



# AGENCE 'X'

## PUBLISHING ADVISORY

NEO-LIBERAL CAPITALISM + ACADEMIA



ANNO DOMINI 2014

# CONTENTS

I. PRÉCIS – IN MEDIA RES ...

II. ACADEMIC PUBLISHING & E-BOOKS

III. ACADEMIC PEER REVIEW & RESEARCH STANDINGS

IV. INTELLECTUAL PROPERTY

V. PUBLISHING LAW

VI. DIGITAL ARCHIVES & DATABASES, ETC.

VII. EDUFACTORY – PASSIM

VIII. SUMMARY

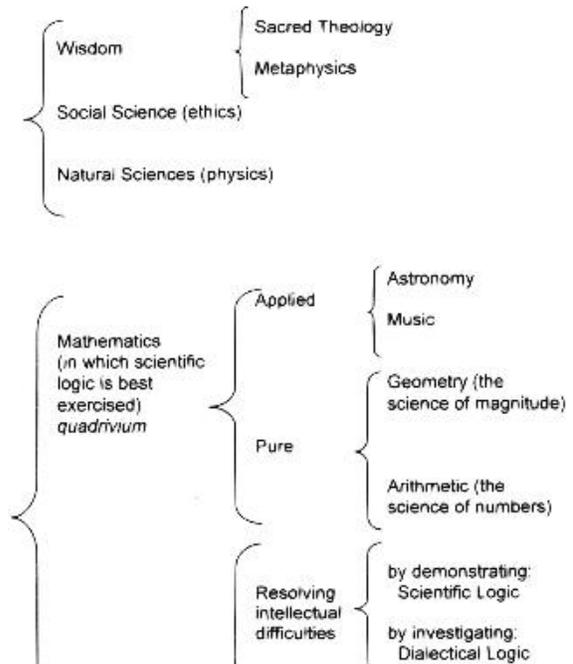
IX. ADDENDA

Cover images – Gavin Keeney, “Spectral Library, Botwnnog, Wales,” 2013.

## I. PRÉCIS – IN MEDIA RES ...

Agence ‘X’ provides not-for-profit, experimental consulting services for artists, architects, and scholars toward publication across multiple platforms, inclusive of both print and digital media. The primary focus of the advisory is to tailor the production of written and visual media for non-commercial (not-for-profit), peer-to-peer distribution, avoiding the present-day predatory practices of commercial and academic publishing. Intentionally oriented toward emergent alt-academic and alt-art practices, the advisory invites strategic alliances with institutions and individuals engaged in the preservation and privileging of the Seven Liberal Arts via high scholarship (the so-called old ways).

Shifts in both academic and commercial (trade) publishing today privilege conventional and unconventional texts and visual media as part of overall cultural production, a broad *field* of activity that eludes traditional categories and places the author or artist in the position of selecting the most appropriate means for disseminating research and art works. Agence ‘X’ proposes a multi-platform model for works of scholarship *as* work of art and artwork *as* form of scholarship. The principal focus of the former is the High Romantic “literary work of art,” while the principal focus of the latter is the pre-modernist and early modernist folio, edition, and/or experimental exhibition.



Combining literary values with critical exegesis, the Publishing Advisory is aimed at meeting and exceeding existing standards for academic publishing and art and architecture monographs. Working with the author or artist, and liaising with not-for-profit or alternative for-profit presses, the Advisory emphatically and radically undermines and subverts the prevailing models for author-pays’ or artist-pays’ publishing (journals, books, exhibitions) and e-aggregation (EBSCO et al.) and e-books (at the expense of print editions). As such, the primary focus is the protection of Intellectual Property from Big Capital and Big Data. In terms of discursive forms of academic scholarship, and primarily tailored for alternative forms of critical research, the Advisory offers structural editorial services and advice toward digital and print publication. In the case of the production of unique or editioned publications (artist book, folio, etc.), the Advisory’s goal is to combine discursive and non-discursive (textual and visual) models. Additionally, services are offered for converting novel and classical forms of written and visual research to physical and archival artifacts (editioned books, folios, and dossiers). The Advisory also includes the development of peer-to-peer platforms (digital and otherwise) for artists, architects, and scholars concerned with circumventing and/or evading the assimilation of their works to commercial and/or open-source publishing.

## II. ACADEMIC PUBLISHING & E-BOOKS



With the shift underway in academic publishing toward “author-pays” models (for both journals and books) it is imperative that authors develop multiple strategies for circulating their works, bypassing or subverting predatory publishers. Stand-alone print publications (traditional monographs) are fast becoming a thing of the past. Additionally, traditional print platforms (including journals) are increasingly being undermined by digital publication models, often in concert with print models. While scholarship itself has not changed, author rights are slowly being eroded and all profits from such publications today generally go to the publisher and the distributor. Academics are expected to publish for free to burnish resumes and chase tenure, while tenured positions are vanishing worldwide and resumes are relative to what one wishes to achieve.

Scholarly publication is, in many respects, undergoing the same stresses as mass-market or trade publishing, but with the additional problem that academics are expected to donate content (plus peer review and editorial services) to for-profit publishers. The consolidation of academic presses through acquisition has also led to the problem of intellectual property being owned and managed by fewer and fewer global corporations, who then market it to the very institutions and individuals that produced it. Combined with these problems are the emergent pre-print, not-for-profit platforms and databases which generally are file-sharing operations with a not-so-secret private and proprietary agenda of text- and data-mining.

In terms of digital or electronic publications, and with utter disregard for traditional author rights, these same global publishing empires are in the process of licensing works (short and long term), a practice that undermines the sales of print and digital books. An academic author who signs a contract with a publisher for a print and digital (e-book) edition stands the chance of never reaching the threshold for royalties (typically 500 copies for a print edition and 500 copies for an e-book) due to the fact that libraries can now license (“rent”) an e-book from companies such as EBSCO, who “buy” one copy of the e-book and then lease it to hundreds of libraries. Additionally, college and university libraries are increasingly creating regional consortiums that then share a single license to the e-book among members. While this may be, arguably, “good” for disseminating scholarly work widely, the erosion of conventional copyright, plus the author’s moral rights (regarding derivative works), is self-evident. These e-licensing practices are generally permitted through arrangements with publishers, who technically own the intellectual rights to the published version of the work (via copyright transfer), but who also license e-books for an undisclosed percentage of the fees paid by libraries. Most contracts stipulate that the author will receive royalties on sales (as above) but not on licensing through such practices as those developed by, for example, EBSCO, primarily through their so-called Academic E-book Collection.

The answer to this problem for authors wishing to prevent e-aggregators from diluting sales and profiting from their work is to sign contracts that prohibit e-books outright or prohibit e-licensing.

Image (above) – Biblioteca Nacional de Portugal, Lisbon, Portugal, n.d.

## TANGENTS / LINKS

For the market details of the e-book model, see:

[http://cyber.law.harvard.edu/sites/cyber.law.harvard.edu/files/E-Books%20in%20Libraries%20\(O'Brien,%20Gasser,%20Palfrey\)-1.pdf](http://cyber.law.harvard.edu/sites/cyber.law.harvard.edu/files/E-Books%20in%20Libraries%20(O'Brien,%20Gasser,%20Palfrey)-1.pdf)

Regarding EBSCO's early dance with copyright violation, as part owner of the short-lived Contentville, see:

<http://www.villagevoice.com/2000-07-25/news/partners-in-copyright-scam/>  
<http://online.wsj.com/article/SB965263477520525910.html>

Ebrary's Academic Complete:

<http://www.ebrary.com/corp/models.jsp>

Ebrary's policies are transparent (open to public scrutiny), and include numerous provisions regarding copyright and fair use, whereas EBSCO's are not.

"If you believe that a work has been copied and is accessible on this site in a way that constitutes copyright infringement, you may notify ebrary's designated agent, Juliette Hirt, Esq., at the address below or by phone: 650-475-8700, fax: 650-475-8881, or e-mail (with confirmation of receipt requested) to CopyrightClaim@ebrary.com. This site is operated by ebrary, 318 Cambridge Avenue, Palo Alto, California 94306-1505."

"Materials available on this Web site are the property of their respective copyright holders. Please see the individualized copyright notice that is printed within or appears with each document, and read the 'EBRARY TERMS OF SERVICE' for information about what you may and may not do with the Materials available on this site. All rights not expressly granted herein are reserved to the copyright holders."

"Ebrary titles are protected by copyright laws, and your access is allowed under 'Fair Use' limitations.

The ebrary service is designed for end-users conducting research, and it is not intended as a substitute for purchasing your own copy of a printed or digital book. While you may read an entire ebrary title online with the ebrary Reader™, ebrary places these restrictions on content usage to prevent misuse and protect our publishing partner's copyrights:

- You are not allowed to print out or copy the entire book.
- There are limitations on the number of pages you may print and copy.



Any attempts to circumvent ebrary's print or copy restrictions may subject you and/or your institution to legal action including civil or criminal penalties. Additionally, it may result in suspension of the ebrary service."

<http://www.ebrary.com/corp/legal.jsp>

Image (above, right) – Jan Van Eyck Academie, Maastricht, Netherlands, n.d.

The European Commission, "Copyright: Commission Urges Industry to Deliver Innovative Solutions for Greater Access to Online Content" (December 18, 2102):

“The digital economy has been a major driver of growth in the past two decades, and is expected to grow seven times faster than overall EU GDP in coming years. Online there are new ways of providing, creating and distributing content, and new ways to generate value. The emergence of new business models that use the internet to deliver content represents both a challenge and an opportunity for the creative industries, authors and artists. This is why the European Commission is acting today to ensure that copyright and licensing stay fit for purpose in this new digital context.”

[http://europa.eu/rapid/press-release\\_IP-12-1394\\_en.htm?locale=en](http://europa.eu/rapid/press-release_IP-12-1394_en.htm?locale=en)  
<http://ec.europa.eu/digital-agenda/>

The European Commission, “Copyright and Neighbouring Rights” (January 30, 2014):

“The European Commission is also responsible for conducting negotiations on industrial and intellectual property within World Intellectual Property Organisation (WIPO) (e.g. audiovisual, broadcasting, resale right, databases, etc.), for participating in the relevant WIPO General Assemblies, and for contributing to the work of other international fora on IPR related matters with a view to ensuring adequate protection of intellectual property rights (IPR) internationally.”

[http://ec.europa.eu/internal\\_market/copyright/index\\_en.htm](http://ec.europa.eu/internal_market/copyright/index_en.htm)

Peter Brantley, “Academic E-Books: Innovation and Transition”, *Publishers Weekly* (February 3, 2012):

<http://www.publishersweekly.com/pw/by-topic/digital/content-and-e-books/article/50486-academic-e-books-innovation-and-transition.html>

Clifford A. Lynch, “Imagining a University Press System to Support Scholarship in the Digital Age”, *Reimagining the University Press* 13, no. 2 (Fall 2010):

<http://quod.lib.umich.edu/j/jep/3336451.0013.207?rgn=main:view=fulltext>

For an out-of-date synopsis of what c.2008 seemed promising but has since become a plague, see Richard N. Katz, ed., *The Tower and The Cloud* (Educause, 2008):

<http://www.educause.edu/research-and-publications/books/tower-and-cloud>

Jennifer Howard, “Who Gets to See Published Research?” *Chronicle of Higher Education* (January 22, 2012):

<http://chronicle.com/article/Hot-Type-Who-Gets-to-See/130403/>

For authors’ rights in terms of e-books, see:

<http://www.authorsguild.org/services/legal-services/electronic-rights/>

Concerning the Bodleian Libraries’ e-book trials in 2013, see:

<http://www.bodleian.ox.ac.uk/notices/2013-mar-22>

For a list of “potential, possible, or probable predatory publishers”, see:

<http://scholarlyoa.com/publishers/>

Concerning the status of the reader, plus a swipe at academic authors, see:

[http://www.nytimes.com/2014/01/05/opinion/sunday/the-loneliness-of-the-long-distance-reader.html?hp&ref=opinion&\\_r=0](http://www.nytimes.com/2014/01/05/opinion/sunday/the-loneliness-of-the-long-distance-reader.html?hp&ref=opinion&_r=0)

Concerning the University of California's Open Access Policy of July 2013, see:

<http://osc.universityofcalifornia.edu/open-access-policy/>

Text-mining and data-mining comes to academic publishing (care of Elsevier):

<http://www.elsevier.com/connect/elsevier-updates-text-mining-policy-to-improve-access-for-researchers>

Elsevier buys Mendeley and threatens Academia.edu (2013)

<http://chronicle.com/blogs/wiredcampus/posting-your-latest-article-you-might-have-to-take-it-down/48865>  
<http://scholarlykitchen.sspnet.org/2013/12/11/has-elsevier-signaled-a-new-era-for-academia-edu-and-other-professional-networks/>

### III. ACADEMIC PEER REVIEW & RESEARCH STANDINGS



Academics are generally expected to indulge in so-called peer review while the entire apparatus of peer review involves blind submissions to journals and publishers that enlist the assistance of a narrow swathe of scholars with established and/or intractable biases. The alternative is to network works while in production, versus submit works for peer review after they are more or less complete. Typically peer review means a few shallow remarks regarding the structure or integrity of the submitted work and not all recommendations for changes are valid. It is also not necessary to change everything to meet peer-review standards and authors have the right to refuse to make changes that will alter the tenor or intention of the

work reviewed. The outcome, while often a tussle between author and peer, may vary, with the author risking the refusal of publication upon revision. Additionally, normal peer-review practices are almost irrelevant in the case of experimental works.

Image (above) – Warburg Institute Library, London, England, n.d.

The better, emerging standard for scholars not concerned with seeking tenure and/or impressing peers is to avoid journals altogether that have a stable of biased peers and seek out alternative platforms for publication. The problem that arises in such cases is that universities are increasingly using an authorized list of journals and publishers that confer respectability to a handful of journals, more or less marginalizing or ignoring all others. In some cases this practice forces lesser-known journals out of business, cutting off access to scholars who will only submit their work to the university-authorized publications. While the lists can be extensive, the rankings are effectively incapable of acknowledging experimental or avant-garde publications.

Research standards in universities, used to rank departments and faculties (and used to weigh PhD production), have recently become the target of severe criticism for favoring established journals and publishers at the expense of new or less-prestigious outlets for research.

In the case of scholarly monographs the situation is similar, with university-generated lists favoring publishers that utilize peer review and provide hands-on, substantive editorial oversight. Smaller presses that accept work based on an abstract and review by an editorial board are notably placed low on the lists or are missing altogether. Most publishing houses (academic and trade) have cut editorial services and authors are expected to edit their own works or hire a professional editor. While the issue of serious or laissez-faire editorial policy for academic presses, and the presence or absence of text editors for authors of scholarly monographs, leads to implicit and explicit judgment visited upon publishers by scholars and by universities, the trend is nonetheless toward “no editorial assistance whatsoever”, with the high-end presses garnering the majority of established authors who can write or who can afford to hire or otherwise engage assistants for the technical production of the

text. The presence of thematic series within academic presses, produced with a credible series editor and a credible editorial board (independent of the publisher), is an established practice that continues to provide an additional layer of credibility for both author and press, while it does not necessarily guarantee nor suggest that the work will receive substantive editorial assistance. While the work will be measured by the standards of the series and the editorial board, the implication for the model is that it constitutes de facto peer review.

It is, therefore, the author/scholar's prerogative to choose to move "down market to go upstream". Such a strategy involves working with publishers that may or may not show up on the authorized lists issues by universities but which do not engage in predatory practices (such as the "author-pays" model noted above). A possible outcome for such a strategy might be that works that would normally be altered beyond repair by peer review and/or refused by mainstream publishers will find a niche that permits their modest circulation in libraries by print or electronic edition. The downside of this stratagem is that the down-market presses one might choose will invariably offer no royalties or royalties based on sales numbers that will never be and never can be achieved in the academic market.

The agenda noted above suggests a more subtle approach for authors who are not in pursuit of tenure and who do not write for money. It also suggests the perhaps utterly radical gesture of the author who writes to be read, and the author who (in the Franciscan tradition) presumes the right to have no rights (but also does not cede his/her rights to Capital).

## TANGENTS / LINKS

For generally nuanced remarks on so-called Open Peer Review, see Peter Brantley, "Back Doors to Transformation", *Publishers Weekly* (January 30, 2012):

"Fundamental aspects of the publishing process could change. In an open peer review system, the status of reviewers could be far greater than it is today. Ultimately curation is the most highly valued product of publishing, and thoughtful reviewers might well become the most essential arbiters of quality. Publishing concerns would seek to form alliances with specific individual reviewers or reviewer collectives, even above association with specific authors, as authorship shifts into web-based practice."

<http://blogs.publishersweekly.com/blogs/PWxyz/2012/01/30/back-doors-to-transformation/>

For a generally commendable analysis of the corruption of academia by neoliberal capital, see Max Haiven, "The Ivory Cage and the Ghosts of Academe", *Truthout* (April 30, 2014):

<http://www.truth-out.org/news/item/23391-the-ivory-cage-and-the-ghosts-of-academe-labor-and-struggle-in-the-edu-factory>

For possible alternative models of research, see Max Haiven, Alex Khasnabish, "Fomenting the Radical Imagination with Movements", *Roar Magazine* (July 31, 2014):

<http://roarmag.org/2014/07/fomenting-the-radical-imagination-with-social-movements/>

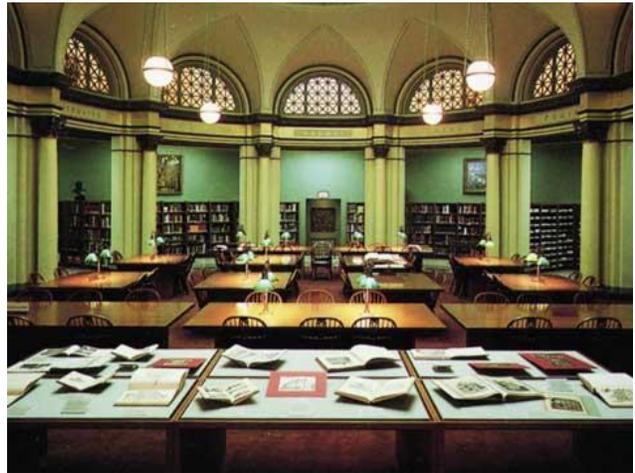
## IV. INTELLECTUAL PROPERTY

Intellectual property is cultural capital. In the present climate of "rent-seeking" neo-liberal capitalist practices, and given the emergence of global e-aggregation of intellectual property, it is the author's prerogative to opt-out of predatory practices that are built atop the outdated justifications for intellectual copyright.

With the emergence of Open Source publishing, and the attendant justifications for the same (by alternative presses and by universities), plus the arguments for and against academic scholarship being freely available in the public domain (because it was "funded" by universities), the situation for the solitary author becomes increasingly slippery. There is little question that e-aggregation and academia are on a collision course, foremost in terms of the production of knowledge and its distribution. For corporatized universities to question the practices of corporatized publishing is, in fact, a paradox. For the author the solution is to step aside and protect one's so-called moral rights.

Moral rights are not transferrable, and if copyright is increasingly undermined through e-aggregation and fair-use practices moral rights for authors represent the last frontier.

The present model for publishers engaging in “licensed sales” will without doubt change, and contracts with authors may or may not be supplemented to account for e-licensing. Whether minor and/or emerging authors/scholars will ever see any of the proceeds from e-licensing and e-books is in question. Digital Rights Management for publishers includes the unwritten right to “market” their product by way of multiple platforms. The “long-tail” marketing model suggests that all minor authors/scholars will see their works given away. Whereas licensing previously meant secondary (non-literary) usages for written works, and profits were shared accordingly (usually 50-50), the current marketing strategies of publishers have not caught up with multi-platform publishing and distribution.



The author’s moral rights are immemorial. They transcend copyright and they will remain inviolable insofar as Capital is incapable of finding a purchase in the actual production of knowledge versus its management and distribution.

The parallel here is the art world and what is occurring in the secondary market (the auction houses). Artworks bought by collectors as investment vehicles are resold in the secondary market after a period of time typically dictated by the inflation of the artist’s reputation (often an outcome of collusion between the galleries and the auction houses). The artist (the author) enjoys none of the benefits of sales on the secondary market (other than the perverse satisfaction of seeing his/her works sold for a premium, plus any knock-on effects such as higher sale prices in the primary market).

Image (above, right) – Ryerson & Burnham Libraries, Art Institute of Chicago, Chicago, IL, USA, n.d.

The right to have no rights, then, is the most radical gesture available to the author (and the artist). Copyright and moral rights must be separated. Copyright must be protected from Capital and moral rights must be safeguarded through resistance to the recursive practices to come that will no doubt involve “employers” (corporatized universities, publishers, agents, e-marketeers) commanding ownership of creative works due to the mere fact that they control the mechanisms of branding, marketing, and distribution.

Centre for Media Pluralism and Media Freedom (CMPF) – European University Institute (EUI)

“The aim of the EUI Centre for Media Pluralism and Media Freedom is to enhance the awareness of the importance of freedom and pluralism of the media, to contribute to its protection and promotion and to develop new ideas among academics, policy makers, regulators, market stakeholders, journalists, and all other directly involved professionals who take part in the public debate.”

<http://cmpf.eui.eu/Home.aspx>

Policy Report: European Union Competencies in Respect of Media Pluralism and Media Freedom (CMPF)

“This independent policy report, written at the request of the European Commission, presents the phenomena of media freedom and pluralism, and the major academic and policy debates surrounding their social, political, economic role and implications. It highlights the importance of media freedom and pluralism for the functioning, sustainability and legitimacy of a democratic government, and therefore the necessity for relevant policy actions.”

<http://cmpf.eui.eu/publications/policyreport.aspx>

World Intellectual Property Organization (WIPO) – Berne Convention for the Protection of Literary and Artistic Works (Paris Act 1971, Amended 1979):

[http://www.wipo.int/treaties/en/ip/berne/trtdocs\\_wo001.html](http://www.wipo.int/treaties/en/ip/berne/trtdocs_wo001.html)

Signatories to the Berne Convention, World Intellectual Property Organization (WIPO):

[http://www.wipo.int/treaties/en/ShowResults.jsp?treaty\\_id=15](http://www.wipo.int/treaties/en/ShowResults.jsp?treaty_id=15)

Internet Intermediaries and Creative Content, World Intellectual Property Organization (WIPO):

[http://www.wipo.int/copyright/en/internet\\_intermediaries/](http://www.wipo.int/copyright/en/internet_intermediaries/)

Copyright Licensing in the Digital Environment, World Intellectual Property Organization (WIPO):

[http://www.wipo.int/copyright/en/activities/copyright\\_licensing.html](http://www.wipo.int/copyright/en/activities/copyright_licensing.html)

Eileen A. Joy, “Let Us Now Stand Up for Bastards: The Importance of Illegitimate Publics” (February 2015)

<http://www.inthemedievalmiddle.com/2015/02/let-us-now-stand-up-for-bastards.html>

“In the Para-Academic Playground: An Interview with Eileen Joy, Co-Director of Punctum Books” (May 2013)

<http://glasgowreviewofbooks.com/2013/05/07/in-the-para-academic-playground-an-interview-with-eileen-joy-co-director-of-punctum-books/>

## **V. PUBLISHING LAW**

Regarding “contract updates for the e-book era”, see the following article by Steve Gillen (Independent Book Publishers Association):

<http://www.ibpa-online.org/article/contract-updates-for-the-e-book-era/>

Regarding copyright of academic works, see the following article by Steven Shavell (Samuel R. Rosenthal Professor of Law and Economics, Harvard Law School):

<http://cyber.law.harvard.edu/sites/cyber.law.harvard.edu/files/Copyright%207-17HLS-2009.pdf>

World Intellectual Property Organization (WIPO) – Guide on the Licensing of Copyright and Related Rights:

[http://www.wipo.int/export/sites/www/freepublications/en/copyright/897/wipo\\_pub\\_897.pdf](http://www.wipo.int/export/sites/www/freepublications/en/copyright/897/wipo_pub_897.pdf)

World Intellectual Property Organization (WIPO) – Intellectual Property Issues Related to Electronic Commerce:

[http://www.wipo.int/export/sites/www/sme/en/e\\_commerce/pdf/ip\\_ecommerce.pdf](http://www.wipo.int/export/sites/www/sme/en/e_commerce/pdf/ip_ecommerce.pdf)

World Intellectual Property Organization (WIPO) – Understanding How Intellectual Property (IP) Relates to E-Commerce:

[http://www.wipo.int/sme/en/e\\_commerce/ip\\_ecommerce.htm](http://www.wipo.int/sme/en/e_commerce/ip_ecommerce.htm)

Mathias Döpfner (Axel Springer)/Shoshanna Zuboff (Harvard Law School) – Regarding Google and the EU:

Mathias Döpfner – An open letter to Eric Schmidt: Why we fear Google

<http://www.faz.net/aktuell/feuilleton/debatten/mathias-doepfner-s-open-letter-to-eric-schmidt-12900860.html>

Shoshanna Zuboff – Response to Mathias Döpfner: Dark Google

<http://www.faz.net/aktuell/feuilleton/debatten/the-digital-debate/shoshanna-zuboff-dark-google-12916679.html>

## VI. DIGITAL ARCHIVES & DATABASES, ETC.

HathiTrust – Academic repository for electronic books and other digital content (based at the University of Michigan), many scanned by Google Books Library Project:

<http://www.hathitrust.org/>

“Authors Groups From U.K., Canada, Norway and Sweden Join Authors Guild, Australian Society of Authors, and Quebec Writers Union in Suit Against HathiTrust”, Authors Guild (2011):

<http://www.authorsguild.org/advocacy/authors-groups-from-u-k-canada-norway-and-sweden-join-authors-guild-australian-society-of-authors-and-quebec-writers-union-in-suit-against-hathitrust/>

WorldCat – For tracking books in academic libraries worldwide, including e-books:

“Can I get into electronic databases? – Some WorldCat libraries make their specialized reference databases available on their Web sites, but only to library members. Your search on WorldCat.org may produce direct links to articles and other resources in these databases. To access these resources, though, you may first be required to log in with a valid library membership.”

<http://www.worldcat.org/>

Thomson Reuters – Proprietary databases for citations in the Social Sciences and Science – 53% owned by The Woodbridge Company (Thomson Reuters, US\$ 13.27 billion gross income in 2012):

<http://thomsonreuters.com/social-sciences-citation-index/>  
<http://science.thomsonreuters.com/cgi-bin/jrnlst/jloptions.cgi?PC=K>

Taylor & Francis – Proprietary databases for online (toll-access) journals – Owned by Informa (Informa, £1,232.5 million gross revenue in 2012):

<http://www.tandfonline.com/>

Elsevier – Proprietary databases for online (toll-access) journals plus text- and data-mining platforms – Parent company Reed Elsevier (Reed Elsevier, £2,063 million gross income in 2012):

<http://www.elsevier.com/>

JSTOR – As of early 2014, JSTOR, a not-for-profit e-aggregator, announced they would begin offering e-books. The likely outcome is that JSTOR will become the antidote to EBSCO et al. As a not-for-profit enterprise, and given that they offer free access to their databases for Third World universities, JSTOR is positioned to lower the profile of the predatory giants. In some respects JSTOR is the compromise position between the earlier attempts by universities to privilege open access and the subsequent corporate takeover of academic research.

“JSTOR is a shared digital library created in 1995 to help university and college libraries free up space on their shelves, save costs, and provide greater levels of access to more content than ever before. More generally, by digitizing content to high standards and supporting its long-term preservation, we also aim to help libraries and academic publishers transition their activities from print to digital operations. Our aim is to expand access to scholarly content around the world and to preserve it for future generations. We provide access to some or all of the content free of charge when we believe we can do so while still meeting our long-term obligations.”

<http://www.jstor.org/>

## VII. EDUFACTORY – PASSIM

Keith Thomas, “Universities under Attack,” *London Review of Books* (November 28, 2011)

<http://www.lrb.co.uk/2011/11/28/keith-thomas/universities-under-attack>

Peter Conrad, “What are Universities for? by Stefan Collini – Review,” *The Guardian* (February 18, 2012)

<http://www.theguardian.com/books/2012/feb/19/what-universities-for-collini-review>

Alan Ryan, “What are Universities for? – Review,” *The New Statesman* (February 27, 2012)

<http://www.newstatesman.com/books/2012/02/universities-university>

Ben Etherington, “Universities on the Block,” *Sydney Review of Books* (May 23, 2014)

<http://www.sydneyreviewofbooks.com/universities-and-the-block/>

Kylar Loussikian, “ACU Research Row Boils Over,” *The Australian* (November 26, 2014)

“ACU management have resorted to the dubious strategy of approaching a select group of world-renowned professors and offering them lucrative fractional appointment,” the academic wrote.

“In exchange for their lengthy CVs, these academic ‘stars’ are required to do very little and spend even less time on the ground with staff and students. Management, in an effort to outdo the (Australian Research Council), refused any process of independent peer review of staff publications and paid no attention to the content of the research,” the academic wrote.

“Instead, a staff member’s research was measured purely on the basis of the outlet of the publication – that is, where it was published, with which journal or with what publishing house.”

Dr Buckle said the “punitive nature” of the new provisions made it obvious management regarded academics “with contempt”.

<http://www.theaustralian.com.au/higher-education/acu-research-row-boils-over/story-e6frgcjx-1227134767476>

Julie Hare, “Visa Rort Alert as Foreign Students bring in \$16bn,” *The Australian* (November 26, 2014)

<http://www.theaustralian.com.au/higher-education/visa-rort-alert-as-foreign-students-bring-in-16bn/story-e6frgcjx-1227134730910>

“Publish and perish at Imperial College London: The Death of Stefan Grimm,” *DC’s Improbable Science*, December 1, 2014

<http://www.dcscience.net/2014/12/01/publish-and-perish-at-imperial-college-london-the-death-of-stefan-grimm/>

“Grimm’s Tale,” *Plashing Vole*, December 2, 2014

<http://plashingvole.blogspot.co.uk/2014/12/grimms-tale.html>

Lawrence Wittner, “The \$7 Million University President,” *CounterPunch*, December 15, 2014



STEFAN COLLINI



<http://www.counterpunch.org/2014/12/15/the-7-million-university-president/>

Image (above) – E-book “cover” for Stefan Collini, *What are Universities for?* (2012).

## VIII. SUMMARY

*Refuse to participate in digital publishing and ignore the Digital Humanities. Publish actually existing books that are accessioned to actually existing libraries ...*

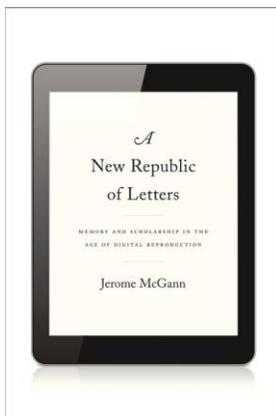
## IX. ADDENDA

### EC Copyright Modernisation

As of December 2013 the European Commission began “a public consultation on the modernisation of copyright (deadline: 5 March 2014).” Additionally, the remuneration of authors was “one important topic included in the consultation.” “In particular, the consultation document recognises that concerns continue to be raised that authors and performers are not adequately remunerated, in particular but not solely, as regards online exploitation. Many consider that the economic benefit of new forms of exploitation is not being fairly shared along the whole value chain. Another commonly raised issue concerns contractual practices, negotiation mechanisms, presumptions of transfer of rights, buy-out clauses and the lack of possibility to terminate contracts.”<sup>1</sup>

[http://ec.europa.eu/internal\\_market/consultations/2013/copyright-rules/index\\_en.htm](http://ec.europa.eu/internal_market/consultations/2013/copyright-rules/index_en.htm)

Jerome McGann, *A New Republic of Letters: Memory and Scholarship in the Age of Digital Reproduction* (Cambridge, MA: Harvard University Press, 2014) – Cloth, 256 pages, ISBN 978-0-6747-2869-1



“A manifesto for the humanities in the digital age, *A New Republic of Letters* argues that the history of texts, together with the methods by which they are preserved and made available for interpretation, are the overriding subjects of humanist study in the twenty-first century. Theory and philosophy, which have grounded the humanities for decades, no longer suffice as an intellectual framework. Jerome McGann proposes we look instead to philology – a discipline which has been out of fashion for many decades but which models the concerns of digital humanities with surprising fidelity.

Image (left) – Cover for Jerome McGann, *A New Republic of Letters: Memory and Scholarship in the Age of Digital Reproduction* (2014).

“For centuries, books have been the best way to preserve and transmit knowledge. But as libraries and museums digitize their archives and readers abandon paperbacks for tablet computers, digital media are replacing books as the repository of cultural memory. While both the mission of the humanities and its traditional modes of scholarship and critical study are the same, the digital environment is driving disciplines to work with new tools that require major, and often very difficult, institutional changes. Now more than ever, scholars need to recover the theory and method of philological investigation if the humanities are to meet their perennial commitments. Textual and editorial scholarship, often marginalized as a narrowly technical domain, should be made a priority of humanists’ attention.” (HUP)

## ABOUT THE AUTHOR

“Jerome McGann is University Professor and John Stewart Bryan Professor of English at the University of Virginia.” (HUP)

## REVIEWS

---

<sup>1</sup> E-mail from Philipp Runge, Policy Officer, European Commission, DG CONNECT, Converging Media and Content, Brussels, Belgium, March 4, 2014.

“McGann critiques encoded writing and digital humanities and asks how electronic formats can handle diverse literature from a scholarly point of view. His style reveals a well-read thinker who examines the act of the reader on the page with asides and constant allusions to other writers such as Dante Gabriel Rossetti, Marianne Moore, and Friedrich Nietzsche. He approaches his thesis from the angle of philology, which he asserts remains the best position because it offers perspectives on human production and socially constructed artifacts of all types and allows for a culturally relativistic attitude of those objects. He fully acknowledges that research libraries and archives, globally, are reformatting their collections into digital and suggests that our limited electronic tools open new doors for the humanities because there are no coded structures that represent a work’s historical ‘facticities.’... This book is for readers specifically attuned to the digital ‘crisis’ affecting humanities departments and related theoretical debates.”  
–Jesse A. Lambertson, *Library Journal* (starred review)

Image (right) – Tel Aviv University, Tel Aviv, Israel, n.d.

“This is an awe-inspiring work, courageous, ambitious, startling, and full of learning, wit, and even fun. It will surely be regarded as the major realization of the several strands of McGann’s distinguished career, and will be the single most significant contribution to the literature of memory and the archive in the early twenty-first century.”  
–David Greetham, author of *The Pleasures of Contamination: Evidence, Text, and Voice in Textual Studies*



“In a very plain sense, this is the book McGann has been writing his entire career; a book whose force of vision and depth of learned commitment make many so-called debates in digital humanities seem small by reconnecting both our momentary enthusiasms and our presentist anxieties with at least two centuries of programmatic continuity—philology, yes, but also poetry.”  
–Matthew G. Kirschenbaum, University of Maryland

## CONTENTS

Preface

Abbreviations

Introduction

I. From History to Method

1. Why Textual Scholarship Matters
2. “The Inorganic Organization of Memory”
3. Memory: History, Philosophy, Philology

II. From Theory to Method

4. The Documented World
5. Marking Texts in Many Dimensions
6. Digital Tools and the Emergence of the Social Text

III. From Method to Practice

7. What Do Scholars Want?
8. Philological Investigations I: The Example of Poe
9. Philological Investigations II: A Page from Cooper

Conclusion: *Pseudodoxia Academica*; or, Literary Studies in a Global Age

Notes

Acknowledgments

Index

<http://www.hup.harvard.edu/catalog.php?isbn=9780674728691>

*An actually existing library ...*



Image (above) – Koninklijk Belgisch Filmarchief (Cinémathèque Royale de Belgique), Brussels, Belgium, n.d.

[BLANK]

# CREDITS

Text – Gavin Keeney, Agence 'X', 2014

Images – Gavin Keeney and Copyleft (passim)

Document prepared in association with the author's PhD studies, "Visual Agency in Art & Architecture," 2011-2014.



[BLANK]