NEW FORMS

"How to realize sustainable, high-quality alternatives within this domain of post-digital publishing?"

new ways of publishing

need to rethink the publishing strategies that can respond to this

but a publisher now also needs to be a reader, a commentator, needs to engage on social media

texts are freed from their genre. (alles door elkaar). Role of publisher changes, engaged as editor, as reader,

The troll as a role model for publishing

What new responsibilities do publishers have in 'post-truth' times?

publish small bits & pieces during time of research

Social media as longford publishing avenue

podcast as PhD, comic book.

modular, non-linear publishing

hybrid publishing processes

The form influences the message of urgent publishing.

culture which is remixed and made modular in digital environments creates new forms of communication.

How could such carrier bags look like beyond the science fiction genre, e.g. in research publishing? That calls for experimentations, tools, concepts, and collaborations. New imaginations of

publications, incorporating different voices and delivering different reading experiences. An urgency in publishing will need to address the form and make-up of the contents as well, and start up discussions on the post-digital, on post-humanities, and on the undercommons as new modes of knowledge sharing.

That's how she came up with a zine, as a research medium for her research to continue growing.

recurrent types of experiments through history = we are faced with similar problems so makes sense to go back to earlier responses

not about reinventing new forms, but thinking through publishing, what is it for & from there think of the most relevant form.

This shows that there is a need for different modes of publishing and for alternative platforms, but also for new strategies of communication and distribution.

The echoes of the afterlife will reverberate through new publishing strategies.

Connecting the right authors and audience to the right publisher can ensure the sustainability of the publication.

The chain of pieces > reaction on initial piece

Publication also as starting point of (chain of) events/conversation

Each contributor responds and reflects on the work of another contributor

to not be curating but still be choosing

"As scholars, as thinkers, as makers like us also onus, I think, to jam the archive, and to make the ways that the digital archive thinks about how the world is represented, how history will be read, or how history will be understood."

work towards bridging the gap between authors, readers and themselves

The tool fosters the exploration of new strategies of learning and reading. ASAB is not meant to be understood as a full-fledged 'product' or 'service', but more as an experimental instrument to rethink publishing

The urgency was that of modifying the software stack and to build organizational techniques to create safe spaces for targeted communities.

not necessarily male engineers rooted in computer science but often designers and media people with a particular attention to user interface (Mastodon looks much better than the average free software project) as well as communities typically underrepresented in free software development such as people of color, queer, etc.

an alternative to the internet (particularly, to blogging and social media), often emphasizing the handmade, visual, and material qualities of its medium.

accepting the evolution of publication into new forms, allowing them to flourish beyond your control.

new field of research spanning literary studies, philosophy, sociology, anthropology, film studies, media studies, cultural studies, art history, linguistics, theology, classics, and more.

AUTHORSHIP/MAKERS

provide new readings of the event by creating remixes of the official archival sources with the 'unofficial' debris circulating around it.

authoritarian authorship, single-voiced narratives, hero perspectives

Where should we cut them? Who is making decisions? Who moderates the decisions? What's kept/ what's preserved in the process?

Transposed to writing, this focus on the gatherers rather than the hunters calls for different kinds of story and storytelling. Carrier bag works do not focus on the hero and on time unfolding in a linear and progressive fashion, ending in a grande finale, whether it's triumph or apocalypse.

who is involved in producing. It takes more people to publish -> multi-voiced: is this reflected in the arguments?

A funded experiment, an online book fair where online users get to publish, amateurization of critique

There are also questions of authorship and ownership. Crediting meme-makers becomes more widespread on the left flank of the political spectrum.

We need good, strong, and wide networks of digital rights organizations and journalists.

both relate in opposite ways to notions such as referencing, originality, and authorship.

a history of exodus, in which meme communities migrate from one medium to another.

an on-going effort to make a memers' union, to start protecting the authorial rights of meme-makers

The constellation of readers, publishers, designers, and editors is under consideration.

The user will be able to organize resources to create narratives and print a pdf out of it.

Furthermore, not all labour that goes in the project is acknowledged: work that is not code is often rendered invisible.

One of the most interesting spaces to understand where Mastodon is going is the issue tracker: this is where plenty of users, not necessarily developers, request, discuss, and criticize features.

POST-TRUTH

"How can designers, developers, artists, writers and publishers intervene in the public debate and counter misinformation in a meaningful and relevant way?"

misinformation, troll attacks, cyberbullying, etc.

'post-truth'

How to counter misinformation

the notion of 'post-truth' is wrong to begin with. There is in fact a proliferation of truths, there are too many truths! While post-structuralism killed the truth, the right-wing has been allowed to flourish because of it.

Morten: Post-truth? Rather too much truth, a proliferation of truths.

'Alternative facts' -> problem is not alternative, but notion of fact.

To deal with the post-truth, the answer should always be 'more discussion', never more authority.

Truth vs. Legitimacy

definitive truths

Her project is an attempt to create a medium where there is discourse, instead of a definite conclusion(s). Perhaps even a platform for changing minds?

This situation also shows us something about the so-called post-truth condition.

While the associations we might have with 'personal', 'protest', and 'statement' in an era of post-truth politics are probably not the best, they can also propose an open and involved manner of thinking, writing, and publishing.

SPEED

"How to design for urgency without succumbing to an accelerated hype cycle?"

fast populism and slow academia.

speedy publishing process

This is something that populists take advantage of readily by short-circuiting social media speediness and academic slowness: while Jordan Peterson is trending on Twitter, surely the countering academic articles are in the making, but these refutations of Peterson's take on Foucault or Derrida simply come too slowly to have any useful effect.

she says that the history of publishing was always also about speed. Think back to the 16th-18th century chapbooks: street literature that was cheaply produced and meant to spread popular cultures widely.

Being invited to speak at a conference with the word 'urgent' in the title seems odd: since arriving in the Netherlands, Clara in fact has been feeling a general lack of urgency.

the question of speed is crucial, especially in politically unstable times where misinformation circulates faster and wider.

become more 'noble'? (faster)

(research takes time!)

Not only because the first may take years to produce a single publication, while the latter spawns offspring seemingly effortlessly,

We should not give in to the instantism we're being pushed into by dominant modes of knowledge-producers, but start taking back initiative, and: start to troll.

Why are aspects of time

While urgency may seem to call for a fast publishing process up front, after the publication is issued starts the trajectory of the afterlife, which preferably stretches out over a long time. Keeping a publication urgent over the course of weeks, months, years, or even decades (as in the examples that were used in the workshop) asks for dedication and thus: a slowing down.

The collective 'research through making' approach mixes speed and visual and textual assignments with performative elements that require quick responses.

Speedy publishing has a bad ring to it: it leaves no time for line-editing, fact-checking, or conspicuous design.

Twitter and other corporate social networking platforms may offer the speed required by the notion of urgent publishing.

'speed'

POSITIONING

"What are new publishing strategies for
our current media landscape?"

full of Buzz; not about truth: just
annoying

Not feeding the trolls is not an option

spot-on positioning?

always an act of positioning.

positioning

Publishing of practice instead of
something that reports on the practice

space important in the positioning of a
publication?

Archive = not just searching the
results DIY-archiving

a clear and concise idea of what the
publisher stands for, what kind of
books they publish and what their
submission policies are.

The afterlife might just become a new
start.
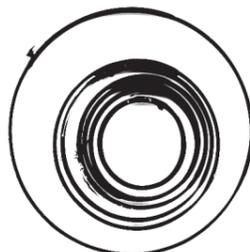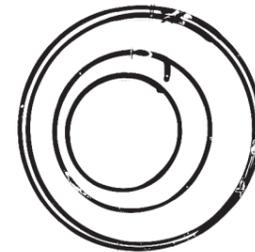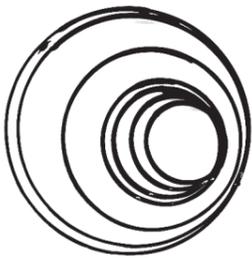
ACTIVISM

freedom press during dictatorships

Mosquito Press - underground presses that were buzzing

wears the badge 'mosquito press' as a badge of honour. To be full of buzz and annoying under dictatorship, never able to be exterminated, is something to be applauded.

Vandalism as a sort of strategy (Sara Ahmed)

The case of #LoSHA (List of Sexual Harassers in Academia) is an example of a kind of graffiti-inspired strategy of publishing that has a longer history in feminism.

form of vandalism/political activism

activists similarly inscribed a public place with their accusations, for all to see, for the public to deal with.

as feminist act, vulnerable.

Literary activism

What are innovative ways to counter these movements on a transnational level?

A lot of activists are hold-overs from the 70s (baby boomers trying to understand what's happening online).

Don't stick to fingertip activism but go to conventions and meet-ups.

but that counter-meming can be a powerful means of the Left, too.

place of subversion

Understanding the archive as activism, Padmini Ray Murray's called for decentralized servers hosting DIY archives as a way of providing a counterpoint to massive archiving projects by the likes of, for example, Google.

archives of trolling

The workshop is in response to an urgent need to raise awareness to digital discrimination arising from voice technology developments. This is illustrated in a speech_recognition_ interview between Amy and, as it turns out, all of us, collectively reading out lines from a script. It doesn't go well for Amy; she is rejected due to data drawn from not just what she said, but also how she said it. Her fate is sealed by low percentages of the things that matter, such as confident delivery and use of predetermined key words.

As with so many potential surveillance technologies, speech recognition software poses the issue of not wanting to be discriminated by it, e.g. on basis of accent, but also wanting to steer clear of easy targeting. How can such technology be appropriated? What strategies of obfuscation do our voices offer? The multitude of different voices together form a strong tapestry - or perhaps a carrier bag - that escapes the automated categorisation of the software.

We are invited to record ourselves reading from them in groups, either obscuring or emphasizing elements. Most adopt tactics of sabotage and subterfuge, such as broken syllables, speaking continuously, using languages other than English, etcetera. Some aim for clarity; text to speech, exploiting acoustics or carefully pronouncing certain words.

It's easy to laugh at the mess made of what comes so naturally to us; language. But there are more serious implications, as we see in a screening of a video of academic Halcyon Lawrence, who maintains that homophony is engrained, and confronting accent bias is a crucial part of ensuring access to technology. The hallmark of algorithmic natural language applications is invisibility, relying on a participant's lack of awareness of the process. However, invisibility is also a result of these applications, in their ability to discriminate between the contents of the bags of words they employ, and so hide differences; discarding what is considered to be indistinct.

How do we protest

1980s/1990s zinemaking as anti-mainstream, countercultural publishing

SOCIAL/COMMUNITY

She works by immersing herself in communities, on the ground in the Philippines, but similarly online as a troll (which you can read more about in the Memes as Means report).

Clara: Community based projects

potentialities of collectivity, collaboration

who is involved in producing. It takes more people to publish -> multi-voiced: is this reflected in the arguments?

Meme culture can be situated and investigated within a history of online visual culture and the senses of community in it:

untenable to do critical cultural programming in the Philippines for under-served communities

So, we should also get communities involved.

this type of humorous grass-roots mobilization is a consistent trend in Brazil.

the way they build trust and organise communities around them, and their commonality.

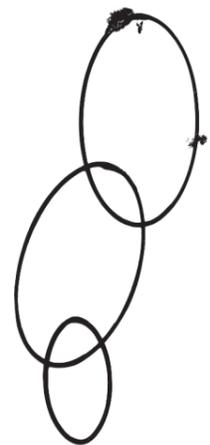there seems to be some agency in this mobility of communities,

the answer lies in collaborating and creating a community.

In this way, they create a community that is much broader than their readership.

now shared through zinefests; often feminist events

The zine culture was a close-knit community. One zinester might have included the names of several other zines on the same topic, and where to get them.

Zine as new materialism of online network cultures. Coming out of older (offline) underground network cultures

to build communities, to bring people together, and to collaborate within and outside of your own network.

The speakers of The Afterlife of Publications have shown that the book, or any other publication, can serve as a catalyst for connection in the 'post-truth' era.

ASAB is participatory: multiple users can contribute to enrich the archive. Its interface tries to go against the general 'shopping mall' feel of the contemporary web. After the participants tested ASAB, there was a discussion on new functionalities to implement and on the possible direction the project might take. While some of them enjoyed the experimental approach of the tool, some saw the potential of turning it into a service or into a software that can be locally installed.

a collective lexicon of personal viewpoints on ubiquitous technology

Unlike Twitter, Mastodon is comprised of multiple community-owned "instances", that can define their own rules, modify user interface, etc.

These codes of conduct are meant to communicate to potential visitors on what that community considers (un)acceptable behaviour.

However, the safe spaces provided by a specific instance allow to strategize and to produce a different techno-social imagination.

radically different ways of conceiving digital sociality, supported by a decentralized technical infrastructure. The focus on communities, codes of conduct and moderation present in many of the instances and projects of the Fediverse attests to this.

'community'

Zineculture = proto social network

published her manuscript as a zine and distributed it among the visitors who were invited to read along her lecture.

'there's no such thing as society' is derived from it: there is no society, only egoistic actors. This theory solves the free-rider problem through making everyone a parasite.

RELATIONALITY

Look at environment; media-ecology

It's about who you're meeting

publications holding grains of
knowledge and experience of various
kinds and species, which can be laid
out in different ways and directions.
How would these forge meaningful
connections and complex relations
between contents, people,

They do not focus on hero's. Focus
on processes & relationships; non-
linearity

How to respect fluidity & the process
within modularity, is that even
possible?

Critique on modular publishing which
emphasises the object/book

does not see cultural objects as
themselves being fluid & complex but as
something becoming modular through new
media

But: is cutting up always possible?
and wanted? seeing world as discrete
holding back complexity (Tara
McPherson)

Rather, they focus on multiple
relationships and voices, on process.

When we shake off the idea of the book
as a static object, we can start to
look at other - social, emotional,
material, and spiritual - aspects of
publishing.

Writer Ursula K. Le Guin's "carrier
bag theory of fiction" suggests that
the first tool was a bag (rather than
a weapon), with contents that allowed
us to form narratives through powerful
relational qualities

NXS - standing for nexus (a connection
or bond)

Not aiming for the unidirectional
argument but for a multi-path walk in
the woods.

Federation allows diverse entities to
preserve some internal rules while
still being able to communicate with
each other. In this way they are
able to maintain a certain degree of
autonomy. Roscam Abbing pointed out
that federation is not new, email and
the web being old examples of it which
are still in use.

able to communicate with each other
thanks to underlying federation
protocols such as ActivityPub or
OStatus.

AUTHORITARIANISM

Far right activism and the rise of right wing political parties historically go hand in hand, and are supported by a certain ideological cohesion on the right that the left lacks.

Have they contributed to the normalization of the alt-right

Many examples show the hampering of communication:

online troll wars against the rise of authoritarianism in the Philippines for years

the theme of memefascism vs. autonomous zones of resistance in Brazil.

It is clear that the far-right kidnaps forms and thereby subverts democracy,

It surely isn't a coincidence that right-wing presidents such as Bolsonaro or Trump associate themselves with meme-ification?

the narrative of the American election running from alt-right sentiments living on social media, to Trump endorsing these memes, to Hillary falling into the troll trap, to Russian bots intervening in the campaign is as linear as it is inaccurate.

Fascism is a reality, which has to be faced.

In this respect, Cramer remarked that safe space doesn't necessarily mean progressive or left-leaning, but it can also be a zone that purposefully breeds far-right sentiments and ideas. From this point of view, Mastodon can be seen as "the perfect technology for distributing a troll farm".

the concept of the parasite is thus opposed to the ideology of autonomy and freedom as it is nowadays promoted by right-wing populists,

LOCALITY

going to where the books move

In the West, it is easy to be critical
of the medium itself, forgetting
about situations in other parts of the
world where the benefits of connecting
outweigh the downsides of the business

places

How can we find meaningful and critical
ways of re-territorializing digital
publishing practices?

a critical journal written by the
visitors is printed on spot, are
projects that call for further thinking
about how to be in the context?

Expanding the editorial practice
literally in the space; making visible.
Place(one story)/Site(fractured
stories). The story of a place -
locality.

The context in this case, can be
further defined as not a place, but
physicality which has locality…In other
words: How to expand public/private
spheres?

You have to be present physically as
well.

Krista Jantowski of Walter Books in
Arnhem explained the importance of
the bookshop not just as a place of
commerce or a temporary storage room
for books, but as the starting point
of the circulation of knowledge.
Bookstores are places where communities
can come together and share knowledge
and opinions.

'locality'

Motel Spatie is a DIY space founded in
2010 on the principles and with the
attitude of squatter culture.

most famous zine spaces, Sticky
Institute, which is located in a
pedestrian underpass in Melbourne's
city center.

PARASITE

the parasite as a metaphor for media
culture

In his book The Parasite (originally
published in 1980), philosopher
Michel Serres suggests rethinking the
relations between humans and parasites:

The interrelation between parasite and
body is so deep that separation would
be deadly. The negative connotation of
the 'parasite' thus needs to be turned
around and 'parasites' need to be
thought of as positive forces.

the stress on the interdependencies of
host and parasite can be transferred
to a renewed relationship between
publisher and reader,

both capitalists and socialists
have been called parasites by their
respective enemies

someone who sits at a dinner table next
to the regular guests and eats the food

While there are several scholarly
readings of Bartleby as a parasite,
he actually does not feed on anyone or
anything.

the formula "I would prefer not to"
could be seen as a parasitic meme

Gullestad therefore imagines Humanist
Parasite Studies

when are we literally or metaphorically
referring to parasites?

to look at the parasitic through the
lens of game theory.

a small multiplayer browser game called
Parasite Game