

Reluctant Capitalists Bookselling And The Culture

Body-builders and hippies, religious cultists and nature cure believers--these and other marginal groups were the primary consumers of natural foods for at least the first 100 years of their existence. Natural foods were resisted by organized interests like the medical establishment and big agrifood producers. Advocates for natural foods were dismissed as kooks, faddists, and even dangerous quacks. Then, in the 1980s, broad-based support for natural foods began to really take hold. In the last 15 years we have seen an explosion of superstores which feature healthy eating options, while the First Lady goes high-profile with fresh-from-the-garden ingredients and mainstream institutions (hospitals, schools, workplace cafeterias) tout their healthy new eating options. Laura Miller gives us the full natural foods story, from its history to its mass production, distribution and consumption not only of food but other body-care goods. She deals with the role of vegetarianism, organic and sustainable farming, food co-ops, and other practices, placing all this in the context of discussion of private enterprise and social change activities. She features face-to-face interviews with natural foods movement leaders and advocacy groups. She also focuses on movement practices to bolster not only personal health, but the health of the natural environment.

These are turbulent times in the world of book publishing. For nearly five centuries the methods and practices of book publishing remained largely unchanged, but at the dawn of the twenty-first century the industry finds itself faced with perhaps the greatest challenges since Gutenberg. A combination of economic pressures and technological change is forcing publishers to alter their practices and think hard about the future of the books in the digital age. In this book - the first major study of trade publishing for more than 30 years - Thompson situates the current challenges facing the industry in an historical context, analysing the transformation of trade publishing in the United States and Britain since the 1960s. He gives a detailed account of how the world of trade publishing really works, dissecting the roles of publishers, agents and booksellers and showing how their practices are shaped by a field that has a distinctive structure and dynamic. This new paperback edition has been thoroughly revised and updated to take account of the most recent developments, including the dramatic increase in ebook sales and its implications for the publishing industry and its future.

This cutting-edge work critiques today's global mediascape through feminist perspectives, highlighting concerns of policy, power, labor, and technology. Starting with the state of international communications, a top-notch author group covers cases on online news, pornography, democracy, policies for women's development, violence against women, information workers, print media, 'telecentres,' media coverage of HIV/AIDS, and more. This essential book provides fresh feminist insights into international communication, showing the important strides taken toward women's justice in these areas and how far there is yet to go.

Since the early 1990s, tens of thousands of memoirs by celebrities and unknown people have been published, sold, and read by millions of American readers. The memoir boom, as the explosion of memoirs on the market has come to be called, has been welcomed, vilified, and dismissed in the popular press. But is there really a boom in memoir production in the United States? If so, what is causing it? Are memoirs all written by narcissistic hacks for an unthinking public, or do they indicate a growing need to understand world events through personal experiences? This study seeks to answer these questions by examining memoir as an industrial product like other products, something that publishers and booksellers help to create. These popular texts become part of mass culture, where they are connected to public events. The genre of memoir, and even genre itself, ceases to be an empty classification category and becomes part of social action and consumer culture at the same time. From James Frey's controversial *A Million Little Pieces* to memoirs about bartending, Iran, the liberation of Dachau, computer hacking, and the impact of 9/11, this book argues that the memoir boom is more than a publishing trend. It is becoming the way American readers try to understand major events in terms of individual experiences. The memoir boom is one of the ways that citizenship as a category of belonging between private and public spheres is now articulated.

Bookselling and the Culture of Consumption

Books and the Business of Religion in America

Analyzing Media Retail

Books as Media

A Collection of Community Media Debates and Dilemmas

The Getting of Bookselling Wisdom

Popular Texts and the Practices of Reading

Popular fiction follows literature professors wherever they go. At coffee shops or out for drinks, after faculty meetings or classes, even at family reunions – they are persistently pressed to talk about bestselling novels. Questions immediately follow: What do I mean when I say a book is "good"? Why do contemporary novels like these, conversations like these, matter to professors of literature? Shouldn't they be spending their time re-reading *The Great Gatsby*? *The Ulysses Delusion* confronts these questions and answers their call for more engaged conversations about books. Through topics like the Oprah's Book Club, Harry Potter, and Chick Lit, Cecilia Konchar Farr explores the lively, democratic, and gendered history of novels in the US as a context for understanding how avid readers and literary professionals have come to assess them so differently.

Long a hub for literary bohemians, countercultural musicians, and readers interested in a good browse, Kepler's Books and Magazines is one of the most well-known independent bookstores in American history. When owner Roy Kepler opened the store in 1955 he changed the book industry forever as a pioneer in the "paperback revolution." The notion of selling texts in inexpensive paperbound volumes was revolutionary in the publishing trade and Kepler's focus on stocking these inexpensive books put him at the forefront of the movement. Paperback-selling was not the only revolution Kepler supported, however. In *Radical Chapters*, Doyle sheds light on Kepler's

remarkable contributions not only to the book industry but also to pacifism. Recalling the tumultuous politics of the last century, he highlights Kepler ' s achievements in advocating radical pacifism during World War II, anti-nuclear activism during the Cold War era, and the anti-Vietnam War movement. During those decades, Kepler ' s Books played an integral role, creating a community and space to exchange ideas for such notable figures as Jerry Garica, Joan Baez, and Stewart Brand. Doyle ' s fascinating chronicle captures the man who inspired that community and offers a moving tribute to his legacy.

American evangelicalism is big business. It is not, Daniel Vaca argues, just a type of conservative Protestantism that market forces have commodified. Rather evangelicalism is an expressly commercial practice, in which the faithful participate, learn, and develop religious identities by engaging corporations and commercial products.

Videoland offers a comprehensive view of the "tangible phase" of consumer video, when Americans largely accessed movies as material commodities at video rental stores. Video stores served as a vital locus of movie culture from the early 1980s until the early 2000s, changing the way Americans socialized around movies and collectively made movies meaningful. When films became tangible as magnetic tapes and plastic discs, movie culture flowed out from the theater and the living room, entered the public retail space, and became conflated with shopping and salesmanship. In this process, video stores served as a crucial embodiment of movie culture ' s historical move toward increased flexibility, adaptability, and customization. In addition to charting the historical rise and fall of the rental industry, Herbert explores the architectural design of video stores, the social dynamics of retail encounters, the video distribution industry, the proliferation of video recommendation guides, and the often surprising persistence of the video store as an adaptable social space of consumer culture. Drawing on ethnographic fieldwork, cultural geography, and archival research, Videoland provides a wide-ranging exploration of the pivotal role video stores played in the history of motion pictures, and is a must-read for students and scholars of media history.

Reclaiming Popular Documentary

Point of Sale

Literature and the Rise of the Interview

The Ulysses Delusion

Everyday Book Culture from Consumerism to Control

Feminist Interventions in International Communication

The Cultural Economy of Contemporary Literary Adaptation

Ted Striphas argues that, although the production and propagation of books have undoubtedly entered a new phase, printed works are still very much a part of our everyday lives. With examples from trade journals, news media, films, advertisements, and a host of other commercial and scholarly materials, Striphas tells a story of modern publishing that proves, even in a rapidly digitizing world, books are anything but dead. From the rise of retail superstores to Oprah's phenomenal reach, Striphas tracks the methods by which the book industry has adapted (or has failed to adapt) to rapid changes in twentieth-century print culture. Barnes & Noble, Borders, and Amazon.com have established new routes of traffic in and around books, and pop sensations like Harry Potter and the Oprah Book Club have inspired the kind of brand loyalty that could only make advertisers swoon. At the same time, advances in digital technology have presented the book industry with extraordinary threats and unique opportunities. Striphas's provocative analysis offers a counternarrative to those who either triumphantly declare the end of printed books or deeply mourn their passing. With wit and brilliant insight, he isolates the processes through which books have come to mediate our social interactions and influence our habits of consumption, integrating themselves into our routines and in ways never before.

In 1976, Janet Tanhurst is a teenager who feels stifled by life with her strict mother, and the authoritarian church she must attend. Once out of high school, however, she is initiated into a fascinating new world of Astrology, Tarot cards, and Spirit Mediums. Next, she encounters the mysterious world of UFOs—a bewildering and sometimes terrifying realm encompassing ancient astronauts, alien abductions, and shadowy government conspiracies. As the 1980s arrive, the Christian-dominated Piscean Age seems to be giving way to a long-anticipated Aquarian Age, with its hope for a coming revolution in higher consciousness. There are new paradigms in philosophy and science—promoting a holographic conception of the universe as engaged in a Cosmic Dance—along with the emergence of an introspective type of instrumental music known as New Age. With the help of bookstore owner Whisper Wynn, Janet investigates subjects such as reincarnation, quartz crystals, chakras and the human aura, in addition to an exciting new spiritual teaching called channeling. Following movement leaders including Shirley MacLaine and Marianne Williamson, studying enigmatic teachers like G.I. Gurdjieff and Carlos Castaneda, and inspired by medical doctors such as Deepak Chopra and Andrew Weil, she learns about Alternative Medicine and Holistic Health, as well as traditional healing practices from China, Japan, and India. She assimilates wisdom from the ancient Celts along with rituals from contemporary Goddess worshippers, in formulating her own concept of the Divine that is within us all.

The writers and artists described in this book are joined by a desire to embrace 'Eastern' aesthetics as a means of redeeming 'Western' technoculture. The assumption they share is that at the core of modern Western culture there lies an originary and all-encompassing philosophical error - and that Asian art offers a way out of that awful error. This desire, this book attempts to demonstrate, has informed Anglo- and even Asian-American debates about technology and art since the late nineteenth century and continues to skew our responses to our own technocultural environment.

The trade in books has always been and remains an ambiguous commercial activity, associated as it is with literature and the exchange of ideas. This collection is concerned with the cultural and economic roles of independent bookstores, and it considers how eight shops founded during the modernist era provided distinctive spaces of literary production that exceeded and yet never escaped their commercial functions. As the contributors show, these booksellers were essential institutional players in literary life. When the eight shops examined first opened their doors, their relevance to literary and commercial life was taken for granted. In our current context of box stores, or

shopping, and ebooks, we no longer encounter the book as we did as recently as twenty years ago. By contributing to our understanding of bookshops as unique social spaces on the thresholds of commerce and culture, this volume helps to lay the groundwork for comprehending how our relationship to books and literature has been and will be shaped by the physical changes to the reading experience taking place in the twenty-first century.

Reading, Wanting, and Broken Economics

The Untold Story of the Talking Book

The Buddha in the Machine

Evangelicals Incorporated

The Rise of the Modernist Bookshop

The Adaptation Industry

Manufacturing Memoir for the Popular Market

*Uses a historical study of bookselling and readers as a way to question and rethink our understanding of the market for symbolic goods. Combining historical study, theorization, and experimental fiction, this book takes commodity culture and book retail around 1900 as the prime example of a market of symbolic goods. With the port of Southampton, England, as his case study, Simon R. Frost reveals how the city's bookshops, with their combinations of libraries, haberdashery, stationery, and books, sustained and were sustained by the dreams of ordinary readers, and how together they created the values powering this market. The goods in this market were symbolic and were not "consumed" but read. Their readings were created between other readers and texts, in happy disobedience to the neoliberal laws of the free market. Today such reader-created social markets comprise much of the world's branded economies, which is why Frost calls for a new understanding of both literary and market values. Simon R. Frost is Principal Academic in English at Bournemouth University, United Kingdom. He is the author of *The Business of the Novel: Economics, Aesthetics and the Case of Middlemarch*.*

Children's book awards have mushroomed since the early twentieth-century and especially since the 1960s, when literary prizing became a favored strategy for both commercial promotion and canon-making. There are over 300 awards for English-language titles alone, but despite the profound impact of children's book awards, scholars have paid relatively little attention to them. This book is the first scholarly volume devoted to the analysis of Anglophone children's book awards in historical and cultural context. With attention to both political and aesthetic concerns, the book offers original and diverse scholarship on prizing practices and their consequences in Australia, Canada, and especially the United States. Contributors offer both case studies of particular awards and analysis of broader trends in literary evaluation and elevation, drawing on theoretical work on canonization and cultural capital. Sections interrogate the complex and often unconscious ideological work of prizing, the ongoing tension between formalist awards and so-called identity-based awards — all the more urgent in light of the "We Need Diverse Books" campaign — the ever-morphing forms and parameters of prizing, and scholarly practices of prizing. Among the many awards discussed are the Pura Belpré Medal, the Inky Awards, the Canada Governor General Literary Award, the Printz Award, the Best Animated Feature Oscar, the Phoenix Award, and the John Newbery Medal, giving due attention to prizes for fiction as well as for non-fiction, poetry, and film. This volume will interest scholars in literary and cultural studies, social history, book history, sociology, education, library and information science, and anyone concerned with children's literature.

Adaptation constitutes the driving force of contemporary culture, with stories adapted across an array of media formats. However, adaptation studies has been concerned almost exclusively with textual analysis, in particular with compare-and-contrast studies of individual novel and film pairings. This has left almost completely unexamined crucial questions of how adaptations come to be made, what are the industries with the greatest stake in making them, and who the decision-makers are in the adaptation process. The Adaptation Industry re-imagines adaptation not as an abstract process, but as a material industry. It presents the adaptation industry as a cultural economy of six interlocking institutions, stakeholders and decision-makers all engaged in the actual business of adapting texts: authors; agents; publishers; book prize committees; scriptwriters; and screen producers and distributors. Through trading in intellectual property rights to cultural works, these six nodal points in the adaptation network are tightly interlinked, with success for one party potentially auguring for success in other spheres. But marked rivalries between these institutional forces also exist, with competition characterizing every aspect of the adaptation process. This book constructs an overdue sociology of contemporary literary adaptation, never losing sight of the material and institutional dimensions of this powerful process.

*How are businesses responding to global changes in markets driven by changes in technology? Whatever the industry, the trends are familiar: globalization and the rise of industrial conglomerates, mergers and acquisitions, the networking of businesses and markets, outsourcing and shifts in the distribution of resources and production, all reflected in the emergence of new players, new products and services and new forms of competition. As arguably the first knowledge-based business, book publishing provides an ideal setting for the study of challenge and opportunity. The industry is currently experiencing fierce levels of competition, extreme financial pressures, restructuring and the threat of technology-induced obsolescence. Added to these are the challenges posed by new and potential entrants to the market, the emergence of new products and services, new ways of doing business, including trading in virtual markets, and the vulnerability of traditional business models. The suitability of book publishing as a context for researching the emergence of knowledge-based business becomes all too apparent. Through combining primary research with secondary analysis drawn from the relevant literatures, *Books, Bytes and Business* is both a readable and informative account of business in the knowledge-based economy.*

Angus & Robertson and the British Trade in Australian Books, 1930-1970

Inside Book Publishing

A Twenty-First-Century Study of Readers and Bookshops in Southampton around 1900

The Rise and Fall of Activist Entrepreneurs

A Novel About Alternative Spiritualities

The Demise of the Library School

Radical Chapters

This essay collection explores the cultural functions the printed book performs in the digital age. It examines how the use of and attitude toward the book form have changed in light of the digital transformation of American media culture. Situated at the crossroads of American studies, literary studies, book studies, and media studies, these essays show that a sustained focus on the medial and material formats of literary communication significantly expands our accustomed ways of doing cultural studies. Addressing the changing roles of authors, publishers, and readers while covering multiple bookish formats such as artists' books, bestselling novels, experimental fiction, and zines, this interdisciplinary volume introduces readers to current transatlantic conversations on the history and future of the printed book.

Can fairy tales subvert consumerism? Can fantasy and children's literature counter the homogenizing influence of globalization? Can storytellers retain their authenticity in the age of consumerism? These are some of the critical questions raised by Jack Zipes, the celebrated scholar of fairy tales and children's literature. In this book, Zipes argues that, despite a dangerous reconfiguration of children as consumers in the civilizing process, children's literature, fairy tales, and storytelling possess a uniquely powerful (even fantastic) capacity to resist the "relentless progress" of negative trends in culture. He also argues that these tales and stories may lose their power if they are too diluted by commercialism and merchandising. Stories have been used for centuries as a way to teach children (and adults) how to see the world, as well as their place within it. In *Relentless Progress*, Zipes looks at the surprising ways that stories have influenced people within contemporary culture and vice versa. Among the many topics explored here are the dumbing down of books for children, the marketing of childhood, the changing shape of feminist fairy tales, and why American and British children aren't exposed to more non-western fairy tales. From picture books to graphic novels, from children's films to video games, from Grimm's fairy tales to the multimedia Harry Potter phenomenon, Zipes demonstrates that while children's stories have changed greatly in recent years, much about these stories have remained the same—despite their contemporary, high-tech repackaging. *Relentless Progress* offers remarkable insight into why classic folklore and fairy tales should remain an important part of the lives of children in today's digital culture.

In January 2004, daytime television presenters Richard Madeley and Judy Finnigan launched their book club and sparked debate about the way people in Britain, from the general reader to publishers to the literati, thought about books and reading. The Richard & Judy Book Club Reader brings together historians of the book, literature scholars, and specialists in media and cultural studies to examine the effect of the club on reading practices and the publishing and promotion of books. Beginning with an analysis of the book club's history and its ongoing development in relation to other reading groups worldwide including Oprah's, the editors consider issues of book marketing and genre. Further chapters explore the effects of the mass-broadcast celebrity book club on society, literature and its marketing, and popular culture. Contributors ask how readers discuss books, judge value and make choices. The collection addresses questions of authorship, authority and canon in texts connected by theme or genre including the postcolonial exotic, disability and representations of the body, food books, and domesticity. In addition, book club author Andrew Smith shares his experiences in a fascinating interview.

"Education and Its Discontents: Teaching, the Humanities, and the Importance of a Liberal Education in the Age of Mass Information, by Mark Moss, is an exploration of how the traditional educational environment, particularly in the post-secondary world, is changing as a consequence of the influx of new technology. Students now have access to myriad of technologies that instead of supplementing the educational process, have actually taken it over. Faculty who do not adapt face enormous obstacles, and those who do adapt run the risk of eroding the integrity of what they have been trained to teach. Moss discusses that it is now not only how we learn, but what we continue to teach, and how that enormously important legacy is protected"-- Provided by publisher.

The Digital Literary Sphere

The Sympathetic Consumer

The Cottage by the Highway and Other Essays on Publishing: 25 Years of Logos

The History of the Book in the West: 1914–2000

Rethinking Standards of Literary Merit

Movie Culture at the American Video Store

After the New Age

In the 1960s and '70s, a diverse range of storefronts—including head shops, African American bookstores, feminist businesses, and organic grocers—brought the work of the New Left, Black Power, environmentalism, and other movements into the marketplace. Through shared ownership, limited growth, and democratic workplaces, these activist entrepreneurs offered alternatives to conventional corporate business models. By the middle of the 1970s, thousands of these enterprises operated across the United States—but only a handful survive today. Some, such as Whole Foods Market, have become collective political change in favor of maximizing profits. Vividly portraying the struggles, successes, and sacrifices of these unlikely entrepreneurs, *From Head Shops to Whole Foods* writes a new history of movements and capitalism by showing how activists embraced small businesses in a way few historians have considered. The book challenges the widespread but mistaken idea that activism and p

inherently antithetical to participation in the marketplace. Joshua Clark Davis uncovers the historical roots of contemporary interest in ethical consumption, social enterprise, buying local, and miss while also showing how today's companies have adopted the language—but not often the mission—of liberation and social change.

'Angus & Robertson and the British Trade in Australian Books, 1930–1970' traces the history of the printed book in Australia, particularly the production and business context that mediated Australia's cultural ties to Britain for much of the twentieth century. This study focuses on the London operations of one of Australia's premier book publishers of the twentieth century: Angus & Robertson. Despite the obvious limitations of a British-dominated market, Australian publishers had room to manoeuvre in it. It questions the ways in which Angus & Robertson replicated, challenged or transformed the criticised commercial practices of British publishers in order to develop an export trade for Australian books in the United Kingdom. This book is the answer to the current void in the literary market of Australia's largest publisher and its role in the development of Australia's export book trade.

Examines how radical bookstores and similar spaces serve as launching pads for social movements How does social change happen? It requires an identified problem, an impassioned and committed plan. In this deeply researched consideration of seventy-seven stores and establishments, Kimberley Kinder argues that activists also need autonomous space for organizing, and that these spaces explore the remarkably enduring presence of radical bookstores in America and how they provide infrastructure for organizing—gathering places, retail offerings that draw new people into what Kinder focuses on brick-and-mortar venues where owners approach their businesses primarily as social movement tools. These may be bookstores, infoshops, libraries, knowledge cafes, community collectives, thrift stores, or art installations. They are run by activist-entrepreneurs who create centers for organizing and selling books to pay the rent. These spaces allow radical and contentious ideas to percolate through to actual social movements, and serve as crucibles for activists to challenge capitalism, imperialism, white privilege, patriarchy, and homophobia. They also exist within a central marketplace that creates tensions, contradictions, and shortfalls. Activist retail does not end capitalism; collective ownership does not enable a retreat from civic requirements like zoning; and donations, however generous, do not offset the enormous power of corporations and governments. In this timely and relevant book, Kinder presents a necessary, novel, and apt analysis of the role these retail spaces play. This is one that demonstrates how such durable hubs manage to persist, often for decades, between the spikes of public protest.

The documentary has achieved rising popularity over the past two decades thanks to streaming services like Netflix and Hulu. Despite this, documentary studies still tends to favor works that appeal to critics and scholars. Reclaiming Popular Documentary reverses this long-standing tendency by showing that documentaries can be—and are—made for mainstream or commercial audiences. Editors Christy Brackley and Anderson, who consider popular documentary to be a subfield of documentary studies, embrace an expanded definition of popular to acknowledge the many evolving forms of documentary, such as interactive, fictional hybrids, and works with audience participation. Together, these essays address emerging documentary forms—including web-docs, virtual reality, immersive journalism, viral media, interactive documentaries, and demand—and offer the critical tools viewers need to analyze contemporary documentaries and consider how they are persuaded by and represented in documentary media. By combining perspectives from film studies, Reclaiming Popular Documentary brings new understandings and international perspectives to familiar texts using critical models that will engage media scholars and fans alike.

Introduction to Contemporary Print Culture

Building Nature's Market

Videoland

Boom!

Art, Technology, and the Meeting of East and West

The Publishing Business in the Twenty-First Century

Minding the Gap

Logos – the international journal of the publishing community – celebrates its 25th anniversary in 2015. Since its first publication it has gained a reputation for publishing insightful and clear-headed articles about publishing, and this tradition continues to the present day, with the addition in recent years of academic articles reflecting the growth in the discipline of publishing studies. The present collection provides the opportunity to mark this milestone in the journal's history by reprinting over thirty articles in book form.

Now in its fifth edition, Inside Book Publishing remains the classic introduction to the book publishing industry, being both a manual for the profession for over two decades and the bestselling textbook for students of publishing. This new edition has been fully updated to respond to the rapid changes in the market and technology. Now more global in its references and scope, the book explores the tensions and trends affecting the industry, including the growth of ebooks, self-publishing, and online retailing, and new business models and workflows.

The book provides excellent overviews of the main aspects of the publishing process, including commissioning, product development, design and production, marketing, sales and distribution. The book remains essential reading for publishing students, those seeking a career in publishing, recent entrants to the industry, and authors seeking an insider's view. The accompanying website supports the book by providing up-to-date and relevant content.

Over the past half-century, bookselling, like many retail industries, has evolved from an arena dominated by independent bookstores to one in which chain stores have significant market share. And as in other areas of retail, this transformation has often been a less-than-smooth process. This has been especially pronounced in bookselling, argues Laura J. Miller, because more than most other consumer goods, books are the focus of passionate debate. What drives that debate? And why do so many people believe that bookselling should be immune to questions of profit? In Reluctant Capitalists, Miller looks at a century of book retailing, demonstrating that the independent/chain dynamic is not entirely new. It began one hundred years ago when department stores began selling books, continued through the 1960s with the emergence of national chain stores, and exploded with the formation of "superstores" in the 1990s. The advent of the Internet has further spurred

tremendous changes in how booksellers approach their business. All of these changes have met resistance from book professionals and readers who believe that the book business should somehow be “above” market forces and instead embrace more noble priorities. Miller uses interviews with bookstore customers and members of the book industry to explain why books evoke such distinct and heated reactions. She reveals why customers have such fierce loyalty to certain bookstores and why they identify so strongly with different types of books. In the process, she also teases out the meanings of retailing and consumption in American culture at large, underscoring her point that any type of consumer behavior is inevitably political, with consequences for communities as well as commercial institutions.

Today interviews proliferate everywhere: in newspapers, on television, and in anthologies; as a method they are a major tool of medicine, the law, the social sciences, oral history projects, and journalism; and in the book trade interviews with authors are a major promotional device. We live in an 'interview society'. How did this happen? What is it about the interview form that we find so appealing and horrifying? Are we all just gossips or is there something more to it? What are the implications of our reliance on this bizarre dynamic for publicity, subjectivity, and democracy? *Literature and the Rise of the Interview* addresses these questions from the perspective of literary culture. The book traces the ways in which the interview form has been conceived and deployed by writers, and interviewing has been understood as a literary-critical practice. It excavates what we might call a 'poetics' of the interview form and practice. In so doing it covers 150 years and four continents. It includes a diverse rostrum of well-known writers, such as Henry James, T. S. Eliot, Ezra Pound, Djuna Barnes, William Burroughs, Philip Roth, J. M. Coetzee and Toni Morrison, while reintroducing some individuals that history has forgotten, such as Betty Ross, 'Queen of Interviewers', and Julian Hawthorne, Nathaniel's profligate son. Together these stories expose the interview's position in the literary imagination and consider what this might tell us about conceptions of literature, authorship, and reading communities in modernity.

Education and Its Discontents

Counterspace for Social Movements

Books, Bytes and Business

The Late Age of Print

Angus & Robertson and the British Trade in Australian Books, 1930-1970

The Promise of Digital Publishing

Moral Critique in Capitalist Culture

*When people encounter consumer goods—sugar, clothes, phones—they find little to no information about their origins. The goods will thus remain anonymous, and the labor that went into making them, the supply chain through which they traveled, will remain obscured. In this book, Tad Skotnicki argues that this encounter is an endemic feature of capitalist societies, and one with which consumers have struggled for centuries in the form of activist movements constructed around what he calls *The Sympathetic Consumer*. This book documents the uncanny similarities shared by such movements over the course of three centuries: the transatlantic abolitionist movement, US and English consumer movements around the turn of the twentieth century, and contemporary Fair Trade activism. Offering a comparative historical study of consumer activism the book shows, in vivid detail, how activists wrestled with the broader implications of commodity exchange. These activists arrived at a common understanding of the relationship between consumers, producers, and commodities, and concluded that consumers were responsible for sympathizing with invisible laborers. Ultimately, Skotnicki provides a framework to identify a capitalist culture by examining how people interpret everyday phenomena essential to it.*

THE TOP 10 SUNDAY TIMES BESTSELLER Shortlisted for the FT Business Book of the Year Award 2019 'Easily the most important book to be published this century. I find it hard to take any young activist seriously who hasn't at least familiarised themselves with Zuboff's central ideas.' - Zadie Smith, The Guardian The challenges to humanity posed by the digital future, the first detailed examination of the unprecedented form of power called "surveillance capitalism," and the quest by powerful corporations to predict and control us. The heady optimism of the Internet's early days is gone. Technologies that were meant to liberate us have deepened inequality and stoked divisions. Tech companies gather our information online and sell it to the highest bidder, whether government or retailer. Profits now depend not only on predicting our behaviour but modifying it too. How will this fusion of capitalism and the digital shape our values and define our future? Shoshana Zuboff shows that we are at a crossroads. We still have the power to decide what kind of world we want to live in, and what we decide now will shape the rest of the century. Our choices: allow technology to enrich the few and impoverish the many, or harness it and distribute its benefits. *The Age of Surveillance Capitalism* is a deeply-reasoned examination of the threat of unprecedented power free from democratic oversight. As it explores this new capitalism's impact on society, politics, business, and technology, it exposes the struggles that will decide both the next chapter of capitalism and the meaning of information civilization. Most critically, it shows how we can protect ourselves and our communities

and ensure we are the masters of the digital rather than its slaves.

This collection brings together published papers on key themes which book historians have identified as of particular significance in the history of twentieth-century publishing. It reprints some of the best comparative perspectives and most insightful and innovatively presented scholarship on publishing and book history from such figures as Philip Altbach, Lewis Coser, James Curran, Elizabeth Long, Laura Miller, Angus Phillips, Janice Radway, Jonathan Rose, Shafquat Towheed, Catherine Turner, Jay Satterfield, Clare Squires, Eva Hemmungs Wirtén. It is arranged into six sections which examine the internationalisation of publishing businesses, changing notions of authorship, innovation in the design and marketing of books, the specific effects of globalisation on creative property and the book in a multimedia marketplace. Twentieth-century book history attracts an audience beyond the traditional disciplines of librarianship, bibliography, history and literary studies. It will appeal to publishing educators, editors, publishers, booksellers, as well as academics with an interest in media and popular culture.

Point of Sale offers the first significant attempt to center media retail as a vital component in the study of popular culture. It brings together fifteen essays by top media scholars with their fingers on the pulse of both the changes that foreground retail in a digital age and the history that has made retail a fundamental part of the culture industries. The book reveals why retail matters as a site of transactional significance to industries as well as a crucial locus of meaning and interactional participation for consumers. In addition to examining how industries connect books, DVDs, video games, lifestyle products, toys, and more to consumers, it also interrogates the changes in media circulation driven by the collision of digital platforms with existing retail institutions. By grappling with the contexts in which we buy media, Point of Sale uncovers the underlying tensions that define the contemporary culture industries.

Teaching, the Humanities, and the Importance of a Liberal Education in the Age of Mass Information

Merchants of Culture

Pacifist Bookseller Roy Kepler and the Paperback Revolution

The Fight for a Human Future at the New Frontier of Power

The Radical Bookstore

The Business and Politics of Natural Foods

The Richard & Judy Book Club Reader

Histories of the book often move straight from the codex to the digital screen. Left out is nearly 150 years of audio recordings. Matthew Rubery uncovers this story, from Edison to today ' s billion-dollar audiobook industry, and breaks from convention by treating audiobooks as a distinctive art form that has profoundly influenced the way we read.

Drawing on approaches from literary studies, media and cultural studies, book history, cultural policy, and the digital humanities, this book asks: What is the significance of authors communicating directly to readers via social media? How does digital media reframe the "live" author-reader encounter? And does the growing army of reader-reviewers signal an overdue democratizing of literary culture or the atomizing of cultural authority? In exploring these questions, The Digital Literary Sphere takes stock of epochal changes in the book industry while probing books ' and digital media ' s complex contemporary coexistence.

In The Demise of the Library School, Richard J. Cox places the present and future of professional education for librarianship in the debate on the modern corporate university. The book is a series of meditations on critical themes relating to the education of librarians, archivists, and other information professionals, playing off of other commentators analyzing the nature of higher education and its problems and promises.

Introduction to Contemporary Print Culture examines the role of the book in the modern world. It considers the book ' s deeply intertwined relationships with other media through ownership structures, copyright and adaptation, the constantly shifting roles of authors, publishers and readers in the digital ecosystem and the merging of print and digital technologies in contemporary understandings of the book object. Divided into three parts, the book first introduces students to various theories and methods for understanding print culture, demonstrating how the study of the book has grown out of longstanding academic disciplines. The second part surveys key sectors of the contemporary book world – from independent and alternative publishers to editors, booksellers, readers and libraries – focusing on topical debates. In the final part, digital technologies take centre stage as eBook regimes and mass-digitisation projects are examined for what they reveal about information power and access in the twenty-first century. This book provides a fascinating and informative introduction for students of all levels in publishing studies, book history, literature and English, media, communication and cultural studies, cultural sociology, librarianship and archival studies and digital humanities.

The Age of Surveillance Capitalism

The Printed Book in Contemporary American Culture

Reluctant Capitalists

Prizing Children ' s Literature

From Head Shops to Whole Foods

The Cultural Politics of Children ' s Book Awards

The Reconfiguration of Children's Literature, Fairy Tales, and Storytelling

This volume gets beyond simple descriptions of the values and processes involved in community media and is deliberately seeking argument and structured debate around the issues of this vibrant sector of the media. The contributors examine the dilemmas that have emerged within this sector and provide an incisive overview. The chapters use case studies and data research to illustrate the major debates facing community media, along with a sideways look at the dilemmas that community media practitioners and their audiences must engage with. This collection provides an international perspective and covers the traditional formats as well as newer media technologies. It also gives some intriguing examples of community media, which get beyond simple good practices.

Here, the author assesses our modern book culture by focusing on five key elements including the explosion of retail bookstores like Barnes & Noble and Borders, and the formation of the Oprah Book Club.

Notions of Community

Relentless Progress

Personal Reflections on Professional Education in the Modern Corporate University

Medium, Object, Metaphor

Reading, Writing, and Selling Books in the Internet Era

Books and the Commerce of Culture in the Twentieth Century