjects of sculptural processes in it. She has been awarded several prizes such as the Werner Töni or the Microresidencia in the Cuauht of Azuqueca. She has permanent work at the U Arts Space of Chengdu (China) and La Doce de Boiro (A Coruña, Spain). She is curator of the negOCIO exhibition winner of the III Buit Blanc at the CC Las Cigarreras de Alicante (2018).

Annie Jansen, Penn State Brandywine, United States

Annie currently works as a reference and instruction librarian at Penn State Brandywine, just outside Philadelphia, Pennsylvania. She received a BA in English and a BA in German from Michigan State University. She completed an MA in English at DePaul University in Chicago, and later an MLIS through Kent State University. Before becoming a librarian, Annie worked in adult education at the Chicago City Colleges and served as a senior content specialist for PR Newswire in Cleveland, Ohio. Her current research areas are student engagement, leisure reading collections in academic libraries, and multilingual and international student use of library resources.

Atefeh Salemi, Islamic Azad University, Boroujerd Branch, Iran

Atefeh Salemi studies English language and literature and received a BA from Boroujerd Azad University, and her MA from Tehran Azad University. Since graduation, she has been the academy member of Islamic Azad University, Boroujerd. She has taught all ages and levels at various institutes and universities. She has written books and essays about English literature, modern drama, psychoanalysis, and the Victorian novel. Now her main research interest is Chicano literature and trauma literary theory and is performing her research at the University of Tehran, Kish Campus.

Daniel Chukwuemeka, University of Bristol, United Kingdom

Daniel Chukwuemeka is a literary and social critic, and an academic and education entrepreneur. He taught undergraduate English courses at Godfrey Okoye University Enugu, and a sandwich literature course at the University of Nigeria, Nsukka, where he completed a master of arts degree in comparative literature. He had lived in Hamburg, Germany, where he worked as a language editor with Bab.la GmbH, a member of Oxford University Press, for the creation of the Oxford English-Igbo bilingual dictionary. He is a recipient of the dual/co-tutelle PhD scholarship of the University of Bristol, UK and Macquarie University, Australia. His research generates readings of the intersection of literary and cultural forms and economic criticism using an example of internet fraud in Nigeria.

Jenna Walmer, West Chester University of Pennsylvania, United States

Jenna Walmer holds a bachelor of arts in global studies from Bridgewater College. This major, coupled with minors in peace studies and psychology and a concentration in German studies, allowed her to appreciate the importance of interdisciplinary research. She is currently working towards two master of arts degrees at West Chester University of Pennsylvania: holocaust and genocide studies and general psychology. The guiding theme of Jenna's research is the overlap of social psychology and mass atrocities. She is specifically interested in taking an interdisciplinary and transnational approach to studying violence by addressing themes of religion, political science, history, and psychology to better understand genocides. In her spare time, Jenna enjoys coaching the age group swimmers at a local YMCA's swim team.

Paul Venzo, Deakin University, Australia

Paul Venzo (PhD) is a senior lecturer in writing and literature at Deakin University, Australia. His research and creative practice are focused on the poetics of identity, and can be found in a range of international publications. His current research projects include work on marine science education in children's picture books, a study of literary resources for rainbow families, and an edited collection on representations of sex and sexuality in writing for young people. As a poet working in translation, much of his creative writing is set in Venice and the Veneto, part of an ongoing personal and scholarly engagement with this space.

Transmedia Origin Stories: Feral, Emergent, and Native Transmedia Storyworlds

Kevin Moloney, Assistant Professor, Center for Emerging Media Design & Development, Ball State University, Indiana, United States

Transmedia storytelling has long been viewed as both a recent phenomenon and as an act of design. This perspective arguably originates with Henry Jenkins' description of transmedia stories from the entertainment industry. Fictional stories are created rather than discovered. However, Jenkins also writes of the transmedia nature of Christian mythology. As early as the middle ages this story was told not only in texts but also sculpture, architecture, stained glass, and ritual performance. This paper identifies a spectrum of transmedia storyworld types, starting with feral transmedia stories—such as Brexit, #MeToo, or any U.S. mass shooting—that expand across multiple media forms and channels independently of any designer. It continues through emergent transmedia stories—such as Star Wars, Halo or Marvel's superheroes—in which a single-medium story is subsequently transformed into a complex transmedia franchise. It then extends the spectrum to native transmedia stories—such as The Matrix, The Wizard of Oz, or Lego's many franchises—in which the transmedia story is designed as such from the very start. Understanding the intentional or unintentional transmedia qualities of successful stories—whether true or false—is critical for analysis of communication in a post-truth era. In order to combat disinformation, scholars, journalists and others who ethically inform the public must use this phenomenon better than those who abuse it. Transmedia storytelling is not a result of the digital age. The digital age simply exposed how, like water flowing to the sea, a compelling story will find any and every means to be told.

The Comparability of the Independent Variables of Typographic and Substrate Factors in Legibility and Readability Studies: An Integrative Review

Helen Hendaria Kamandhari, Educational Quality Coordinator and Educational Research Specialist, CE2A (Center of Excellence in Teaching and Learning), Universidad de Ingeniería y Tecnología (UTEC), Lima, Peru

Typographic and substrate factors as independent variables have been frequently linked with legibility and readability as dependent variables based on the reviewed literature. This second paper focuses on how the two independent variables were defined and measured and whether the definitions and the measurement were comparable from one study to another. The review in this study was drawn from 87 sources of journal articles, theses and dissertations. The findings yielded inconsistent results of typographic and substrate factors in both definitions and units of measurement. Of 87 sources in relation to legibility, the majority of the typographic factors was described in typefaces (50 sources), type fonts (49 sources) and type sizes (56 sources). Typefaces and type fonts were each defined in only one source, and point was the most frequently used typographic unit of measurement (52 sources). Regarding readability, alignment and spacing elements came only with four definitions and most were either identified and/or described. No definitions in the paper substrate were observed, and the units of measurement were found in only 12 sources. Similarly, no definitions in the screen substrate were observed. However, units of measurement drawn from the screen size (11 sources) and the screen resolution (18 sources) were evident. These inconsistencies, thus, hinder the comparability of the studies. To solve the problems, several recommendations to achieve comparability are provided at the end of this paper.

New Critical Perspectives - Ethics in Design

Andréa Poshar, Visual Communication Researcher, Turin, Italy
Laura Scherling, Teachers College, Columbia University, United States

This paper examines practical, critical, and historical issues imbued in ethics across design disciplines. Designers have long been in the position to influence culture and persuade audiences and—like many educators and practitioners across disciplines—grapple with complex conditions found in contemporary societies. From making choices about consumption, technology use, and facing the complexity of supply chains on which global systems are built on, we are not only called upon to stay informed of changes in business and education, but also with emerging ethical considerations that come with these changes. Drawing from our edited collection Ethics in Design and Communication: New Critical Perspectives (Bloomsbury Academic, 2020), the study addresses the struggle to create a sustainable and equitable world to live in, where design and critical thought play an essential role.

Solvitur Ambulando: Walking as a Research Method for Creativity

Sandra Cowan, Librarian, Library, University of Lethbridge, Canada

Along with other parts of the cycle of scholarly communication, research methodology plays a key role in the discovery and sharing of new knowledge. Some research methods are better understood and rewarded in academia than others – these are the ones that tend to earn more grant funding and institutional acknowledgement. However, there are many ways of knowing and learning. Some under-recognized methods, such as those in the Fine Arts, also lead to new learning. Looking at research methods of artists can broaden our understanding of research and give us insight into the creative process. With a history going back to the Situationists' dérives, the 19th century flâneurs, and beyond, walking as a creative practice is flourishing today. The research presented here explores the use of walking by artists as part of their creative practice and/or research methodology – how is the subjective, kinetic, embodied, and sensory act of walking-in-the-world used by artists to find new truths? Drawing on a research study of eight contemporary Canadian walking artists, we will explore the issue of creative research, in particular walking as a creative research methodology.

Content Curation in the Digital Age: Using Artificial Intelligence to Visualize and Understand the Knowledge in Your Institutional Repository

Manisha Bolina, Channel Partner Manager - UK and Europe, Business Development, Yewno, United Kingdom
Paolo Sirito, Biblioteca d'Ateneo, Università Cattolica del Sacro Cuore, Italy

What's in your collection? A common challenge faced by publishers, librarians, and all those responsible for content curation in the digital age can be summarized in two words: finding content. Metadata and resource discovery can be frustrating, as classifying information across multiple databases, platforms and portals is by nature inconsistent and incomplete. Most commonly, content is sorted and classified by a set of keywords, but this comes up short because keywords become more or less important depending on the context in which they are used. For example: a very small portion of a book or scholarly article may be quite important in relation to a second theme or concept. However, because it is not the main theme, keyword categorization would miss this text. What if there were a better solution? Artificial Intelligence offers the ability to ingest and read digital collections in their entirety, categorizing them on-demand according to the curator or end-user's needs. In this paper, Manisha Bolina of Yewno, a leading provider of next generation discovery tools, explains how AI can power concept-based discovery for publishers, librarians, and researchers. She is joined by Paolo Sirito, of Università Cattolica del Sacro Cuore who considers Cattolica's use case in which Yewno helped his university librarians and researchers to visualise, discover, and better understand their own content corpus.

Lost Voices Now Heard: Women, Literature, and Memoir

Janet Crosier, Springfield Technical Community College, United States

Just as cultural differences and traditions from around the world affect literature in all its forms, so do the cultural differences and traditions between the past and present show a diversity in literary style, form, and subject matter. In the past, language was masked, at least for women, behind the rules and guidelines of others: parents, partners, religious leaders, teachers, literary critics, and more. These women's voices were not heard, and the women were treated as non-existent, thus paving the way for those in power to abuse them in previously unspoken ways. Women hid behind male pseudonyms in attempts to write more than mere recipes or journals. Yet, it is the true journals of today that bring to life the real stories of such hidden women. An examination of these women through their journals/memoirs helps cure the cultural divide between past and present. Evolving memoirs written by these once silent women are arriving on the modern-day scene more and more. Voices of women can now be heard, some shouting proudly, others whispering meekly, sharing stories and healing souls. They tell the stories of being controlled by others, subject to abuse, and finally struggling to make that final escape and make their voices heard. Language as art weaves the truth. It paints the story once hidden behind words and shares this enlightenment with the world.

Participants, Exam Results and Linguistic Study of the Hanyu Shuiping Kaoshi Carried Out in Granada and Malaga During the Last 10 Years

Chiara Uliana, PhD Candidate, University of Granada, Spain

This paper has two main parts. First, it presents the results and the correspondent conclusions drawn after the chronological analysis of participant numbers and exams' results of level 1, 2 and 3 of the Chinese Proficiency Test (Hanyu Shuiping Kaoshi) carried out in Granada and Malaga during the last ten years; the second part consists of a linguistic analysis of BUYU) presence evaluated during the exams. Participants numbers and exams' results have been analyzed and the corresponding fluctuations during the period studied with the aim to draw conclusions for the future development and diffusion of HSK exams in Andalucía and Spain, but also to push forward the specific exam preparation both for the Confucius Institutes and, on a more general level, for universities and schools. The second part of this paper has as main focus the linguistic contents (BUYU) of the exam papers used in Granada and Malaga in the last ten years and the eventual variations in the evaluated level. To conclude, future forecasts on the development of the Chinese Proficiency Test (Hanyu Shuiping Kaoshi) level 1, 2 and 3, the possible change at the didactic-linguistic level and its growth will be offered.

The Interdisciplinary Dynamics of Post-Phenomenology and Transmedia Storytelling Within a Context of Digital Media Design

Randa Aljohani, Assistant Professor, The Department of Computer and Information Sciences, Prince Sultan University, Saudi Arabia

Orchida Fayez Ismail, Director of Department, University Level English Department, Prince Sultan University, Saudi Arabia

This study reports a model of interdisciplinary frame of digital humanities that goes beyond utilizing technology as a tool into the more developed human/technology relationship of self-expression: embodied and hermeneutic. The model displays the integration of the philosophy of technology and transmedia storytelling within a context of digital media design of students' projects at a private university in Saudi Arabia. The frame employed in the construction of students projects derive from three areas of knowledge that debate the role of technology in the transformation of human existence and knowledge of the world. The first field is the philosophy of technology represented in Don Ihde post-phenomenology view of technology-human relations that goes beyond an instrumental role (1990). The second field relates the principles of design unique to software as represented in Donald Norman's Emotional Design (2004). The third is Henry Jenkins' transmedia storytelling (2011). Students' projects entail creating a digital media artifact that tells a short story or convey an idea or message. The artifacts encompass the design and development skills that the students have learned throughout the semester: game development, 3D animation, and Branding. The software used are Adobe Photoshop, Adobe illustrator, Blender, and Unity. The main implications of the study are that the experience of interdisciplinary projects offers a model for other colleges around the university, and second, the technique offers students the skills required for gaming, marketing, branding, animation or movie creation, all of which are fields that require software skills and content writing.

Digital Literary Studies

Richard Změlík, Assistant Professor, Department of Czech Studies, Palacký University, Olomouc, Czech Republic

I focus on so called Digital Literary Studies (DLS), especially on chosen methods associated with DLS. At first I concentrate on quantitative methods and their possibilities in context of Czech Literary Studies. I will deal with tradition of empirical methods in Czech Literary Studies and with some problems with their use. In the second part of my contribution, I present concrete methods of quantitative modelling focused on basic colour terms in fictional narrative. I focus on the question, how possible is systematic research of fictional semantics of basic colour terms in concrete narratives? The goal of my contribution is not only to present new methods in literary studies which grow from quantitative and corpus analysis, but to think critically about the relationship of these methods with literary interpretation. This is a fundamental question of such oriented research.

About the Writer's Provisional Beliefs

Carla Luciane, Doctoral Student, Letters, Federal University of Rio Grande do Sul, Brazil

The novel Elizabeth Costello, by the writer J. M. Coetzee contains the chapter "At the Gate," in which there is the description of Costello's judgement and the moment she has to face judges. They ask her about her beliefs, and require her to write her declaration. Costello keeps her position that a writer must not have beliefs. She is in front of the gate and wants to cross it. This paper aims to analyse the reflections on the role of a writer and the literary creation through this fictional essay. For this, the concept of metafiction is used. The overview of the metafiction concept, brought by Faria (2012), allows a better understanding of it, although Scholes, Waugh and Hutcheon approach the concept with different focuses, all considering, especially, that "metafiction is fiction about fiction." Waugh reinforces the influence of the contemporary context on literary productions, and the metafictional resource would be a reflection of this condition. When criticizing, dialoguing, and discussing textual construction methods in fictional narratives, it explores "the fictionality of the world outside the literary text." In referring to themselves, according to Hutcheon, there is a continuous mirroring of human actions. So, there is an example of the "return of the author," in which the creation process (even fictional) fulfills centrality in the text.

Writing Semblance and Difference

Hala Ghoneim, Associate Professor, Languages & Literature, University of Wisconsin- Whitewater, Wisconsin, United States

Postcolonial Arab authors grapple with issues of tradition and modernity within confusing postcolonial contexts. Besides these typical confrontations between the "Self" and the "Other," female modernist authors have had to confront their male colleagues, who have augmented the value of the nationalist and the political novel and have viewed feminist writing as shallow, apolitical, divisive, distracting, or selfish. Many female authors succumbed to the pressure to write in line with the male authors, others embraced dissidence as the distinguishing characteristic of feminine writing, which challenges all institutionalized marginalization of women in every domain of life. They feminize the memory by rewriting history, and they re-inscribe the feminine into the Abrahamic tradition, the nationalist discourse, and language. After a theoretical investigation of female authorship in post-independence Egypt, this paper analyzes two novels by Radwa Ashour (Granada) and Nawal El Saadawi (The Fall of the Imam) as examples illustrating the theoretical issues the first part of the paper raises.

Remapping the Castaway Novel: Spatial Adaptation and Identity Formation in Umberto Eco's
'The Island of the Day Before'

Susan Marais, Senior Lecturer, Languages / Academic Literacy, North West University, North-West, South Africa

This paper examines how Umberto Eco's "The Island of the Day Before" (1996) redefines generic motifs of the castaway novel and undermines narrative authority to resist and revise fixed and one-dimensional representations of identity, as well as representations of the appropriation and domination of space and time that characterize shipwreck-literature from pre-colonial and colonial periods, the most well-known probably being Daniel Defoe's "Robinson Crusoe" (1719). As such, Eco's postmodern representation casts doubt on the legitimacy of any single interpretation of reality as well as the existence of absolute truth. His manipulation of time and space is achieved by alternating different worlds or contexts and time periods that engender the use of intertextual strategies to emphasize the non-linear and incongruous experience of space and time. As this paper will show, the main protagonist Roberto's ambivalent tempo-spatial experience creates a state of liminality in which his identity becomes unstable and even hybridized. In addition, Eco's parodic foregrounding of the cultural traits of the Baroque period functions to further complement his view on the nature of fiction as a narrative mode for revisiting, revising, and recycling the past.

Academic Librarians' Practices and Perceptions on Web-Based Instruction: Academic Library Patrons as Adult Learners

Deborah M Taylor, Information Consultant, TWI, United States

Academic librarians are encouraged to provide information and library services, resources, and instruction to all patrons, including adult learners. Statistics reported worldwide indicate that adults are a growing student population in colleges and universities; however, the adult learner as an academic library patron is often neglected. This paper explores how academic libraries establish value due to stakeholders and support the information needs of adult learners through an active commitment to the process of web-based information literacy instruction that includes outcomes assessments.

List of Participants

Aljohani Randa	Prince Sultan University	Saudi Arabia
Bolina Manisha	Yewno	United Kingdom
Cowan Sandra	University of Lethbridge	Canada
Crosier Janet	Springfield Technical Community College	United States
Depner Shelley Ching-yu	National Cheng Kung University	Taiwan
Di Leo Jeffrey R.	University of Houston-Victoria	United States
Ghoneim Hala	University of Wisconsin-Whitewater	United States
Kamandhari Helen Hendaria	Universidad de Ingeniería y Tecnología (UTEC)	Peru
Marais Susan	North West University	South Africa
Moloney Kevin	Ball State University	United States
Nensel Amrei Katharina	University of Tübingen	Germany
Paas John Roger	Carleton College	United Kingdom
Poshar Andrea	Teachers College, Columbia University	United States
Robertson Randy	Susquehanna University	United States
Scherling Laura	Columbia University	United States
Sirito Paolo	Università Cattolica del Sacro Cuore	Italy
Stephens Wendy	Jacksonville State University	United States
Taylor Deborah M.	TWI	United States
Uliana Chiara	Universidad de Granada	Spain
Zmelik Richard	Palacky University in Olomouc	Czech Republic

Information, Medium & Society – The Publishing Studies Research Network

Investigating publishing practices as distinctive modes of social knowledge production

About the Research Network

Founded in 2003, the Information, Medium & Society – The Publishing Studies Research Network is brought together by a shared interest in investigating publishing practices as distinctive modes of social knowledge production.

Present

The annual Information, Medium & Society: International Conference on Publishing Studies is built upon three key features: Internationalism, Interdisciplinarity, and Inclusiveness. Delegates include leaders in the field, as well as emerging scholars and practitioners, who travel to the conference from all corners of the globe and represent a broad range of disciplines and perspectives. A variety of presentation options and session types offer delegates multiple opportunities to engage, to discuss key issues in the field, and to build relationships with scholars from other cultures and disciplines.

Publish

The Research Network enables members to publish through two media. First, network members can enter a world of journal publication. The *Information, Medium, and Society: Journal of Publishing Studies* provides a framework for member based double-blind peer review, enabling authors to publish into academic journals of the highest standard, but also to participate in the validation of knowledge that is produced by the Research Network. The second publication medium is through the Information, Medium, and Society Book Imprint, where we publish cutting edge books in print and electronic formats.

Build Community

When you join the Information, Medium, and Society Research Network, you become part of an international network of scholars, researchers, and practitioners. Membership makes our independent organization possible. As a Sport & Society Research Network member you have access to a broad range of benefits, tools, and resources:

- Digital subscription to the *Information, Medium, and Society: Journal of Publishing Studies* for one year
- Digital subscription to the Information, Medium, and Society Book Imprint for one year
- One article publication per year (pending peer review).
- Participation as a reviewer in the peer review process, with the opportunity to be listed as a Reviewer.
- Subscription to the e-newsletter, providing access to news and announcements for and from the Research Network.
- Option to add a video presentation to the research network YouTube channel.
- Free access to the **CGScholar** social knowledge platform, including:
    ◊ Personal profile and publication portfolio page;
    ◊ Ability to interact and form communities with peers away from the clutter and commercialism of other social media;
    ◊ Optional feeds to Facebook and Twitter;
    ◊ Complimentary use of **CGScholar** in your classes—for class interactions in its Community space, multimodal student writing in its Creator space, and managing student peer review, assessment, and sharing of published work.

Themes & Tensions

Theme 1: Information Foundations
On the formation of social knowledge, navigating the construction of shared knowledge of the cultural and natural worlds, interweaving these with individual and community subjectivities.

Living Tensions:
- Genealogies of Human Agency – Understanding the Transmission of Human Culture Through History
- The Social Author – Originator, Creator, Instigator?
- From Oral to Textual Cultures – Our Informational Foundations
- Experiential Meaning Making – Still Image, Moving Images, and Sound
- Digital Dimensions – Artificial Intelligence, Derivative Data, and Meta-Data
- Whose Knowledge? – Public Good in the Pursuit of Knowledge

Theme 2: Mediums of Disruption
On the changing processes of textual production and distribution from past to present, and the impacts of digitization and the internet on the future of publishing.

Living Tensions:
- Disruptive Mediums – From a Machine Age, to the Digital Age, and Beyond
- Defining Collaborative Relations – The Creator and the Publishe
- Framing Information Landscapes – Production, Dissemination, Access
- Economic Realities – From the Printed Artifact the Digital Object
- Open or Closed – Ethical Considerations for Content Creators and Publishers
- Media Archaeology – Historical Contexts for Mediums of Social Practice

Theme 3: Social History and Impacts
On the interdisciplinary and practice-focused nature of publishing as a domain of research, and measures of social impact.

Living Tensions:
- A Social History of Publishing – The Socio-Cultural Dimeson of the Social Practice
- From the Industry to a Publishing House – Macro and Micro Organizational Cultures
- Publishing as Praxis – Feminist, LGBTQ, Post-Colonial, and Anti-Capitalist Publishing
- Gatekeeper Effects – Whose Voices are Heard?
- Market Forces – Determining Content
- Filter Bubbles – Digital Content Spaces
- Boundaries of Access –Abilities and Disabilities
- Core and Periphery – Considering the Globalization of the Legal Traditions of Copyright

⬡ Scope and Concerns

Information, Medium & Society – The Publishing Studies Research Network is brought together by a shared interest in investigating publishing practices as distinctive modes of social knowledge production. We seek to build an epistemic community where we can make linkages across disciplinary, geographic, and cultural boundaries. As a Research Network, we are defined by our scope and concerns and motivated to build strategies for action framed by our shared themes and tensions.

Why consider Publishing Studies in and of itself? Does the social practice of publishing need its own disciplinary frame? Or do conceptual models adequately live in other disciplines, from Information and Library Sciences, to the Sociology of Culture or Literary Sociology, or Communication and Media Studies? Or is Publishing Studies more suited as vocational training, rather than an academic, disciplinary practice, where training of professional practice is subsequently siloed and normalized into sub-categories, genres and dynamics of practice?

With this Research Network, we seek to offer a framework to approach the question of what makes this domain of social practice unique. We have a twofold aim. On the one hand, we set out to consider the conceptual frames – a social theory of publishing. On other hand, we are equally concerned with considerations of practice – how Publishing Studies shapes the development of a professional community that 'lives' in cultures, and societies and shapes persons.

Informational Foundations

A distinctive quality of our species being is that we are curious, investigative, and creative. We seek to explain the world around us. We produce knowledge and cultural artifacts. These desires, processes, and artifacts come to define the transmission of human culture through history. These artifacts embody a universal force of history that is always context-laden. The knowledge we as a species creates builds a catalog of who we are. And in this social practice of meaning-making we discover genealogies of human agency (Cope & Kalantzis, 2020).

At the same time, there is a meaningful association of the artifact to individual personhood. We call this authorship. The word "author" serves as an ontological cornerstone – "originator, creator, instigator". In this informational foundation, we see our collective and individual purpose.

Information has modalities that are shaped too by historical forces. Our understanding of information was once dominated by language, or more specifically, written text. But we moved beyond to understand the informational qualities of still and moving image, sound. And now, in the era of artificial intelligence, derivative data, and meta-data. And adding multifactored complexity, layered into each information modality are styles and genres.

Here we have our first framing of what makes this domain of social practice a powerful site of considered investigation. At its foundation Publishing Studies is connected to the most essential human acts – structuring and supporting the formulation of social knowledge, navigating the construction of common knowledge and cultural heritage, and the interweaving of these with individual and community subjectivities. At the existential center of this social practice is a conception of the public good in the pursuit of knowledge.

Mediums of Disruption

Mediums structure ways of presenting and receiving information. They shape what and how we know. "Mediums, more than direct personal experience, define people's world picture" (Van der Weel, 2011, 1). As part of an industrial machine age, the printing press disrupted social and cultural realities. This machine came to define a long history in the production of social knowledge A technology gave birth to a medium that allowed for mass communication of cultural artifacts on an unprecedented scale. It gave voice to many and provided cultural and intellectual sustenance to many more. It fundamentally transformed the information landscape from which individuals, cultures, and societies informed their decisions (Man, 2002).

In these print beginnings publishers established themselves as partners of content producers in the production of social knowledge. Content creators and publishing houses need each other, building collaborative relationships, particularly as review and editorial ethics add a defining dimension to this social practice. In this relationship the publisher becomes a "merchant of culture" (Thompson, 2011). In the age of print, publishing houses often became – or were left the responsibility – to fund the infrastructure of the medium. And the very materiality of the printed artifact demanded that the publisher to thread the needle of commercial viability and cultural value of the information resource.

Scope and Concerns

Then comes another media disruption – a digital disruption. In a general mainstream social zeitgeist, a case is often made that this medium is "exceptional" (Kalantzis-Cope, 2018). For the social practice of publishing, digital communication tools and platforms allow for low-cost self-publishing – disrupting the relationship to the publisher to the content creator. They also give traditional publishers new tools for the production, distribution, and access of information – disrupting legacy processes and workflows. What makes this medium supposedly exceptional is ability to transcend the traditional gatekeepers and hierarchy-defining mediators of the print medium. But at the same time there is downward pressure on the creator, framed in a normative grammar of 'autonomy,' to negotiate commercial viability and personal value of the information resource in the context of the need to sustain a livelihood.

In these transitions and the coexistence of mediums – print and digital – there are deeper implications for consideration. These considerations include the changing nature of the artifact – "traditional" print vs digital (Thompson, 2005). Digital disruption affects various domains of publishing in different ways. For example, in academic publishing, we confront a new pollical economy with the Open Access movement, connecting the medium within a broader context of the "public good' (Willinsky, 2009). And, with the rise of social media platforms, the question arises of who and what a publisher is, and the responsibilities entailed with this title. At an epistemological level there is a medium-driven disruption of our species bringing to it a "digital order of knowledge" (Van der Weel, 2011).

In the unfolding history of disruptive media moments, I suggest a second framing of what makes this domain of social practice a powerful site of considered investigation. For this reason, Publishing Studies offers a pathway into a particular a media archeology (Huhtamo & Parikka, 2011). This can be approached in a comparative sense, outside-in – addressing the ways the social practices use existing mediums and mirror historical frames of development. Or it can be tackled inside-out – analyzing the ways the social practice produces its own mediums.

Social History and Impacts

Publishing is a socio-cultural phenomenon. It has its own social history – both of specific principles and practices and the societies that are shaped by its activity (Briggs et al, 2010). Both the internal professional and social-facing dimensions are steeped in cultural pre-suppositions that, if not critically approached, can calcify social practices into dangerously unchecked power.

The professional publishing industry forms kinds of communities. One layer in, Publishing "houses" produce and resource their own organizational cultures. These cultures, with their resonances and reflections across an industry, have direct effects on 'what' and 'whose' culture is produced – who is given a voice in the cultural landscape. From editorial acquisitions in trade publishing, to funding opportunities in academic publishing, gatekeeper effects can perpetuate and reinforce structural imbalances. These mirror mainstream social disparities and injustices. Such imbalances are manifest not only in content but also the workforce – who fills roles for production and design, marketing and distribution, or management and leadership.

An overarching force shaping cultures in and through publishing is the "market." This demands critical reflection too. On the one hand, there are specific institutional logics and inertias that shape editorial decisions within "market logics" (Thornton, 2004). And, on the other, with the rise of digital platforms motivated by a data economy, the question of content accountability and the production of filter bubbles (Pariser, 2012).

The forces of the market also define boundaries of access – the cost of the published artifact in print and digital artifacts. We need to recognize and reflect on how institutions like libraries, who support and facilitate access, bear the brunt of these market forces. Then in a digital marketplace, we see new market logics shifting the role of authors as self-publishers, publishers and booksellers as they respond to online marketplaces, and even a "bookstore" – Amazon – that has becoming the defining force of digital commerce and web services. We also must consider the effects of consolidation in the industry that is now dominated by a few.

◈ Scope and Concerns

This leads us toward into some vexing social questions and a perhaps also an ambitious, proactive social agenda. Several examples: we need to reflect on the global structuring effects of copyright as an extension of western-European legal traditions. We need to ask, what is the role of publishing houses in the sustenance of alternative and autonomous communities? Consider, for instance: the history of feminist publishing houses and practices (Murray, 2004 (a) (b)); post-colonial publishing (Davis, 2005; Low 2011); or making a place of LGBTQ voices in publishing as a mode of praxis (Goltz & Zingsheim, 2015). These are only a few of a multitude of questions that reflect individual, communal and societal diversity.

Publishing Studies becomes a powerful site of considered investigation when we trace its connections to a broader social-institutional landscape. And when we do this, it becomes a metaphorical canary in the coal mine. From its informational basis to mediums of disruption we can critically consider the practice of social knowledge within publishing as a generative force within societies. Because publishing supports the production of formal artifacts out of shared experience and history, it's not just any domain of practice. In very grounded ways, publishing is a professional practice that is socially embedded, and for this reason itself is always in need of critical reflection and transformation. As much as it is of society, publishing is a pathway to transform societies themselves. In fact, we could argue, this is its modus operandi as a social practice since its beginnings.

Publishing as a Social Practice

As a social activity, 'publishing' has defined principles and practices. Nonetheless, we must counter the claim that Publishing Studies has a "lack of theoretical and methodological rigor" as a consequence of its emphasis on the "vocational wing of publishing studies" (Murray, 2007 pg. 3). We need to turn this perceived weakness into a strength – the "general examination of the role of profession-orientated disciplines within universities; the effectiveness of the opportunities they are afforded for disciplinary development; and the extent to which they can invigorate professional practice through an enhanced awareness of a variety of methodologies for analyzing processes, enriching the interpretation of data gathered during practical work." (Baverstock, Alison, Jackie, Steinitz, 2014 pg. 221). The case we want to make, and we walk with others in this journey, is that Publishing Studies is an ideal place to frame interdisciplinary and practice-focused domain of research, and that this powerfully connects to social impact.

This journal aims to be a forum for sustained investigation of the theory and practice of scholarly communication, information science, and trade, technical and scholarly publishing. It seeks perspectives that are both retrospective, documenting recent and historical experience, and prospective, examining trends in technologies and business processes that are destined to shape the social practices of publishing in the imminent future.

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Information, Medium, and Society: Journal of Publishing Studies

Provides an interdisciplinary forum for the investigation of publishing practices as distinctive modes of social knowledge production

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Investigating publishing practices as distinctive modes of social knowledge production.

About

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Award Winner, Volume 17
Alexandra Alvis

For the Article
"The Beetle and the Bard: Aspects of 17th Century Printing Practice as Illustrated by the Works of Thomas Moffet and William Shakespeare" *The International Journal of the Book*, Volume 17, Issue 2

Abstract
The studies of the works of William Shakespeare and the history of entomology are not rife with commonalities at first glance, but when compared using print history as a frame, aspects of the fields begin to overlap in fascinating ways. This article explores these overlaps, with a focus on information gleaned from material evidence in the textual ornaments included in both Shakespeare's First and Second Folios and Thomas Moffet's "Insectorum sive minimorum animalium theatrum." By tracing the printing chronologies of these works, as well as who printed them, we are able to deepen our understanding of both the time in which they were made and their importance as artifacts.

The 1623 work Mr. William Shakespeare's Comedies, Histories & Tragedies, more widely known as the First Folio, is the most heavily studied early modern English book in the whole of Western canon thanks to its significance to the history of drama and language. Well known as a cultural icon, the book itself shares many material aspects with other English books produced around the same time. Comparing the First Folio to any of its contemporaries is a useful exercise; the broad scholarship surrounding the Folio can be used to inform our understanding of the production of what it is being compared to, both in terms of similarities and differences.

Exploring the relationship between the typographical ornaments of the First Folio and Thomas Moffet's 1634 entomological work Insectorum sive minimorum animalium theatrum [The Theatre of Insects, the Least of the Animals] began through serendipity. I was not looking for a research project at the time, but stumbling across the satyr tailpiece—famous within material Shakespearian study for its importance in identifying what plays were printed when—in Moffet made me scratch my head enough to start doing some research. My initial question of "Why does this distinctive ornament show up in two works apparently printed by different people?" led to a deeper examination of 16th and 17th century English printing practices, and finally to gathering evidence about a different typographic ornament that seemed to be absent from the scholarship. As it became clear that nothing had yet been published on this ornament—a headpiece featuring a distinctive shock of wheat that appears with a head in some works and without a head in others—I knew that I needed to write something up.

I view this article as a jumping-off point for other scholars who want to delve more deeply into what this headpiece means to the printing history of specific books. I hope that highlighting the ornament in this way will lead to engagement with the ornament from both a humanities perspective and a more digital one; tracking the changes of the headpiece across different works would be an excellent project for an image-detecting algorithm. I am pleased that this article has enabled me to make new connections in the field of material culture and bibliography, most notably with a colleague in Australia who is doing a study on the history of the satyr tailpiece before and after the time period highlighted in my work. I have further used this research in my position as a special collections reference librarian, describing the curious publication history of Moffet's work using the actual book in the reading room.

—Alexandra Alvis

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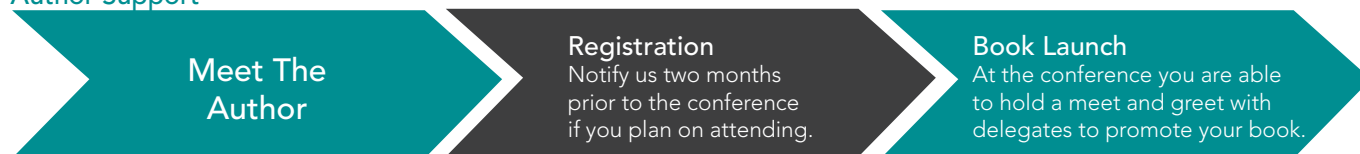
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Aging & Social Change Research Network	The Arts in Society Research Network	Books, Publishing & Libraries Research Network	Climate Change: Impacts & Responses Research Network
Communication and Media Studies Research Network	Constructed Environment Research Network	Design Principles & Practices Research Network	Diversity in Organizations, Communities & Nations Research Network
e-Learning & Innovative Pedagogies Research Network	Food Studies Research Network	Global Studies Research Network	Health, Wellness & Society Research Network
The Image Research Network	The Inclusive Museum Research Network	Interdisciplinary Social Sciences Research Network	The Learner Research Network
New Directions in the Humanities Research Network	On Sustainability Research Network	Organization Studies Research Network	Religion in Society Research Network
Spaces & Flows Research Network	Sports & Society Research Network	Technology, Knowledge & Society Research Network	Tourism and Leisure Research Network