sphere of modernity and material culture. In Lundblad's view, the cloth-bound publishers' bindings had a critical function to promote the book and participate in the new "pictorial world of modernity" and connect "people with phenomena that were among the parameters and materials that could be enlisted for the development of the self. Cloth bindings were a part of the material world whose specific forms were used to create social communities" (26).

This phenomenon is not unique to the history of the book in Sweden. The changes in publishers' bindings that Lundblad chronicles could easily be mapped onto the appearance of the book in America, England, and continental Europe. She briefly mentions the importance of parallel developments in England and in Europe and includes illustrations for *Djurvärlden i ord och bild* published in Dutch and Swedish with very similar bindings (figs. 81-82, 95). The pictorial covers that emerged toward the end of the nineteenth century had a new function – to entice the reader/consumer, as "this new way of packaging literature took its place among the increasing quantity of consumer products designed at the intersection between mass production and the growing significance of the particular" (166). Lundblad explores this tension between uniqueness and sameness that is part of modern consumer culture, and the "need of the economic system to stimulate consumption" (166).

This book will appeal to scholars interested in publishers' bindings, the bookbinding trade in the nineteenth century, and the intersections between the book and material culture. Overall, Lundblad successfully situates her study within the larger context of consumer culture and a few minor inconsistencies related to photomechanical reproduction discussed by Elizabeth Knazook in her review of this book (*PBSA* 110:2 2016) do not detract from the whole.

GRETA GOLICK
University of Toronto

Marianne Martens. *Publishers, Readers, and Digital Engagement*. London, UK: Palgrave Macmillan UK, 2016. 226 pp.; \$99.99 US (Cloth) ISBN 9781137514455

Publishers, Readers, and Digital Engagement is one of the newest titles in Palgrave Macmillan's New Directions in Book History Series. Author Marianne Martens looks at the recent trend among book

publishers of creating participatory websites aimed at teenage readers. Martens argues that the practice of creating participatory websites began in earnest in 2007, and since then the sites have redefined the roles of “authors,” “marketer,” and “reviewer.” These roles are redefined, in part, because publishers can now interact directly with their teenage readers, in contrast to the “old” method, where teachers, parents, and librarians acted as gatekeepers between children and the books they read. Martens explores this new publisher-reader relationship by examining three case studies of publisher-created participatory websites: *RandomBuzzers.com*, *TwilightSaga.com*, and *TheAmandaProject.com*.

Martens begins with a historical overview of children’s librarianship and publishing at the beginning of the twentieth century to provide a contrast for these professions in the contemporary moment. This chapter shows how these two fields – children’s librarianship and children’s publishing – relied on each other to get books into the hands of young readers, with librarians serving as important gatekeepers. The chapter focuses on how both children’s librarianship and publishing emerged as “overlapping circles of influence connecting professional women’s networks, in which women could not only succeed, but also rise to prominence” (19). The chapter concludes by noting that although librarians and publishers have always sought input from teenage readers on their reading choices, the end of the twentieth century saw teenage readers desire more direct agency in choosing the books they read.

The subsequent chapter bridges the historical and contemporary practices of marketing books to teenage readers, explaining how digital technologies have replaced the old gatekeeper model with a model that allows publishes to communicate directly with readers. This chapter relies on interviews conducted between Martens and four marketers at various publishing houses, to compare their marketing strategies before and after the emergence of digital technologies. By analyzing the interview responses, Martens argues that the new marketing model is “collaborative, community-focused, and disruptive of traditional definitions of ‘marketer,’ ‘author,’ and ‘reader’” (50). In essence, publisher-created interactive websites aimed at teenage readers have produced a fundamentally new relationship. This new relationship sees teens contribute their “immaterial and affective labour” by engaging and participating in these websites. Martens argues that this labour is then “exploited” by publishers for financial gain. It is this new, “exploitative” relationship that Martens’s work is interested

in exploring, by examining three publisher-created participatory websites.

The first case study examines *RandomBuzzers.com*, a website created in 2009 by Random House. The site allowed users to perform a variety of activities such as answering surveys, taking quizzes, writing essays, writing and reading book reviews, et cetera. In exchange for this labour, users of the site were rewarded with “Buzz Bucks” which could be redeemed for Advance Reading Copies of books or other products through the site’s store. Teens were attracted to the site on “the promise of building affective relationships with favorite authors” (82), and Random House benefited from the data provided by all of the users. As of 2012, the website had over 67,000 registered users, and Martens argues that of the participatory websites built by the major publishing houses, Random House’s was “the most sophisticated employer of free labor” (82).

The concept of publishers exploiting the free labor of their teenage users is fundamental to Martens’s argument throughout her book, and it is most fully explored in this first case study. For this argument, Martens relies primarily on Tiziana Terranova’s concept of “free labor,” although Martens does note that the users of *RandomBuzzers* were not providing completely free labor, as they received Buzz Bucks as payment. She argues, however, that the labor was essentially free since the “Random House site arguably paid sub-minimum wages for the work provided by its” users (89). While Martens makes some compelling arguments about the various ways that users used the site, and the various ways that they provided labour, she does not provide concrete examples of how this “free” labour was “exploited” by Random House. As such, some of her arguments about how these participatory websites are exploitative fall short.

The second case study looks at *TwilightSaga.com* from 2009–2012, the Hachette-owned fan site for the *Twilight* book series. *TwilightSaga* was aimed exclusively at fans of the *Twilight* series, and functioned similarly to *RandomBuzzers*, with users able to take quizzes or surveys, but it also encouraged users to create fan fiction set in the *Twilight* universe. Martens argues that at first Hachette’s official *Twilight* site was successful in gathering *Twilight* fans together in a way that financially benefitted Hachette’s branding. As time went on, however, the publisher let the site “slip into a state of neglect” (117), allowing “rebellious, rule-defying fan behavior [to] emerge” (118). In essence, without the policing of the site’s forums by the publisher’s staff, users began to break the site’s Terms of Agreement, with

members insulting or belittling each other. Martens argues that the site “disintegrated into a Wild West of disorderly activity” (119), and that the “fear of anarchy” forced the publisher to intervene and once again “babysit” the users’ activity (119, 121). This case study shows, Martens argues, that participatory sites that allow direct engagement between readers and publishers are beneficial to the publisher, but they also need to be properly managed.

The final case study focuses on *The Amanda Project*, an early multiplatform book published by Fourth Story Media in partnership with HarperCollins. The *Amanda Project* was a multi-book series that consisted of traditionally printed books integrated with an interactive participatory website. Part of the site’s appeal was that users were invited to participate in the development of the story by uploading their own ideas of how the story should develop. Some of these ideas would then be incorporated into future novels in the series. Martens argues that this book project “redefined traditional notions of books and of authorship” (132). Ultimately, the project failed, with the series ending prematurely, and the site closing due to insufficient “productive immaterial labour conducted by readers to warrant keeping the site alive” (158).

Martens concludes the final case study by asking a vital question: “If, in fifty years, a researcher wants to study early twentieth-century multiplatform books, will he or she be able to do so? Also, what if someone wants to read them?” (163). Although Martens does not provide an answer, it is clear that publisher-created participatory websites, such as the ones she examines, are unquestionably an important development in the history of publishing and reading. However, as Martens notes, these sites are “ephemeral, [and] fleeting in nature.” As such, “owners can completely remove entire sites and the content simply disappears” (177). Martens suggests that libraries might take it upon themselves to archive these types of sites, but it is already too late for many of the early ones. By the time this book was published, for example, two of the three sites that Martens examined are no longer accessible. While there are digital archives of entire websites, such as the Internet Archive, they are far from complete. As such, one of the most important aspects of Martens’s work is providing future researchers with detailed descriptions of these three sites – how they functioned, who their target audiences were, what features they offered, et cetera.

CHRISTOPHER DOODY
Ottawa