



## ***Culture Unbound* Vol. 11 Editorial**

By Eva Hemmungs Wirtén, James Meese, Johanna Dahlin & Jesper Olsson

In 2019, *Culture Unbound* turns ten. Moving from childhood into adolescence, the decade that has passed since the inaugural thematic issue in 2009 has been one of great change in scholarly publishing, as indeed in the whole infrastructure of academia more generally. Looking back at the theme of that first 2009 issue, “What’s the Use of Cultural Research?” nothing has been lost in terms of the relevance of the topic itself. And yet, it is not inconceivable that the question and the possible answers would be articulated and framed quite differently if posed today. In one sense, ten years is a microsecond in the *longue durée* of scholarly publishing. In another sense, both digitization and globalization has profoundly influenced the way in which an open access journal such as *Culture Unbound* now travels in the world. In the accompanying editorial to that first theme <http://www.cultureunbound.ep.liu.se/v1/a01/cu09v1a01.pdf>, the founding editors—Johan Fornäs, Martin Fredriksson and Jenny Johannisson—set out the underlying ideas and thoughts behind *Culture Unbound*. Their vision of *Culture Unbound* as an “unbound, free and open space for intellectual exchange,” has guided and will continue to guide *Culture Unbound*’s transition into its next decade (and beyond). And even while the expression “available to anyone with a networked computer” sounds very much like 2009 and not so much 2019, the fact that *Culture Unbound* will continue as an open-access resource for those who “wish to take part in recent developments in the understanding of the many facets of culture and culturalisation,” remains as current a vision today as it did ten years ago. Terminology may grow old, but principles live on and evolve.

2019 therefore marks a special year in the life of *Culture Unbound*. Changes are on the horizon, both in respect to the Editorial Team (Eva Hemmungs Wirtén is leaving after 5 years and Jesper Olsson will be succeeding her as Editor-in-Chief) as well as a reorganization of the Editorial Board. We are continuously looking into new ways to better make use of the digital format both when it comes to content and the design of that content. But some things will also stay the same.

The commitment to publishing the best articles on critical cultural research; the ambition to offer a high-quality, peer-reviewed outlet for cross-disciplinary research in the humanities and social sciences, and certainly being an active agent in the forefront of current and future discussions on open access and scholarly publishing. We hope that you will continue to read, use and cite articles in *Culture Unbound*. The current issue is a great way to start.

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