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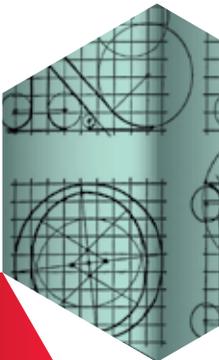
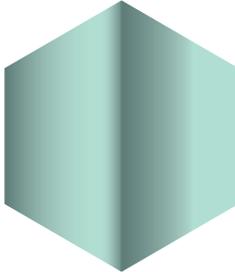
UNBOUND



BOOK



**A CONFERENCE
ON READING AND
PUBLISHING IN
THE DIGITAL AGE**



Amsterdam & Den Haag
19-21 May

THURSDAY, MAY 19**Pre-day Workshops**

HOGESCHOOL VAN AMSTERDAM

11.00 – 13.30	Open Publishing Tools
13.30 – 14.00	Lunch
14.00 – 17.00	Digital Enclosures
14.00 – 17.00	E-readers in Dutch Education (RAAK Session)
17.00 – 18.00	Food and Drinks

FRIDAY, MAY 20**Conference Day One**AULA ROOM, KONINKLIJKE BIBLIOTHEEK (KB),
DEN HAAG

09.30 – 10.00	Doors Open, Coffee and Tea
10.00 – 10.15	Opening Remarks by Joost Kircz
10.15 – 12.30	Session One: What is a Book?
12.30 – 13.30	Lunch
13.30 – 15.30	Session Two: The Unbound Book
15.30 – 15.45	Coffee and Tea Break
15.45 – 17.30	Session Three: Ascent of E-readers
17.30 – 17.45	Book Launch: Critical Point of View: a Wikipedia Reader
18.00 – 20.00	Reception at the Meermann Museum

SATURDAY, MAY 21**Conference Day Two**THEATER VAN 'T WOORD,
OPENBARE BIBLIOTHEEK AMSTERDAM (OBA)

09.30 – 10.15	Doors Open, Coffee and Tea
10.30 – 12.30	Session Four: Future Publishing Industries
12.30 – 01.30	Lunch break
13.30 – 15.30	Session Five: Books by Design
15.45 – 17.20	Session Six: Horizons of Education and Authoring
17.20 – 17.30	Closings Remarks by Adriaan van der Weel
15.30 – 15.45	Coffee and Tea Break
17.30 – 18.00	Book Launch: I Read Where I Am

Biographies

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**THE
UNBOUND
BOOK****A THREE-DAY INTERNATIONAL CONFERENCE
ON LITERACY AND PUBLISHING IN THE DIGITAL AGE**

The conventional notion of the book, based on centuries of print, has rapidly grown outdated. Meanwhile the capacity to create digital book-like functions and forms is endless. In a double sense the book is coming unbound, both from the bindings of the printed volume and also the boundaries between multimedia content and modes of authorship in a vast, interconnected electronic space.

These possibilities may be exciting, but the digital book is left without obvious contours. The entire concept of 'bookness' needs reinvention. To do this well, we must go back to the basics. This means not only questioning the future of the book and its institutional and intellectual infrastructures, but also asking what we should retain of the familiar printed volume, even as we embrace the digital future.

Those developing these (sometimes competing) technologies and standards too often ignore perspectives outside of immediate, market-driven concerns. It is therefore critical that cultural forces step in to affect how we design, utilize, and disseminate the book's future forms. What new models can advance writing, collaborating, distributing, reading and interpreting knowledge? What affordances can affect the formatting and designing of dynamic content? Through panel discussions, presentations, and workshops, the Unbound Book Conference brings together academics, designers, writers, librarians, software and hardware developers, and publishers who want to take part in defining their roles within this transformative landscape.

The Unbound Book is an initiative of the CREATE-IT Applied research centre at the Hogeschool van Amsterdam, the Book and Digital Media Studies at the University of Leiden, and the Institute of Network Cultures.

PRE-DAY

WORKSHOPS

THURSDAY,
MAY 19HOGESCHOOL
VAN AMSTERDAM

On Thursday, 19 May 2011 the RAAK-SIA project 'Amsterdam E-boekenstad' organizes three workshops at the Hogeschool van Amsterdam (Rhijnspoorplein 1, Amsterdam). These workshops function as conversational discussion forums where speakers and audience alike can examine and develop concepts for pressing issues bearing on digital publishing and e-reading today.

WORKSHOP 1

11.30 – 14.00, Room 03B11

Open Publishing Tools

A grab bag show-and-tell of the latest innovative open-source resources for digital book design, publishing, and print-on-demand techniques. **Tomas Krag** (P.19), founder of the booksprint, will demo his marathon-speed collaborative authoring software; **John Haltiwanger** (P.18) and **Femke Snelting** (P.22) of Open Source Publishing will lead us through the theories and methods behind generative typesetting and open-source typography, and **Simon Worthington** (P.24) will give us the scoop on the customized open source software driving Mute Magazine's impressive publishing projects.

Moderator

Morgan Currie (NL) P.18

WORKSHOP 2

14.00 – 17.00, Razdaal Room

E-lezers in Onderwijs

E-readers in Education (a Session in Dutch)

Deze workshop is geheel gewijd aan de resultaten en nog lopend onderzoek van het Amsterdam E-boekenstad project. Dit project in het kader van de Stichting Innovatie Alliantie/Raak (www.innovatie-alliantie.nl) onderzoekt de veranderingen in de boekenketen als gevolg van e-lezers met het accent op de educatieve markt. De afgesloten deelprojecten en presentaties zijn allen te vinden op de website www.e-boekenstad.nl. Het lopend onderzoek staat op de wiki: www.e-boekenstad.wikispaces.com. In de discussie met projectpartners en geïnteresseerden zullen wij de eerste resultaten en de lopende projecten de revue laten passeren en plannen voor de rest van het jaar bespreken. Iedereen die geïnteresseerd is

in daadwerkelijke testen en inhoudelijke discussie over de keten in de educatieve markt is hartelijk welkom. De workshop is in het Nederlands. (A session in Dutch.)

Moderator

Joost Kircz (NL) P.19

WORKSHOP 3

14.00 – 17.00, Room 03B11

Digital Enclosures

Open or closed? Wired Magazine declared the death of the anything-goes World Wide Web and the rise of the locked-down, closed app; meanwhile clashing e-reader standards and Digital Rights Management (DRM) clamp down on digital book swapping. Too often debates on these developments either champion inevitable piracy and 'free' and 'open' or defend traditional publishing and web 2.0 markets. But managing digital data is a much more nuanced conversation involving the livelihoods of authors, open access in scientific publishing, and editors concerned with quality in financially precarious fields. This session also shows that creative alternatives to standard copyright laws and DRM are alive and kicking. The audience will engage with serious file sharers, independent publishers, open-access gurus who take the publishing cycle into their own hands, and representatives from trade publishing who seek to (financially) uphold traditional value-adding editorial processes.

Moderator

Leo Waaijers (NL) P.24

Speakers

Sean Dockray (US) P.18**Gary Hall** (UK) P.18**Nicholas Spice** (UK) P.22**Christiaan Alberdingk Thijm** (NL) P.23**Saskia de Vries** (NL) P.24

CONFERENCE

DAY
1FRIDAY,
MAY 20AULA ROOM,
KONINKLIJKE
BIBLIOTHEEK,
DEN HAAG

09.30

Doors open, coffee and tea

10.15 – 10.30

Opening remarks by **Joost Kircz** (NL) P.19

10.30 – 12.30

SESSION 1

WHAT IS A BOOK?

Whether an occasion for private submer-
sion, a totem of cultural credibility, or
an aesthetic object, the printed book is
always foreclosed between two covers
and governed by a unique economy of
sale. The electronic networked book
changes all this: is a book the material
container for reading, a printed page
or an e-reader, or is it content, an entity
of externalized memory, a metaphor
for knowledge? Or perhaps something
else entirely – an on-going conversation
space for cultural exchange? Moving
from early print culture to electronic
hypertext and today's ereaders, the
panelists will explore what the book
means to us today. What forms of online
communication operate best as linear
texts, versus others (the phonebook) that
have ceased to be books and mutated
instead into databases, webpages, and
blogs? How has the book as an object of
social capital evolved? What transmuta-
tions of the book have succeeded and
what failed to take hold...and why?

Moderator

Adriaan van der Weel (NL) P.23

SPEAKERS

Alan Liu (US) P.20**This is Not a Book: Long Forms of
Shared Attention in the Digital Age**

A common response to an online book is
that while it may be better or worse than
a book, 'this is not a book'. But new digital
media also have a defamiliarizing effect,
making us realize that physical books were
themselves never truly books – if by 'book'
we mean a long form of attention designed
for the permanent, standard, and author-
itative (that is, socially repeatable and
valued) communication of human thought
or experience. This is also the conclusion of
recent scholarship in the history of the book
and history of reading fields as they have
evolved into parallel forms of media theory.
After looking at the not-book of *_Agrippa*
(a book of the dead)_ – a codex of 1992 that
was transitional between physical and
online books – this talk outlines methods
for discovering and tracking socially repeat-
able and valued 'long forms of attention,'
whether past or present. The talk concludes
with a look at the RoSE (Research-oriented
Social Environment) created by the
Transliterations Project at the University
of California.

Arianne Baggerman (NL) P.17**The Unbound Reader of the Future**

Which of books' qualities are so essential
that we must ensure their survival into the
future? Is it possible to enrich new media
– digital texts – with these older functions?
This discussion often lacks a distinction
between two forms of reading/readers who
have no interconnection at all: 'real' readers
and researchers. To quote Virginia Woolf:
'The learned man is a solitary enthusiast,

who searches through books to discover some particular grain of truth upon which he has set his heart'. Those restless seekers for snippets of information – scientists, librarians or professional writers – dominate the debate and the future policy and vision on the history of reading as well. The canon of historical readers, with its inclination towards negative comments on former communication revolutions, is mainly formed by those 'learned men'. In this paper I will go into the significance of books for historical readers who do not belong to the usual canon. Research into egodocuments of common 19th and 20th century readers reveals the relevant aspects of their books that are irreplaceable by digital texts: the book as a haven of rest and tranquility, as a tool for the development of empathical skills and the book in its full materiality – taste, place, smell, weight, signs of former readers – as a memory palace.

Miha Kovač (SI) P.19

End of Private Reading and Birth of Book Singles: New Media Brings New Messages

The paper will discuss two different aspects of e-books and p-books. First, p-books and e-books will be compared as two different technologies that are supposed to perform a similar task: to distribute book content and allow access to it. It will be shown that e-book sales started to grow when e-books as technology outperformed p-books in a variety of aspects such as storage and speed of delivery of book content. On the other hand, some aspects of p-books such as stability and reliability of the format still remain important for a variety of readers. Therefore it is reasonable to expect that at least for a while, publishers, booksellers and readers will live in two different economic realities. Second, it will

be shown that reading practices in e-book environments differ from the ones in p-book environments as private reading seems to be disappearing. Additionally, the relation between the medium and the message will be discussed. It will be shown that with e-books, book content started to appear in formats that didn't exist in the analog world.

13.30 – 15.30

SESSION 2

THE UNBOUND BOOK

Rumors of the death of the book are a specter of today's wired society. But with the rise of e-readers and text markup, electronic books persist even while transcending the limits of traditional forms. Online the book becomes another piece of data in a vast, interactive space of links, social networks, videos and sound. It also becomes an occasion for social annotations and collaborative communities of readers and authors. If connected to other information, is the book still a book? Do we herald the death of the individual author with the rise of collaborative writing? What role will editorial and technical standards play? While the printed book seems finite, is there room today for works that never achieve closure, that remain in an unfolding state?

Moderator

Geert Lovink (NL) P.21

SPEAKERS

Bob Stein (US) P.23

Social Reading is No Longer an Oxymoron

Marx and McLuhan were right. Technology has a significant and determining effect on how humans organize their societies and how they express ideas and communicate with each other. Certain developments – the discovery of fire, the invention of print or the shift from analog to digital – are so profound that they usher in wholesale changes in the fabric of human consciousness and existence. Reading and writing are thought to be among the most solitary of behaviors; however as we shift from page to networked screen the fundamentally social nature of these activities is being revealed with startling clarity and giving rise to an entirely new ecosystem of publishing that will comprise new kinds of works and new modes of creation, distribution and consumption. If print ushered in the 'age of enlightenment' with its focus on the individual, digital networks provide the basis for us to discard the shackles of individualism, one of the key pillars of capitalism, and move toward a society based on collaboration. Sadly, this is not an inevitable outcome; there are also perfectly plausible dystopian models which must be considered.

Gary Hall (UK) P.18

Liquid, Living Books

Thanks to open access and the likes of AAAARG.org and Issuu, it's possible to publish a book today in a matter of minutes. What's interesting about electronic publishing, however, is not so much the way bringing about a book is becoming more like blogging – with certification

provided by the times a text is downloaded, linked to, tagged or 'liked' as much as by traditional means of quality control – but that certain developments in electronic publishing contain the potential to conceive of books as not being fixed and unified, with clear material edges, but as liquid and living: open to being continually revised, refreshed and reimagined. Yet as examples such as the Bible and Shakespeare's *First Folio* show, books have always been liquid and living – and, throughout modernity, have always been subject to forces striving to repress this fact. Electronic publishing has simply helped to make us aware of it.

Bernhard Rieder (NL/FR) P.21

81,498 Words: the Book as Data Object

Even without having to change form or support, the contemporary (printed) book is increasingly meshed in digital structures. Written and typeset on a computer, rated and sold online, catalogued, scanned, and distributed through file-sharing sites – every book now seems to exist as part of a database, in one way or another. Companies like Amazon and Google lead the way in treating books as full-text data objects that can be put into relation with other titles, but also with external data pools and representations of user behavior. Search tools and personalized navigation based on different algorithmic techniques create a variable geometry between users, books, and concepts: complex ecosystems that become practical resources in a wide array of everyday practices. How can we begin to understand this emerging situation? What are the larger ramifications of a book culture edging closer to an apparently insatiable data culture?

Florian Cramer (GE/NL) P.17

Unbound Books: Bound ex Negative

Looking at the history and the structure of the book, we can see how the binding is the only element that literally holds it together. This has rendered experiments from experimental artists' books to the early electronic 'expanded books' as exceptions proving the rule. Robert Coover's 1990s scenario of an 'end of books' through digital hypermedia did not come true. On the contrary, the field of media-experimental electronic literature and e-poetry has become more marginal than it was twenty years ago. The Kindle and epub have, all the while, established a notion of e-books that is even more rigid and conventional than paper books, leaving much less room for artistic design experimentation. There are sound reasons to believe that, with the internet as an unstable publishing medium, the function of the book is, more than ever, that of a stable medium.

16.00 – 17.30

SESSION 3



ASCENT OF E-READERS

Futurists and cultural critics claim that too much time online numbs our mind and thins our attention. This panel looks at the latest research on how our reading technologies change the way we read, think, and teach. What effects will digital textbooks have for human cognition and pedagogy? What will happen to sustained reading in an environment amenable to browsing and instant gratification? Or are cynical predictions about the dumbing-down of digital devices just another form of techno-determinism?

Also in particular countries where climate conditions are unfavorable for paper and no fully developed library system exists, mobile readers will become essential. When can short formats - blogs, wikis, listserves, cell-phone novels - promote radical opportunities for self-expression and education without reducing sustained argument, particularly in developing countries? In other words, how much 'e' vs 'p' do educators, libraries, and readers want or need?

Moderator

Joost Kircz (NL) P.19

SPEAKERS



Anne Mangen (NO) P.21

Why Bother with Print? Reflections on the Role of Fixity, Linearity and Structure for Sustained Reading

In discussions on the future of reading, a frequent claim is that the medium of print can be easily dismissed – indeed, that it should be discarded and replaced by digital equivalents – e.g., e-books. Whether it is e-books of the Kindle type based on electronic ink, or the heavily promoted touch screen iPad, a common view is that e-books add to and enhance the experience and skill of reading, by replacing the fixity and the static (and, by implication, limiting) linearity of print with multimedia features, interactivity, hyperstructure and virtually limitless possibilities for non-verbal, interactive, reading and communication for the reader. This talk will reflect on the claimed virtues of such features in the light of what we know about reading as a cognitive process, and in particular sustained reading of longer, verbal texts. What do empirical

studies say about the potential educational values of such features? In what ways, and why, might it matter if we replace paper with iPad in reading instruction, for instance in supporting reading comprehension of complex texts?

Ray Siemens (CA) P.22

Sturm und Drang, Sound and Fury? E-Reading Essentials in a Time of Change and unFixity

E-books have made the book itself visible to us as an object of study in new ways that have metaphorically and analogically fertilized and fomented our understanding of new forms of e-reader book-ishness and e-reading. As a powerful metaphor for textual forms of communication, the notion of the book as knowledge environment spurs development of e-readers in the direction of emerging universal electronic libraries; considering its physical artifactual nature and formal components, book elements and features are mimicked, augmented, and enhanced as they are prototyped and deployed in electronic reading environments. This paper explores e-readers and e-reading notes, asking just how much we have yet to understand about 'reading' in the new context of its electronic correlative acts and, perhaps, in pre-electronic times; urging that the dizzyingly rapid cycle of development, deployment, and adoption of e-reading devices has the positive effect of providing a technological disruption with the potential to benefit our understanding of the core, essential activities that our reading devices have always facilitated – electronic and otherwise; and arguing that it is understanding these activities that will allow us best to anticipate the long-term trajectories of our ascending e-readers.

Robert Max Steenkist (NL/CO) P.22

Emancipation and New Media: Some Effects of the Digital Era on the Latin American Countries

Latin America is a continent of contrasts. Countries in this part of the world are home to many individuals who are globally renowned for their mounting fortunes. At the same time, the same countries have been so far incapable of abolishing socio-economic misery. Even though Latin America has presented many authors to the world that have been celebrated, indicators about cultural consumption keep showing that books and cultural goods are not common concerns for the vast majority of people. Inequality seems to be an important obstacle for the development of Latin American countries. Does new media help narrow the gap between the rich and the poor? My talk focuses on three fields where technology and innovation have had significant impact: business models of the private sector that take advantage of new media and find ways to break traditional limitations of the publishing business; government projects that include new media in education policies for the enhancement of readership; and poetry as an exemplary niche that has been able to adapt its form and dynamics to the digital era. These examples will show how (and how not) new media has played as emancipator of a society oppressed by surreal difficulties for entrepreneurs, lack of efficient educational policies, and the general isolation of the authors regionally.


**EVENING
EVENT**

15.30 – 16.00
BOOK LAUNCH

CRITICAL POINT OF VIEW: A WIKIPEDIA READER

For millions of internet users around the globe, the search for new knowledge begins with Wikipedia. The encyclopedia's rapid rise, novel organization, and freely offered content have been marveled at and denounced by a host of commentators. *Critical Point of View* moves beyond unflagging praise, well-worn facts, and questions of reliability and accuracy, to unveil the complex, messy, and controversial realities of a distributed knowledge platform. The essays, interviews and artworks brought together in this reader form part of the overarching Critical Point of View research initiative, which began with a conference in Bangalore (January 2010), followed by events in Amsterdam (March 2010) and Leipzig (September 2010). With an emphasis on theoretical reflection, cultural difference and indeed, critique, contributions to this collection ask: What values are embedded in Wikipedia's software? On what basis are Wikipedia's claims to neutrality made? How can Wikipedia give voice to those outside the Western tradition of Enlightenment, or even its own administrative hierarchies? *Critical Point of View* collects original insights on the next generation of wiki-related research, from artistic interventions to hidden trajectories of encyclopedic knowledge and the politics of agency and exclusion.

16.00 – 18.00

**Reception at the
Meermann Museum | House of the Book**

Join us for drinks and food at the Meermann Museum (Prinsessegracht 30, The Hague), whose collection focuses today on the written and printed books in all forms.

Guests can explore the museum's books, sculptures, etchings, and paintings in an 18th century Herenhuis.

www.meermann.nl


CONFERENCE

DAY 2

**SATURDAY,
MAY 21**

**THEATER VAN
'T WOORD,
OPENBARE
BIBLIOTHEEK
AMSTERDAM**

MAY 21 CONFERENCE SESSIONS

10.30

Doors open, coffee and tea

10.30 – 12.30

SESSION 4



FUTURE PUBLISHING INDUSTRIES

This roundtable will focus on the affordances and political economies of the publishing industry and libraries. If the book has no paper-based bindings, how will publishers package and monetize content? How will libraries organize and distribute information? And how will publishing cycles change due to cheap reproduction and storage costs? Publishing has decentralized beyond the traditional domain of professional houses to include Amazon, Google, Apple, and even libraries. How will these new players influence the field? What new economies will e-readers and e-books develop? How will print-on-demand change all these institutions? This panel will provide perspectives from independent, scholarly, and popular book trades, authors, and librarians.

Moderator

Bas Savenije (NL) P.21

Discussants

James Bridle (UK) P.17

Suzanne Holtzer (NL) P.18

Nicholas Spice (UK) P.22

Simon Worthington (UK) P.24

Liz McGettigan (SCT) P.21

13.30 – 15.30

SESSION 5



BOOKS BY DESIGN

This panel explores the book as an object, an addiction, a romantic form. What is the digital equivalent of the book as aesthetic object? The panelists will explore the pleasures and pains of both online and offline reading. How will software, e-ink, and browsers determine the readability and malleability of digital text? How do digital native books translate into the physical, printed realm (POD), and vice versa? What have designers lost, now that they no longer control the tactility of the reading hardware, and what have they gained, such as multi-media and interactivity? How does text interact with the aesthetics of code and with dynamic, process-oriented information? Can we promote open-source design practices and new grammars of typography?

Moderator

Sophie Krier (NL) P.20



SPEAKERS

Femke Snelting (BE) P.22

Imposition (a Romance of Many Dimensions)

Imposition plays a key-role in a pre-press workflow. Multiple pages are mapped onto a virtual surface before they are printed, folded, gathered and bound into the correct order. Working with the constraints of paper size, creep and standard folding plans, imposing is also an act of imagination, a fantasy about the potential of a digital

object to become physical. With the Project Gutenberg edition of J. Abbott's novel *Flatland* as point of departure, I will look into open source tools such as podofimpose, layout and psnup to explore design strategies that engage with the many dimensions of the book.

Otmar Hoefler (NL) P.18

Habits of Easy (E)Reading

Four hundred years of typography taught us that 'easy reading' strongly demands clear presentation. Different substrates induce changing lettering and lay-out, and every different message requires a unique typographic style, whether letter cut for hot type, letters for off-set paper printing, or pixel screens. Linotype furthers the century old tradition of making text legible, as every representation technology demands its own approach. This presentation will be about the transition of our habits to digital reading, and how books are used – or intended to be used – if an e-book is the real solution for this.

Roosje Klap (NL) P.19

Ebooks and Empathic Design

The unbound book that we now find on e-readers such as the Kindle, iPads and the like, seems to offer something greater than printed books: their digital quality makes the book richer with video and other interactive elements – not to forget that media-experimental technology adds an incredible amount of speed to publishing and encourages easy indy self-publishing. Even the purchase of a digital book happens quicker than before. However, the unbound book at this moment doesn't seem able to close the gap on certain empathetic

elements that we add with form and design in normal bookmaking – physical elements like volume, size and even smell. Therefore e-books seem to rely on design more heavily than before, not just design of pages but also of the device itself. If we are able to add more empathy by design within ebooks and e-readers, we are probably able to put aside the nostalgia and fetish of ink and paper within the next generation or two – giving the 'old fashioned' paper book an exclusive superhero status.

Dirk van Weelden (NL) P.23

Designing for Sign-consumption

When print culture was dominant, the book generated the illusion of a world of interacting, infinitely crossbreeding text (the library of Borges). Now a text, in printed or digital form, will be written and read as part of a 'sign-consumption': it has become data, always part of a multi-media sequence. In my mind designers do best to focus on the actual reading practices of different people for different types of text in order to find forms and assemblages of media that counter the dominant forms of commercial efficiency. Types of reading vary from passive, informational reading (like watching TV) to performative reading (like listening to the radio or playing music from sheet). What cultural value or strength does the relative autonomy of a text – its discrete, stable character – have in communications-culture? Are we looking for the correction/critique of digital naiveté?

16.00 – 17.20

SESSION 6



HORIZONS OF EDUCATION AND AUTHORIZING

This panel considers new computational possibilities that the digital book lends to scholarly research, authoring, and teaching. Panelists will ask if collaborative p2p and multimedia textbooks will become prominent classroom and publishing tools. How do digital books' algorithmically driven semantics give us new ways to facilitate scholarly practices and collaborations? This panel also explores modular documents in scientific publishing that allow readers to present and access multimedia text in different ways.

Moderator

Heleen van Loon (NL) P.20



SPEAKERS

August Hans den Boef (NL) P.17

What Are the New Possibilities of a Text in the Digital Ages?

In this paper we deal with the fascinating issue of changes in authoring and editing due to evolving substrates. Unbounding the book, in the sense of breaking free of the linear essay or narrative, is particularly useful in the educational and scientific realm, where we witness readers with different needs. Here I will concentrate however on the new medium's effect on storytelling. Literary and educational text in the printing stage developed a modular system, a kind of hypertext on paper, but

the possibilities of a digital hypertext are nearly borderless. The digital approach includes paper-based modular operations, plus variations of a text (translations), its allusions through hyperlinks (to movies, comic books, operas and other sources), as well as all the works that allude to it, and the movies, operas, musicals, comic books and games that adapt it. But is there more than a 'digital library' around a certain text? Again we are entering a new phase in which we try to express ourselves. The electronic challenge can only be met successfully if we understand the difference between copycat and innovation.

Frank van Amerongen (NL) P.17
Reinventing Educational Publishing

There is a huge gap between teachers and their pupils in the way they use ICT, in the way they communicate and in the way they obtain knowledge. There also is a huge gap between the skills that are taught in schools and those our future world asks. Content seems to be free and teachers are encouraged to develop their own teaching materials. Schoolbooks are considered to be too expensive and often outdated as they are used for very long periods. It sometimes seems that there hardly is a future for educational publishers. Considering schoolbooks actually only look like books (because teachers want them to) but in fact are disguised, complicated structures, databases of learning objects, didactic research outcomes, test and assessment tools connected to background information for teachers and the rest of it, maybe there will be a crucial role for educational publishers even in a no-book era.

Veljko Kukulj (CRO) P.20

Publishing Truth (a Subjective Look at the Facts)

We can observe interesting phenomenon in 'new media' global publishing today. If you look at the available content and try to select 'truthful' information, you will find conflicting viewpoints almost everywhere. There is still common perception that the truth is universal and at the same time there are divisions on 'us' (who accept certain truth) and 'them' (who do not). This has been noted before, and several methods have been implemented with the goal of establishing 'objective truth'. From user voting to discussion pages, from citing sources to credibility factoring, each method has its successes and flaws. In most cases, established truth is an interpretation of reliable facts. It is easy to spot that most flaws originate from the way facts are selected as reliable or in method of interpretation. If we observe facts as a common denominator we can present different interpretations next to each other and compare them. This can lead to some interesting research, but also can allow us to speculate on wider social impacts of this kind of approach.

17.20 – 17.30
Closing Remarks:
Adriaan van der Weel

MAY 21, AMSTERDAM

EVENING EVENT

17.30 – 19.00
Book Launch

I READ WHERE I AM: EXPLORING NEW INFORMATION CULTURES

The Graphic Design Museum, Valiz & Institute of Network Cultures are presenting *I Read Where I Am: Exploring New Information Cultures*. *I Read Where I Am* contains visionary texts about the future of reading and the status of the word.

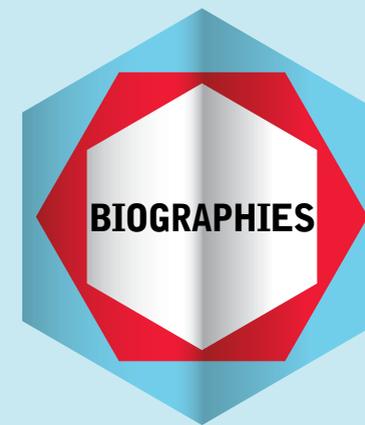
We read anytime and anywhere, on screens, on the streets, in the office, and, though less and less, at home on the couch. We are, or are becoming, a different type of reader.

We have access to enormous amounts of information at any given time and carry complete libraries in our pockets. Books have become part of the multi-media world, shared between platforms. Do all these extra possibilities add value or are they a mere distraction? With similar ease, we read text as much as the interface, the newspaper articles as well as search engines, databases and navigational structures.

Texts and images become interchangeable, creating new informational forms depending on content and readers. The question remains, what shapes will reading take and what experiences does one want? To answer all these (and other) questions, we have collected 84 diverse observations, inspirations and critical notes by journalists, designers, researchers, politicians, philosophers and many others.

The book is designed by Lust.

*This event is in Dutch
RSVP via rsvp@valiz.nl



- **Frank van Amerongen** (1950) is managing director and publisher at ThiemeMeulenhoff, one of the major educational publishing houses in the Netherlands. In his early professional years he was a teacher in primary education and also an author for textbooks and translator of nonfiction reference books for young children. In the early eighties he started his career as a publisher. He was a nonfiction publisher at Tirion publishers for a short time, but his roots are deep in the educational publishing field, both for the primary and secondary school market. Frank is the concept engineer behind many well known teaching methods published by, amongst others, Malmberg, where he worked for almost 10 years, and ThiemeMeulenhoff.
- **Arianne Baggerman** studied history at Erasmus Universiteit Rotterdam. In 2001 she was awarded a grant by NWO for her research project 'Controlling time and shaping the Self: education, introspection and practices of writing in the Netherlands 1750-1914'. Her publication *Kind van de toekomst. De wonderse wereld van Otto van Eck* (1790-1798) (Wereldbibliotheek 2005), co-written with Rudolf Dekker was in 2006 awarded the dr. Wijnaendts Francken prize of the Maatschappij der Nederlandse Letterkunde and in 2008 the Martinus J. Langeveld prize of the Universiteit van Utrecht. Baggerman is a member of the editorial board of *Quaerendo: A Quarterly Journal from the Low Countries Devoted to Manuscripts and Printed Books*. In 2006 she
- launched an international book series, *Egocuments and History* published by Brill, of which she is co-editor. She teaches history at Erasmus Universiteit Rotterdam and was in 2009 appointed professor in the history of publishing and book trade at the Universiteit van Amsterdam.
- **August Hans den Boef** is a teacher-researcher at the Institute for Media and Communication, Hogeschool van Amsterdam and a writer on modern fiction and history, politics and religion, and rock music. He is Dutch Freethinker of the Year 2010 and the author of a.o. *Nederland seculier!*, *God als hype* and (forthcoming) *Haat als deugd*. His research is on the relation between news journalism and recent developments in society, including its social, political and technological dimensions.
- **James Bridle** is a publisher, editor, writer and technologist. He has worked in all areas of the traditional and online publishing industries, and speaks worldwide at conferences on literature and technology. He is a partner in the Really Interesting Group, London, and his work can be found at booktwo.org.
- **Florian Cramer**, born in 1969, is director of the Piet Zwart Institute and program director of the new Center Creative Professions of the Hogeschool Rotterdam.

- **Morgan Currie** is an American writer and researcher. She received a Masters degree in New Media at the University of Amsterdam, where her thesis explores how batch digitization of print collections is changing (and challenging) the traditional role of institutional libraries. Her related topics of interest include digital archives, open access publishing, and sustainability of the commons. Currently she is researching for the Institute of Network Cultures in Amsterdam. Prior to her current work she spent eight years as a researcher and producer of documentary films for American public television and GOOD Magazine.
- **Sean Dockray** lives in Los Angeles. He is an artist and a founding director of Telic Arts Exchange, a non-profit arts organization providing a critical engagement with new media and culture. Dockray initiated The Public School and AAAARG.ORG and last summer he co-organized an itinerant seminar in Berlin, 'There is nothing less passive than the act of fleeing', in collaboration with Caleb Waldorf and Fiona Whitton. They are continuing their work together as The Public School later this year in the Encuentro Internacional de Medellín 2011. He has recently participated in 'Speak, memory' at the Townhouse Gallery in Cairo, the Second World Congress of Free Artists in Aarhus, a commission for the 2010 New York Art Book fair, the 29th São Paulo Biennial, Properties of the Autonomous Archive in Bombay, and the exhibition, 'Shadowboxing', at the Royal College of Art in London. Dockray's writing has been published in *Cabinet*, *Bidoun*, *X-TRA*, *Volume*, and *Fillip*.
- **Gary Hall** is Professor of Media and Performing Arts, Coventry University, UK. He is author of *Digitize This Book! The Politics of New Media, or Why We Need Open Access Now* (2008) and *Culture in Bits* (2002), and co-editor of *New Cultural Studies* (2006) and *Experimenting: Essays With Samuel Weber* (2007).

His work has appeared in numerous journals, including *Angelaki*, *Cultural Politics*, *Cultural Studies*, and *The Oxford Literary Review*. In 1999 he co-founded the open access journal *Culture Machine* (www.culturemachine.net), and in 2006 he co-founded *Open Humanities Press* (www.openhumanitiespress.org). OHP's open access monograph project was announced in 2009. It includes the Culture Machine Liquid Books series (www.openhumanitiespress.org/liquid-books.html), co-edited by Gary Hall and Clare Birchall.

- **John Haltiwanger** works in programming languages, new media theory, and typographic design software. John strives for a balance between the practical and the aesthetic in the transcendence of constraint.
- **Elias van Hees** studies at the Media & Culture at the University of Amsterdam – Masters 'New Media' and graduated in the past as a Bachelor of ICT. He has worked two years as a web developer at internet and small companies and start-ups, developing online-communication advice.
- **Suzanne Holtzer** is Chief editor of Dutch Literature at the publishing House De Bezige Bij, (The Busy Bee), one of the leading literary publishers in the Netherlands for both Dutch and translated literature, fiction and non-fiction.
- **Otmar Hoefler** is a trained hot metal typesetter born on Offenbach am Main. He received his engineering degree at the FH Druck (University of Applied Sciences for Print) in Stuttgart and has been working for Linotype since 1978, first at D. Stempel AG type foundry, in Frankfurt, and now Linotype GmbH. He underwent all technology changes and can understand the transition of type design into the new era. Type is an essential part of his life.

- **Joost Kircz** is a scientific researcher and professional in academic publishing, specializing in the design and implementation of electronic publishing experiments and products. During 16 years at Elsevier Science, he held various positions, including publisher of the distinguished physics programme (under the North-Holland imprint). Taking an interdisciplinary approach to science and publishing, he has developed research agendas for the 'Communication in Physics' program of the Foundation Physica, hosted at the Van der Waals-Zeeman Institute of the University of Amsterdam. He has also been affiliated as senior scientist with the Intelligent System Laboratory Amsterdam (ISLA). In 1998, he founded Kircz Research Amsterdam (KRA), an independent research and consultancy company in Publishing. From 1992, he held various positions as a visiting scientist at the University of Amsterdam, presently at the Information and Language Processing Systems Group. From 2006-2010 he was a Lector (professor) and is presently director of research of Electronic Publishing at the Domain Media, Creation and Information of the Hogeschool van Amsterdam (University of Applied Sciences Amsterdam).
- **Roosje Klap** (1973) works and lives in Amsterdam where she was trained at the Rietveld Academy. She works as a designer in her studio and as a teacher of graphic design, currently at the Royal Academy of Art in The Hague, the Netherlands. She is also a member selection committee Fonds BKVB (Dutch Fund for Visual Arts, Design and Architecture). Roosje Klap is not only a person but also a studio with four other people who create visual communication, mainly graphic design. The studio researches the experimental boundaries of custom fit design, collaborative yet peculiar, and mainly work for an international clientèle in the cultural field: museums, galleries, art publishers and artists. Clients include The Gemeentemuseum Den Haag, the Mondrian Foundation, The Audax Textile Museum,

SKOR, The Royal Dutch Mint, and for publishers like Valiz, Nieuw Amsterdam, Pels&Kemper, Revolver en JRP Ringier. Recent projects lead to collaborations with Krist Gruijthuisen & Koen Brams, Jan Rothuizen, het Tropenmuseum, Premsele and Mister Motley.

- **Miha Kovač** is currently publisher at Mladinska knjiga and full professor at the Department of Library and Information Science and Book Studies at the University of Ljubljana, Slovenia. In 1985, he became Editor-in-Chief of Mladina, the only opposition weekly in then-socialist Slovenia, which was still part of Yugoslavia at that time. After 1988, he moved into book publishing and worked as editorial director in the two largest Slovene publishing houses, DZS and Mladinska knjiga. In 2000 he left professional book publishing and started to lecture at the Department of Library and Information Science and Book Studies at Faculty of Arts, University of Ljubljana. He also worked as a consultant to textbook publishers in Slovenia, Serbia and Montenegro and participated as a textbook specialist in the World Bank Mission in Georgia (former Soviet Union). Between 2005–09 he edited the Slovene edition of National Geographic Magazine. Between 1990 and 2004 he published more than 500 columns on Slovene political and cultural life in Slovene daily and weekly press. In August 2009, he returned to Mladinska knjiga as a publisher and at the same time keeps teaching at the University of Ljubljana. He is author of four books on book history and book publishing. In 2008, his first book in English *Never Mind the Web, Here Comes the Book* was published by Chandos in Oxford. At Mladinska knjiga, his main job is development of e-publishing infrastructure.
- **Tomas Krag** considers himself a ICT4D and Open Source geek, and enjoys teaching and evangelizing both of those subjects. He is currently working as CTO at Refugees

United (<http://refunite.org/>), an online, mobile platform for refugees to search for missing family members. He co-founded wire.less.dk, a non-profit working with open wireless technologies to establish internet infrastructure in developing countries. While at wire.less.dk he co-authored the collaboratively authored, cc-licensed book *Wireless Networking in the Developing World* (<http://wndw.net/>), which has been translated into six languages and downloaded over two million times. For that project he came up with the concept of the Book Sprint (<http://booksprint.info>). He does what he does because it's loads of fun.

- **Sophie Krier** (1976, Belgium-Luxemburg) lives and works in Rotterdam. In 1999 she graduated cum laude from the Design Academy Eindhoven, in the course Man and Identity. From 2004 to 2009 Sophie Krier was head of department at designLAB, Rietveld Academie, Amsterdam. Atelier Sophie Krier explores the peripheries of the design field, with a focus on film, writing and temporary social interventions. Krier is currently developing a series of symposia for museums and researching our experience of nature in The Netherlands. She is researching emerging design practices and publishes her findings in her journal *Field Essays*. In short, Atelier Sophie Krier develops 'tools for narration and reflection'.

- **Veljko Kukulj** was born and lived mostly in Zagreb, Croatia during interesting times and is an IT professional with over 20 years of experience and still with an engineering approach to publishing. He founded a small company in 1993 and started publishing educational ('serious') games and interactive book titles, many of them first of a kind in region. He has also worked as a journalist, magazine editor and commentator, a lecturer and consultant on e-books and e-publishing, and is inventor of 'method for factualization of space and time defined data' (or how to apply math to history and show it in a different way), and

dedicated the last three years to development of interactive chronological visualization system based on that method.

- **Alan Liu** is Professor and Chair in the English Department at the University of California, Santa Barbara, where he teaches in the fields of digital humanities, British Romantic literature and art, and literary theory. He has published three books: *Wordsworth: The Sense of History* (Stanford University Press, 1989), *The Laws of Cool: Knowledge Work and the Culture of Information* (University of Chicago Press, 2004), and *Local Transcendence: Essays on Postmodern Historicism and the Database* (University of Chicago Press, 2008). Liu is principal investigator of the University of California's multi-campus research group on Transliterations: Research in the Technological, Social, and Cultural Practices of Online Reading and a founding member of the new 4Humanities ('Advocating for the Humanities') initiative. Previously, he founded and directed the UC Santa Barbara Transcriptions Project and served on the Board of Directors of the Electronic Literature Organization. Some of his other online projects include the Voice of the Shuttle and The Agrippa Files (general editor).
- **Heleen van Loon** is English lecturer at the Institute for Media, Information and Communication, Hogeschool van Amsterdam. She read English Language and Literature at Leiden University and wrote her thesis on Charles Dickens. She worked as a teacher, translator, media librarian (University of Amsterdam), and ICT and English teacher trainer (Hogeschool van Amsterdam). Her professional interests are Computer-Assisted Language Learning, and language teaching, with a focus on independent learning. At the moment she is teaching English in the MIC Publishing Sciences semester course 'Books & More'. (<http://nl.linkedin.com/in/heleenvanloon>)

- **Geert Lovink**, founding director of the Institute of Network Cultures, is a Dutch-Australian media theorist and critic. He holds a PhD from the University of Melbourne and in 2003 was at the Centre for Critical and Cultural Studies, University of Queensland. In 2004 Lovink was appointed as Research Professor at the Hogeschool van Amsterdam and Associate Professor at University of Amsterdam. He is the founder of internet projects such as nettime and fibreculture. His recent book titles are *Dark Fiber* (2002), *Uncanny Networks* (2002) and *My First Recession* (2003). In 2005-06 he was a fellow at the Wissenschaftskolleg Berlin Institute for Advanced Study where he finished his third volume on critical internet culture, *Zero Comments* (2007). <http://networkcultures.org/geert>
- **Liz McGettigan** is Head of Edinburgh City's transforming library and information service. Liz has a track record in public information services, electronic content development and information management. Liz is changing the city's libraries through the innovative use of social media, e-books, electronic community information, the virtual library, self service and wi-fi. Driving up the usage and profile of the City's libraries through promotion and marketing, refurbishments and partnerships, Liz believes that we cannot underestimate the importance of digital inclusion to equitable service access. She is an active member of the Chartered Institute of Library and Information Professionals in Scotland, a member of the Scottish Government's Digital Participation working Group, member of SOCITM – the Society of IT Managers, Member of British Institute of Learning and Development, associate of Chartered Institute of Management and a former member of the Scottish Interoperability Standards Team. She was head of libraries with East Renfrewshire and went on to be Business Development manager with TALIS. She has also held key roles with the Scottish Executive E-content Advisory Group, with EU as a Learning bid assessor, an Expert Training Assessor for

NOF and Scottish Representative to Society of Public Information Networks.

- **Anne Mangen** is Associate professor in literacy and reading research at The Reading Centre, University of Stavanger, NO. Her doctoral dissertation in media studies (NTNU, 2006) was a cognitive-phenomenological study of the experience of reading digital narrative fiction. Since then, she has published numerous articles on the impact of digital technology on reading and writing, and is particularly interested in cross-disciplinary approaches to reading and writing focusing on multisensory, embodied aspects. She has been a visiting scholar at Xerox PARC (Palo Alto Research Center), Palo Alto, California and San Jose State University, California, at LinCS, University of Gothenburg, Sweden, and at L'Institut de Neurosciences Cognitives de la Méditerranée (INCM), Université de la Méditerranée, Marseille, FR.
- **Bernhard Rieder** (1976) is Assistant Professor of New Media at the University of Amsterdam and Assistant Professor at the Hypermedia Department at Paris VIII University. His research interests focus on the history, theory, and politics of software, more particularly on the role of algorithms in social processes and the production of knowledge. He has worked as a Web programmer on various projects and is currently writing a book on the history and cultural significance of information processing. <http://thepoliticsofsystems.net>
- **Bas Savenije** graduated in philosophy in 1977. Since then, he has held a range of positions at Utrecht University, including director of Strategic Planning and director Budgeting and Control. From 1994 until 2009 he was university librarian of Utrecht University, managing the comprehensive university library. He has initiated a pervasive innovation program for the library

aimed at implementing and continuously improving electronic services. One of the results is an e-press within the university library of Utrecht for electronic publishing and archiving services. Since June 2009 Bas is Director General of the KB, National Library of the Netherlands. He is member of the Board of FOBID (the Dutch Federation of Organisations in the Field of Libraries, Information and Documentation), member of the board of LIBER (Association of Research Libraries in Europe) and chairman of the board of Directors of SPARC Europe. See also www.kb.nl/staff/savenije

- **Suzanne Schram** is a Dutch editor, writer and researcher. Currently she is a researcher for the Institute of Network Cultures. She has worked as a web editor and online marketer in publishing. She received a Bachelors degree in Literature and Masters degrees both in New Media at the University of Amsterdam and in Book and Digital Media Studies at Leiden University. Her first Master thesis explores the possibilities of Print on Demand for literary publishers. Her second thesis explores the consequences of literary e-books for the publishing field. Related topics of interest include online (book) marketing and Open Access.

- **Ray Siemens** is Canada Research Chair in Humanities Computing and Professor of English at the University of Victoria with cross appointment in Computer Science. Editor of several renaissance texts and founding editor of the electronic scholarly journal, *Early Modern Literary Studies*, Siemens has written numerous articles on the connections between computational methods and literary studies and is the co-editor of several humanities computing books such as Blackwell's Companion to Digital Humanities and Companion to Digital Literary Studies. He serves as Director of the Implementing New Knowledge Environments project and the Digital Humanities Summer Institute,

is Chair of the Alliance of Digital Humanities Organisations' Steering Committee, and is Vice President of the Canadian Federation for the Humanities and Social Sciences; he has served as President (English) of the Society for Digital Humanities/Société pour l'étude des médias interactifs (SDH/SEMI), Chair of the Modern Language Association's Committee on Information Technology and the MLA Discussion Group on Computers in Language and Literature.

- **Nicholas Spice** has been Publisher of the London Review of Books since 1982. He has from time to time contributed articles to the LRB on fiction, music and psychoanalysis.
- **Femke Snelting** is an artist and designer, developing projects at the intersection of design, feminism and free software. Together with Renée Turner and Riek Sijbring she forms De Geuzen (a foundation for multi-visual research). De Geuzen deploy both on- and offline strategies to explore their interest in female identity, critical resistance, representation, and narrative archiving. She is member of Constant, a Brussels-based association for art and media; participates in Samedies, femmes et logiciels libres and initiated with Pierre Huyghebaert and Harrisson the interdisciplinary and international design collective OSP (Open Source Publishing). OSP tests the possibilities and realities of doing design, illustration, cartography and typography using a wide range of F/LOSS tools. Modifying and expanding their toolbox while gradually engaging more with the communities that develop them, has changed both their practice and its outcomes. <http://snelting.domainepublic.net>
- **Robert Max Steenkist** studied literature at la Universidad de los Andes and completed an MA of Publishing Studies at the University of Leiden. He worked at the Regional Centre for the Enhancement of the Book in Latin

America and the Caribbean (CERLALC-UNESCO). Since 2010 he has taught courses on publishing studies for the Department of Literature in Universidad de los Andes. He is author of *Caja de piedras* (short stories, 1999) and *Las excusas del desterrado* (poetry, 2006), and his essay 'El futuro del sector editorial en América Latina', co-authored by Richard Uribe, subdirector of CERLALC, was published in the Spanish magazine *Texturas* in 2009. Other works by him have been published in México, Venezuela, Puerto Rico, and Greece. His photographic curriculum includes the project Ojo al Senado. It pretends to shorten the gap between the Senators of the Republic of Colombia through the exhibition of photographic portraits of each of the Senators in public plazas of Bogotá and the World Wide Web.

- **Bob Stein** has been engaged with electronic publishing full-time since 1980, when he spent a year researching and writing a paper for Encyclopedia Britannica — 'EB and Intellectual Tools of the Future.' In 1984 he founded The Criterion Collection, a critically acclaimed series of definitive films, which included the first supplementary sections and director commentaries and introduced the letterbox format. He also founded the Voyager Company, which in 1989 published one of the first commercially viable CD-ROMs, The CD Companion to Beethoven's Ninth Symphony. In 1992 Voyager published the first electronic books, including Douglas Adams' Hitchhikers Guide to the Galaxy and Michael Crichton's Jurassic Park. In 2004 The Macarthur Foundation provided a generous grant with which Stein founded the Institute for the Future of the Book, a small think & do tank aimed at exploring and influencing the evolution of new forms of intellectual expression. In 2005 the Institute published the first 'networked books,' which were instrumental in the recognition of the important shift to social reading and writing as discourse moves from printed pages to networked screens. Currently Stein and his partners are building a comprehensive platform for social reading.

- **Christiaan A. Alberdingk Thijm** is a partner at the boutique law firm SOLV. Based in Amsterdam, The Netherlands, the firm specializes in technology, media and communications law. Christiaan is considered a copyright law expert, especially where it concerns the application of copyright in a digital environment. He frequently advises about e-books and has had the opportunity to speak about the subject on numerous occasions. Besides his work as an attorney he teaches copyright and information law at the University of Amsterdam. In June 2011 his debut novel *The Trial of the Century* ('Het proces van de eeuw') will be published.

- **Adriaan van der Weel** is Bohn Professor of Modern Dutch Book History at Leiden University, and lecturer in Book and Digital Media Studies. He has also taught at Utrecht University and William and Mary College, Williamsburg. He is editor of *Digital Humanities Quarterly* (European articles); editor-in-chief of *Logos: Journal of the World Book Community*; and founder-editor, together with Ernst Thoutenhoofd and Ray Siemens, of the (Brill) Scholarly Communication book series.

- **Dirk van Weelden** (1957) graduated in philosophy in 1983. His literary debut was *Arbeidsvitaminen* (1987, in collaboration with Martin Bril). Other novels he has written include *Tegenwoordigheid van geest*, *Mobilhome*, *Oase*, *Orville*, *Looptijd*, and *Het Middel*. He has also published several collections of essays and stories and writes on art, photography, literature, media, design, architecture, and cinema for newspapers and magazines. He is currently Editor of *De Gids* (magazine est. 1837), and was the former editor of *Mediamatic Magazine*. He is a runner, bike rider, and contemplates the transdigital typewriter. www.dirkvanweelden.net

● **Saskia C.J. de Vries** was born in Washington DC, went to school in London and Brussels and received a degree in Dutch Literature and Language at the University of Utrecht in the Netherlands. After a few years of teaching, she first became editor at HES Publishers, before joining Kluwer (now Wolters-Kluwer) for five years as a publisher of the Martinus Nijhoff list. In 1992 she was asked to start the Amsterdam University Press, the first serious university press in the Netherlands, where she is still managing director and senior editor. Since then, she has been expanding Amsterdam University Press into a digital future. In 2005, she started up Leiden University Press, a new [digital] imprint for dissemination of academic research materials at Leiden. Since 2008, AUP is coordinator of the EU funded project, Open Access Publishing in European Networks (www.oapen.org). She is a fellow of the Koninklijke Hollandsche Maatschappij der Wetenschappen (Royal Dutch Society of Sciences), of the Maatschappij der Nederlandse Letteren (Society of Netherlandic Literature) and on the board of the National Museum of Natural History and EIFL.

● **Leo Waaijers** has a long-term commitment to (inter-)national Open Access developments, firstly as the University Librarian of Delft University of Technology (1988) and later in a corresponding post at Wageningen University & Research Centre (2001). He concluded his career as the manager of the SURF Platform ICT and Research where he managed the national DARE programme (2004-2008). After his retirement he advised about the Open Access infrastructure of the Irish universities (together with Maurice Vanderfeesten, NL) and in 2009 he evaluated the Swedish national Open Access programme 'Open Access.se' (together with Hanne Marie Kvaerndrup, DK). In 2008 he has won the SPARC Europe Award for Outstanding Achievements in Scholarly Communications.

● **Simon Worthington** is the co-founder, co-director and publisher of Mute Publishing Ltd. He studied art at the Slade School (London) and CalArts (Valencia, California). As co-director of the Mute organisation, he has been involved in a number of projects, including Mute – The Metamap, conceptualisation, research (HAL2001) and artwork [www.metamute.org/en/node/5678], and Mute – YouAreHere [<http://youarehere.3d.openmute.org>]. He co-founded the community mapping/wireless project, Mute – Xcom2002 event, London [<http://xcom2002.com>], co-organised (in collaboration with NTK) Mute – Magnet [<http://magnet-ecp.org>] and is a project member and collaborator of the worldwide electronic cultural magazine publishers' network. He was also a contributor and co-organiser at the University of Openess (UO), London, and co-founder and member of the Faculty of Cartography.

LOCATIONS

Workshops: Thursday

Room 03B11 and Razdaal Room
Hogeschool van Amsterdam,
Singelgrachtbegebouw,
Rijnspoorplein 1, Amsterdam

Conference Day 1: Friday

Aula Room, Koninklijke Bibliotheek,
Prins Willem-Alexanderhof 5, Den Haag

Conference Day 2: Saturday

Theater van 't Woord
Openbare Bibliotheek Amsterdam,
Oosterdokskade 143, Amsterdam

Organized by CREATE-IT Applied research centre at the Hogeschool van Amsterdam, the Book and Digital Media Studies at the University of Leiden, and the Institute of Network Cultures.

EDITORIAL BOARD

Morgan Currie

(Researcher, Institute of Network Cultures)

Joost Kircz

(Director, Research in Electronic Publishing,
Hogeschool van Amsterdam)

Geert Lovink

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Associate Professor, University of Amsterdam)

Bas Savenije

(Director, Koninklijke Bibliotheek)

Adriaan van der Weel

(Professor of Book and Digital Media Studies,
Leiden University)

RESEARCH

Suzanne Schram P.22

PRODUCTION SUPPORT

Elias van Hees P.18

CONFERENCE DESIGN

Scott Savage

VIDEO INTRODUCTIONS

Rietveld Graphic Design students developed during the Interaction Design course by Luna Maurer and Roel Wouters.

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CREDITS

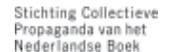
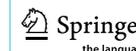
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All documentation will be available at:
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