Session/Meeting Name: New Publishing Models: The Emergence of Open Access in the Arts
Date, Time: April 25, 2010, 10 am – 11 am

Moderators: Tracy Bergstrom
Recorder: Deborah Boudewyns

Speakers:
Sonja Staum-Kuniej, Director/Team Leader, Herron School of Art Library, Indiana University- Purdue University Indianapolis (IUPUI)
Patrick Tomlin, Head, Art & Architecture Library, Virginia Tech

Intro:
The moderator, Tracy Bergstrom, introduced the topic and speakers for the April 22, 2010 session “New Publishing Models: The Emergence of Open Access in the Arts”. Bergstrom noted that there were an impressive number of responses from ARLIS/NA conference registrants applauding the representation of this particular topic because of its increasing pertinence. Bergstrom commented that Open Access (OA) publishing is important because it makes research readily available without enormous subscription costs. That said, though steadfastly adopted by the sciences, she emphasized the arts are falling behind. As a result of inflation it is advisable to take full advantage of wide distribution of published research and to enhance the impact for authors and access for researchers. With that point, Bergstrom introduced the speakers, Patrick Tomlin, Head, Art & Architecture Library, Virginia Tech, and Sonja Staum-Kuniej, Director/Team Leader, Herron School of Art Library, Indiana University- Purdue University Indianapolis (IUPUI).

Patrick Tomlin presented “A Matter of Discipline: The State of Open Access in the Arts.” He opened with the harsh reality of OA and its marginal impact in the arts thus far. He quoted from one of the founding member of the OA movement, Peter Suber, on art history and OA: “OA will come last to art history.” Tomlin proceeded to elaborate on what is shaping the absence of Arts in OA. First he supplied a definition: OA publishing does not charge for access and users can read or link to full text articles of scholarly literature. Tomlin then distinguished the variations of OA publishers and explained that the variations have to do with the differentiation between their archiving policies. For example, the Green publishers archive pre-print and post-prints and are not necessarily peer reviewed, while the Gold publishers archive the pre-prints prior to the peer-review process. Tomlin pointed out that, since 2002, the most respected online art journal is Nineteenth Century Art Worldwide (NCAW). It is subsidized by the Association of Historians of Nineteenth-Century Art and two commercial art galleries, sponsorships from libraries and individuals. It otherwise passes on at no cost to the reader.

Another online art journal is the Kunstgeschichte which is also a peer reviewed journal. It has no fixed dates for publication and is shrinking the link between writing and receiving content. This open-ended format pushes content forward to discussion and discovery.
Tomlin explained that the Directory of Open Access Journals (DOAJ), maintained by Lund University, shows that OA has not taken off in the arts. He further explained why art history needs to participate in OA and answer “what problems does it solve?": 1.) The Serials Crisis (with 35% price increases in arts journal publishing); 2.) The Access Problem; 3.) The Scholars Issue.

Tomlin advises that we have to keep copyright in the hands of those who will benefit. The author retaining rights to the archive can then reuse it in the classroom. Furthermore, fewer articles will be read if libraries have to cancel subscriptions. As well, it is harder to get published now because “the scholarly eco-system is more fragile”

Tomlin offered a summary of recommendations: 1.) Libraries need to subscribe to OA journals to keep them supported; 2.) Work on resolving the obstacles with the Gold vs Green publisher debate; 3.) Resolve the monograph problem and find a sustainable way to provide OA books using the University of Michigan and OA in European Networks as examples.

Even if the OA takes root with scholars, Tomlin cautioned that there is yet one more problem: Images. There needs to be an efficient copyright permissions process. The cost of high quality images can start at $12,000 or $15,000 and maybe even double. Reigning oversight of this process is inhibiting.

Tomlin’s closing remarks included these thoughts: “Best practices will be paramount to the reform.” Libraries need to “leverage influence to resolve the contradictions!” And that “mechanisms of shared scholarship must be sustainable.” Finally, the only way to move on will be to “experiment with new models.”

On that note of fortitude, Sonja Staum-Kuniej presented “Open Journal Systems, the Arts, Informatics and Media Arts and Sciences.” She introduced an exciting new project at IUPUI that demonstrates how libraries can become active and involved in supporting and participating in the creation of OA publishing. Staum has been instrumental in the conception and production of an art journal on contemporary art at IUPUI. With the support of the IUPUI UL Program of Digital Scholarship led by Dean Lewis of IUPUI Libraries and Vice President for Scholarly Communications the traditional research library is being redeveloped and repositioned. The libraries are moving from a purchasing role to curating and integrating digital tools, resources, initiatives, and risks which are believed to be the direction the library must take.

The Herron library has adopted a few key tools to support digital research. They adopted Content Digital Management Software (Content dm); they selected Duracloud to provide preservation support and will allow IUPUI to archive digital content longterm, and they adopted the Open Journal Sysytom (OJS) application available through the Public Knowledge Project: Open Journal System (PKP/OJS). The PKP provides and continues to explore new technologies for improving access to scholarly research. The PKP/OJS system includes a number of templates for stewarding the editorial, review, and peer-review publications process. Staum showed an example of some of the workings of the OJS and provided some data about the use of the PKP/OJS: In a survey of 998 OJS journals with a 36% response rate, half of the journals are born digital and 32% of them are scholarly. Of those, 40% were published in the sciences and medicine and only 11% in the humanities.

Staum shared the status of the OJS, which is still in the project development stage. She is working with faculty across campus to solicit input and commitment. The work with the Informatics and Media Arts faculty has been overwhelmingly positive. The journal will focus on scholarship, teaching, and research in the areas of art, design, media arts and science primarily from the IUPUI School of Informatics. The journal will be a hybrid incorporating
peer-reviewed, scholarly essays, similar in format to peer-reviewed print journals, and rich media. The journal will set a new standard for art journals to include rich media and peer reviewed essays in an open access journal system. The OA format implicitly supports the inclusion of audio, video, gaming, animation, and/or other hybrid media in each issue.

Through collaboration between Staum and the faculty at IUPUI, they hope to set a model for organizational arrangement on and between campus academic units for soliciting, editing, providing access to scholarly content in a global open access environment. This online journal will support new economic models in that there will be no charge for electronic copies or downloads. The journal intends to allow the reuse, redistribution, repurposing of information while addressing a way to validate the accuracy of the content. When producing the online journal content, careful attention will be given to the selected file formats in order to adhere to best practices and standards available for the creation of digital scholarly content. All efforts will be made towards preservation of content and perpetuity of access. Print copies will not be made available since the rich media content cannot be adequately supported that way. The focus is on access, use, and assessment of art related new media content in this new hybrid OA online journal.

Some outstanding questions about OA art journals: 1.) What are the issues of working with art related content? 2.) How do they differ from print to online OA? 3.) How is the content accessed/used in research - value to research – and how do we assess that? 4.) How does the hybrid (art/new media content + more traditional peer review essays) content compare to current publications? 5.) What is the context? What are the value-added qualities? All of these questions Staum suggests will be important to address as IUPUI moves through the production process.