

BIROn - Birkbeck Institutional Research Online

Eve, Martin Paul (2016) Technology and Publishing: The Work of Scholarship in the Age of its Digital Reproducibility. In: ASIS&T Webinar, 22nd September, Online.

Downloaded from: <https://eprints.bbk.ac.uk/id/eprint/16162/>

Usage Guidelines:

Please refer to usage guidelines at <https://eprints.bbk.ac.uk/policies.html> or alternatively contact lib-eprints@bbk.ac.uk.

Technology and Publishing: The Work of Scholarship in the Age of its Digital Reproducibility



Open Library of Humanities



Professor Martin Paul Eve
Chair of Literature, Technology and Publishing
Birkbeck, University of London

martin.eve@bbk.ac.uk
@martin_eve

Why do Academics Publish?



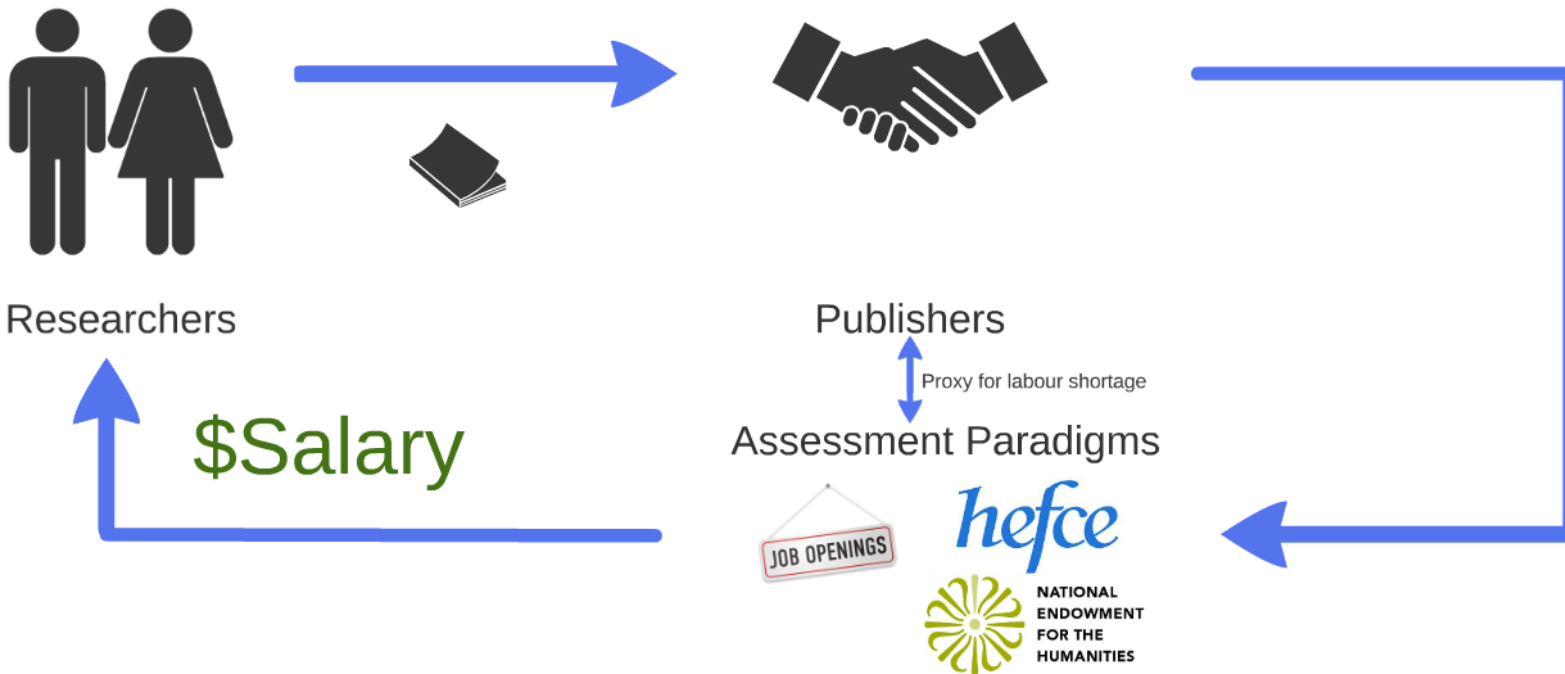
To be read. To be assessed.

Dissemination

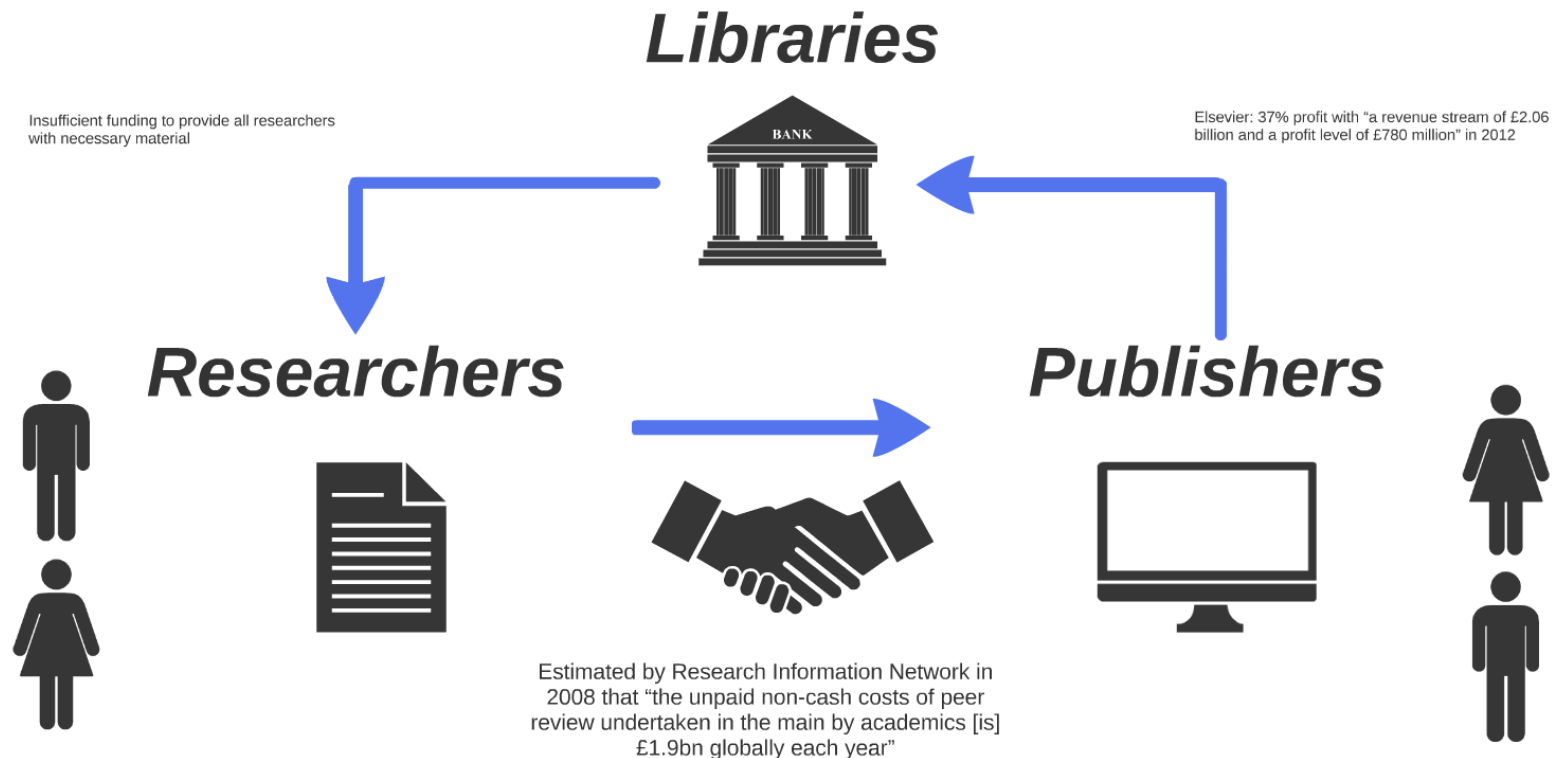
- Dissemination of work
- Preservation of record
- Footnotes and scholarly genealogy (vs. science?)
- Labour of reading: reading-avoidance techniques

Assessment

Researchers are within a symbolic economy



The Symbolic Economy Maps onto the Real Economy



Reading & Assessment in Conflict

- Drive to produce ever more work
- Hyper-inflationary price increases
- Libraries cannot afford to purchase
- Micro-monopolies

Socio-Legal Scarcity in the Digital Age

- “Our fine arts were developed, their types and uses were established, in times very different from the present, by men whose power of action upon things was insignificant in comparison with ours. But the amazing growth of our techniques, the adaptability and precision they have attained, the ideas and habits they are creating, make it a certainty that profound changes are impending in the ancient craft of the Beautiful. In all the arts there is a physical component which can no longer be considered or treated as it used to be, which cannot remain unaffected by our modern knowledge and power. For the last twenty years neither matter nor space nor time has been what it was from time immemorial. We must expect great innovations to transform the entire technique of the arts, thereby affecting artistic invention itself and perhaps even bringing about an amazing change in our very notion of art.”
- Paul Valéry, *Pièces sur L'Art*, 1931

Socio-Legal Scarcity in the Digital Age

- “In principle a work of art has always been reproducible. Man-made artifacts could always be imitated by men. [...] Around 1900 technical reproduction had reached a standard that not only permitted it to reproduce all transmitted works of art and thus to cause the most profound change in their impact upon the public; it also had captured a place of its own among the artistic processes. [...] Even the most perfect reproduction of a work of art is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be.”
- Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction", 1936

Socio-Legal Scarcity in the Digital Age

- “The problem in each case is not that you stole from a specific person but that you undermined the artificial scarcities that allow the economy to function.”
- Jaron Lanier, *You Are Not a Gadget*, 2010

Three Problems

1



Researcher
Access

2



Public
Access

3



Re-use

Researcher access

- See above!

Public access

- Increasingly educated populace
- Institutional missions to benefit society
- Or what is a university?
- The academy becomes irrelevant
- Especially the humanities

Restrictive Re-Use Rights

- Photocopying licenses
- Even for teaching
- Text mining/derivatives prohibited
- Inclusion in Wikipedia and other resources
- Community translation

Open Access

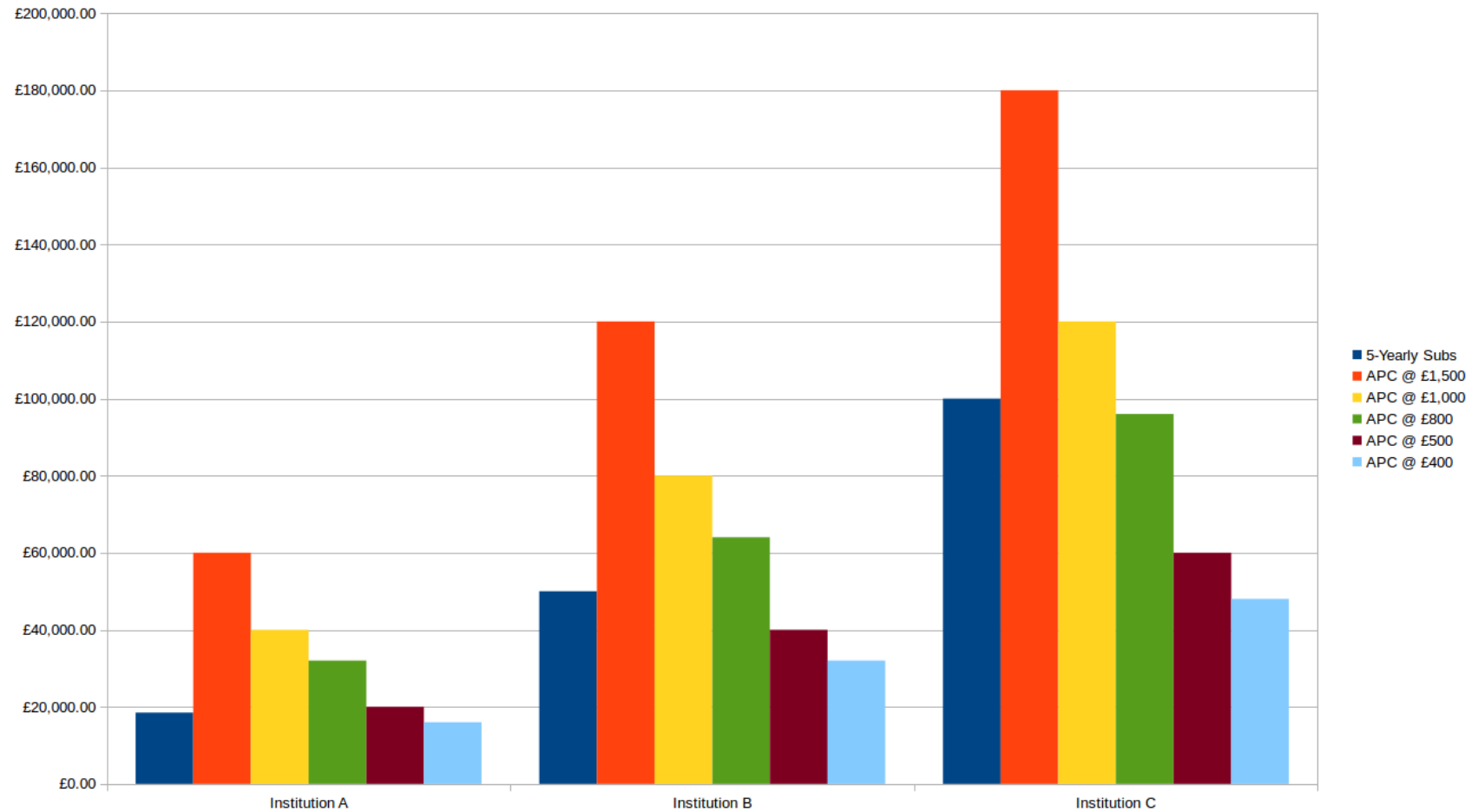
- Free to read.
- Free to reuse (with attribution).
- Gold/Green.
- Sciences/Humanities.



History of OA

- 1989: Richard Stallman drafts GPL
 - 2002: First Creative Commons license
 - 2002-2003: BBB Statements on OA
 - 2003: First sub-institutional mandate
 - 2003-2013: Exponential increase in green mandates
-
- Scientific drive but hums. present
 - Informal histories of OA experiment

APCs Problematic for Humanities



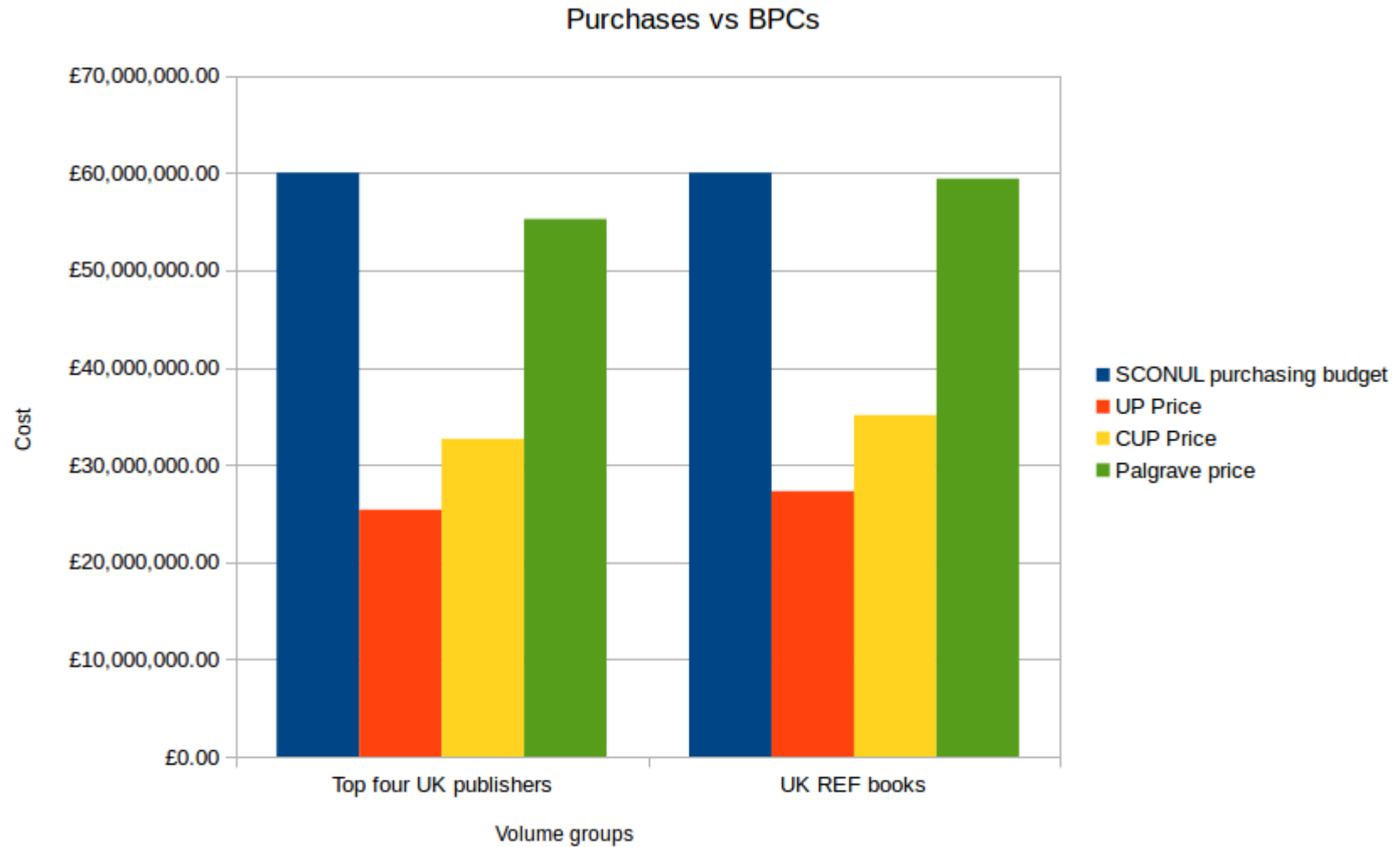
Monographs

- Monographs acknowledged as different
- e.g. HEFCE mandate
- Higher barriers to entry for new publishers
- Open source platform development in infancy
- Production toolchain likewise
- Different discoverability and value-conferral sites

BPCs Scale Badly

- 5,023 monographs in UK in 2013 by largest 4 publishers (source: Crossick)
- At a £5,050 BPC (UP price): £25,366,150
- At a £6,500 BPC (CUP price): £32,649,500
- At an £11,000 BPC (Palgrave price):
£55,253,000
- UK spend on all books 2010/2011:
~£60,000,000 (source: SCONUL)

BPCs Scale Badly



Our Solution



Open Library of Humanities

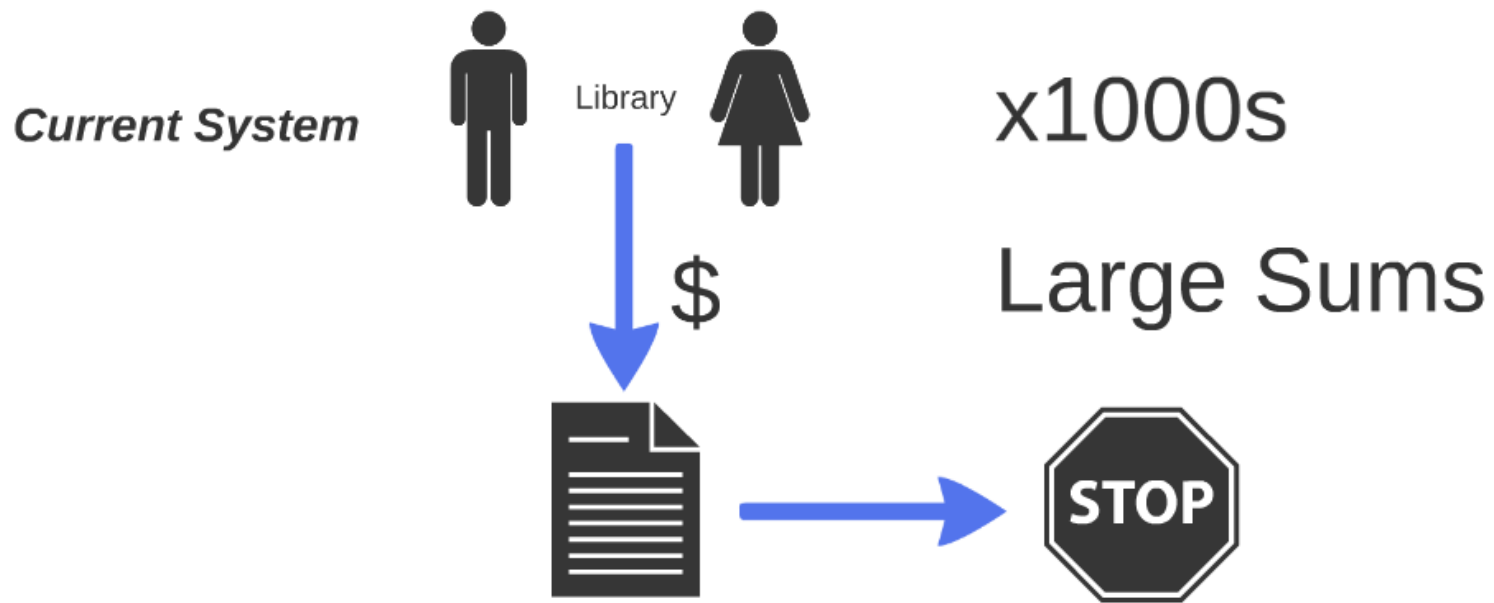
Planning Since 2013



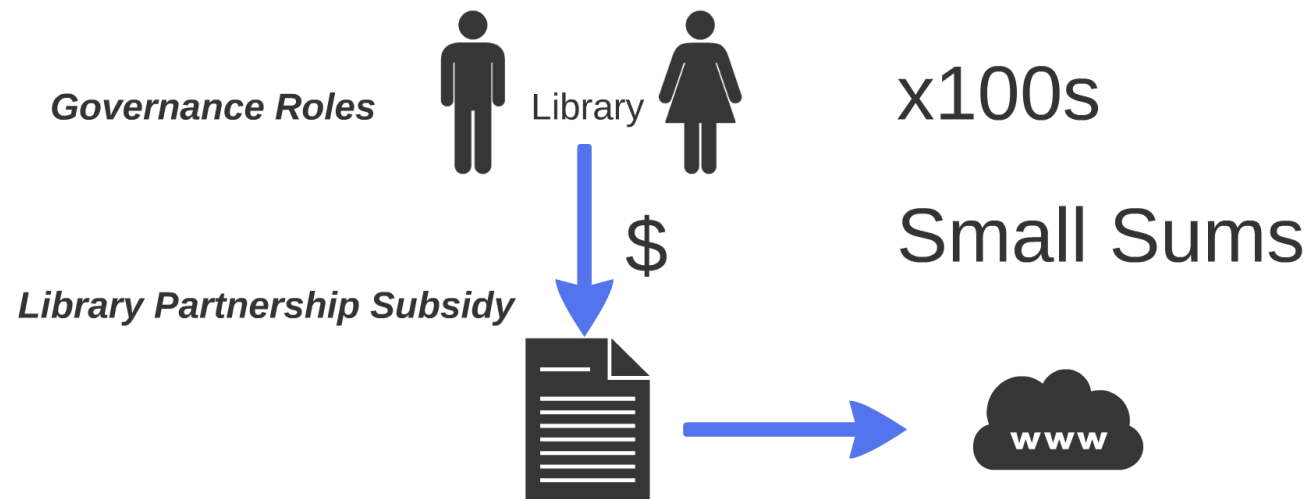
Support from Mellon



The Current Subscription Model



The LPS Model



In first year: 200 libraries supporting

Carnegie Mellon



THE UNIVERSITY OF
SYDNEY

Duke
UNIVERSITY



UNIVERSITY OF
CAMBRIDGE

KU

THE UNIVERSITY OF
KANSAS

Imperial College
London

Yale University

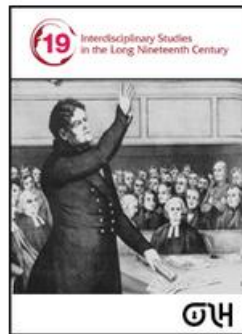
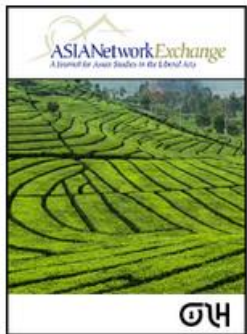


HARVARD
LIBRARY



KING'S
College
LONDON

18 Journals



Cost per institution per article: between \$3 to \$6.
Target of 300+ libraries by end of year three.

Project to Flip Journals



LingOA

Linguistics in Open Access