

***Culture Unbound* Vol. 7 Editorial**

By Eva Hemmungs Wirtén, Martin Fredriksson & Naomi Stead

We welcome you all to a new year with *Culture Unbound*. As we now launch *Culture Unbound's* seventh annual volume, we realize that this is no longer just an emerging journal but rather that it is entering a first phase of maturity. The coming year will also involve some changes for *Culture Unbound*. First of all, as some of our readers might have noticed, we have changed our costume by launching a new website that we hope will make the journal more accessible. Apart from the graphic profile, the most important changes concern how the thematic sections and the articles are presented. Here we have tried to make it easier to navigate between the different thematic sections and added statistics from Crossref and Google scholar to the individual articles. Most notable, however, are the changes within the editorial team where the founder of the journal, Johan Fornäs, has left his post as editor in chief to Eva Hemmungs Wirtén, professor of mediated culture at Linköping University. Martin Fredriksson and Naomi Stead maintain their posts as executive and assistant editors and want to take this opportunity to thank Johan for his outstanding work in the past and welcome Eva, whose excellent editorial and academic skills will be a great contribution to the future development of this journal.

In November 2014 *Culture Unbound* celebrated its five year anniversary with a workshop entitled Publishing for Public Knowledge, held in Norrköping, Sweden. The workshop discussed publishing policies and changing political and economic conditions for knowledge production, but it was also a valuable opportunity to gather some of our board members and collaborators to discuss future strategies for the journal. The implications of this discussion will become evident over the coming years, for instance in a number of new themes we want to explore. Moreover, it has also resulted in a new set of aims and scope that we are currently developing, partly based on input from the board members, which will soon be posted at the new website. In short, we think that they will reflect our goal to maintain an open, inclusive and truly interdisciplinary perspective while at the same time identifying and developing the distinctive tone, approach and choice of subjects that have emerged over the last five years.

Coming of age is about forming a more stable and consistent identity. This requires a delicate balance between consistency – knowing yourself – and development. In the case of *Culture Unbound*, we have begun to make a name for ourselves and take a position on the field of cultural research. Looking at past publications, *Culture Unbound* has in many respects served as an open stage for emerging topics and issues within cultural research that might not fit in the

established, disciplinary venues. We can for instance see that *Culture Unbound* has accommodated many issues exploring new empirical material emerging at the interface between culture and other sectors, such as economics, urbanity, consumption, emotions and social movements. We will always embrace this diversity, stay alert and keep our minds open to accommodate emerging fields of research.

The past year has been the most productive ever for *Culture Unbound*. In 2015, the journal published seven thematic issues, encompassing more than 60 articles and 1300 pages. The choice of themes tells of a variety that stretches from theoretical and political issues such as ‘Capitalism; Current Crisis and Cultural Crisis’ and ‘Social Movements: Ritual Space and Media’, to explorations of contemporary cultural trends and phenomena like ‘Therapeutic Cultures’ and ‘Sustainabilities’ as well as themes exploring different conditions for cultural expressions such as ‘Changing orders of Knowledge? Encyclopaedias in Transition’, ‘Writing at borders’ and ‘Concurrences: Culture Bound and Unbound’.

This new volume opens with a thematic section entitled ‘Circulating Stuff through Second-Hand, Vintage and Retro Markets’ that discusses the circulation of second hand goods, and its cultural and social significance. The issue is edited by Staffan Appelgren and Anna Bohlin and the articles range from ethnographic approaches to second hand goods as material traces of life narratives to the role of the second hand sector in urban economies and place marketing. Later this spring the ‘Circulating Stuff’ section will be followed by a section on ‘Motion and Emotion’, edited by Ann Werner. This issue draws on mobility studies and affect theory in order to apply new theoretical and methodological perspectives on the relation between physical, social and cultural movement, from urban strolling to global migration. The third theme of 2015, ‘Cultures of Disaster’, is edited by Anders Ekström and Kyrre Kverndokk. It looks at the mediation and cultural imagination of disasters, from historical accounts to globally circulated narratives in contemporary media networks. The final theme of this year, ‘Publishing for Public Knowledge’, is edited by the current journal editors, Eva Hemmungs Wirtén, Naomi Stead and Martin Fredriksson, and derives from the anniversary workshop held in November 2014. The theme addresses a question that is fundamental not only to *Culture Unbound* and other academic journals but to everyone working in academia, namely how changing political and financial conditions and expectations for academia today and in the future affect how knowledge can be produced and published.

Beyond that, our plans are still in the making, open for change and suggestion. So we would, as always, like to end this editorial of yet another annual volume of *Culture Unbound* with an invitation to all our readers and followers to take part in making the best of *Culture Unbound* by contributing articles and proposing thematic sections for the coming years.

Eva Hemmungs Wirtén is Professor of Mediated Culture at the Department of Culture Studies, (Tema Q), Linköping University. She has written extensively on the cultural history of international copyright and the public domain. Her new book, *Making Marie Curie: Intellectual Property and Celebrity Culture in an Age of Information* is published by University of Chicago Press in March 2015. She is currently embarking on a new book project in the intersection of intellectual property, bibliography and material culture. E-mail: eva.hemmungs.wirten@liu.se

Martin Fredriksson is executive editor of *Culture Unbound*. He works as assistant professor at the Department of Culture Studies (Tema Q), Linköping University, where he is conducting a project about ‘Commons and Commodities: Knowledge, Natural Resources and the Construction of Property’ funded by the Swedish National Research Council. He has also spent a year as visiting scholar at Massachusetts Institute of Technology, conducting a study on copyright and Pirate Parties in North America. E-mail: martin.fredriksson@liu.se

Naomi Stead is Associate Professor in the Research Centre ATCH (Architecture | Theory | Criticism | History) in the School of Architecture at the University of Queensland, Australia. Her research interests broadly lie within the architectural humanities and the cultural studies of architecture, in its production, mediation and reception. E-mail: n.stead@uq.edu.au