Material Benefits of the Immaterial: Academic Publishing in the Digisphere

Friday 10th September 2021| 9:00 - 17:00 | Goldsmiths, University of London: in person & remote

Speakers

Baillie Card, editor of *British Art Studies*
Prof. Simon McVeigh, series editor for *Cambridge Elements*
Paul Spence, Senior Lecturer in Digital Humanities

Panel members

Prof. David De Roure, University of Oxford
Prof. Tim Hitchcock, University of Sussex
Vicki Cooper, Co-Director and Co-Founder, *Immersive Publishing*

Organisers

Dr Berta Joncus, Department of Music, Goldsmiths, University of London
Prof. Alixe Bovey, Courtauld Institute of Art

The study day will train doctoral students in the ways that the Digital Humanities have, and have not, altered academic publishing. Because art and music have led computational innovations in the Digital Humanities, their digital publications will serve as case studies; the intended audience is all arts and humanities researchers whose objects of study pose transmission challenges apposite to those in art and music.

Four themes will be addressed:

1) *Output and its Transmission:* How have digital and computational tools altered the creation, and the transmission, of the object of study?
2) *Remodelling Distribution:* How have new formats changed distribution models?
3) *Sustainability*: Are solutions to sustainability traded between digital publications?
4) *Open Access*: How do emerging online publications, often staffed only by volunteers, compete with a university press publication in status, or financial resourcing?

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Morning

Time	Activity	Title/Participants
8.45-9.15	Coffee and pastry	All attendees
9.15-10.00	Opening Panel Chair: Prof. David De Roure (University of Oxford)	***Challenges of the Digisphere*** Prof. Alixe Bovey (The Courtauld Institute of Art) Prof. Tim Hitchcock (University of Sussex) Vicki Cooper, Co-Director and Co-Founder, *Immersive Publishing* Dr. Berta Joncus (Goldsmiths, University of London)
10.00-10.15	Beverage break/break-out chatrooms	
10.15–10.45	Baillie Card, Editor of *British Art Studies* Chair: Prof. Alixe Bovey	***Publishing Art History Online: Beyond the PDF at British Art Studies*** This talk explains the distinctly digital aspects of the open access, peer-reviewed *British Art Studies* and how its format enhances art historical scholarship.
10.45-11.15	Q&A	chair, speaker and panellists
11.15–11.30	Beverage break /break-out chatrooms	
11.30–12.00	Prof. Simon McVeigh, Co-editor, *Elements in Music and the* City, Cambridge University Press Chair: Dr Berta Joncus	***Hybrids and Variants: New Possibilities for Sharing Music Research*** Starting from the experience of editing the digital-first series *Elements in Music and the City* (Cambridge University Press), this talk will reflect on the challenges and potential for new modes of research dissemination in a time-based and often collaborative discipline.
12.00–12.30	Q&A	chair + speaker and panellists

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Afternoon

Time	Activity	Title/Participants
12:30-13.30	Lunch (60 mins)	
13.30-14.00	Paul Spence, Senior Lecturer, Department of Digital Humanities, King's College London Chair: Prof. Tim Hitchcock	***Academic Books and their Digital Dilemmas*** Examining the dynamics of digital disruption and innovation within humanities publishing, this talk will contrast different models and outline someof the key challenges facing scholarly publishing in the humanities.
14.00-14.30	Q&A	Chair, speaker and panellists
14.30-14.45	Beverage break /break-out chatrooms	
14.45-16.30	*ROUNDTABLE:* three 25-minute sections with 5 mins between forchangeover + closing remarks	PhD candidates (tbc) as co-chairs
	14.45-15.15	Art (25 mins + 5)	Chairs: Prof. Alixe Bovey +PhD candidate
	15.15-15.45	Music (25 mins + 5)	Chairs: Dr Berta Joncus + PhD candidate
	15.45-16.15.	Monograph (25 mins + 5)	Chairs: Prof. Tim Hitchcock + PhD candidate
16.15-16:20	Closing Remarks	Dr Berta Joncus and Prof. Alixe Bovey

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Event Bibliography

Contributor	Reading Suggestion
Baillie Card, Editor of *British Art Studies*	Card, Baillie, et al. (2019). **'Beyond the PDF: Expanding Art History Digitally with British Art Studies'.** *Visual Resources: An International Journal on Images and their Uses* 35, nos. 1–2, 155–70. *https://www.tandfonline.com/doi/full/10.1080/01973762.2019.1553446* Pugh, Emily (2020). '**Art History Now: Technology, Information, and Practice'.** *International Journal for Digital Art History* 4, no. 3, 48–54. *https://journals.ub.uni-heidelberg.de/index.php/dah/article/view/63448*
Vicki Cooper, Co-Director and Co-Founder, *ImmersivePublishing*	Inglobe Technologies (2020). ***Augmented Reality and the Future of Printing and Publishing: Opportunities and Perspectives.*** *https://www.inglobetechnologies.com/wp-content/uploads/2020/07/AR_printing_whitepaper_en.pdf* *Immersive Publishing:* https://immersivepub.com/
Prof. David De Roure (University of Oxford)	O'Sullivan, James, et al. (2019). **'The Humanities Have a "Reproducibility"' Problem'.** *Talking Humanities.* *https://talkinghumanities.blogs.sas.ac.uk/2019/07/09/the-humanities-have-a-reproducibility-problem/* Wilkinson, Mark D., et al. (2016). **'The FAIR Guiding Principles for Scientific Data Management and Stewardship'.** *Scientific Data* 3, article no. 160018. *https://www.nature.com/articles/sdata201618*

Prof. Tim Hitchcock, (University of Sussex)	***UKRI: Shaping our Open Access Policy.*** August 2021. *https://www.ukri.org/our-work/supporting-healthy-research-and-innovation-culture/open-research/open- access-policies-review/* ***RHS Submits Response to UKRI Open Access Review.*** May 2020. *https://royalhistsoc.org/rhs-submits-response-to-ukri-open-access-review/*

Prof. Simon McVeigh, Co-editor, *Elements in Musicand the City*	Lewis, David, et al. (2018). '**Publishing Musicology Using Multimedia Digital Libraries: Creating Interactive Articles Through a Framework for Linked Data and MEI'.** *DLfM '18: Proceedings of the 5th International Conference on Digital Libraries for Musicology* [28 September 2018], edited by Kevin Page. New York: ACM. *https://doi.org/10.1145/3273024.3273038* Duguid, Timothy C., et al. (2019). '**Music Scholarship Online (MuSO): A Research Environment for amore Democratic Digital Musicology'.** *Digital Humanities Quarterly* 13, no. 1. *http://www.digitalhumanities.org/dhq/vol/ 13/1/000381/000381.html* Urberg, Michelle (2017). **Pasts and Futures of Digital Humanities in Musicology:Moving Towards a "Bigger Tent"**, *Music Reference Services Quarterly* 20, nos. 3–4, 134–50. *doi: 10.1080/10588167.2017.1404301*
Paul Spence (King's College London)	Hall, Frania (2013). '**Developments in Digital Publishing for the Academic Market'.** In *The Business of Digital Publishing: An Introduction to the Digital Book and Journal Industries*, 60–83. London: Taylor & Francis. For a good case study on this subject, please see: https://www.sup.org/digital/

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Informed Consent Form

This is an informed consent form for the '*Material Benefits of the Immaterial: Academic Publishing in the Digisphere'* conference led by organisers Dr Berta Joncus Department of Music, Goldsmiths, University of London, Prof. Alixe Bovey, Courtauld Institute of Art and Conference Coordinator Chloe Turner.

Please read this form carefully before completing and returning.

As a speaker, panel member, chair or participant of the hybrid event *'Material Benefits of the Immaterial: Academic Publishing in the Digisphere'* I consent to the conference being video and audio recorded for the purposes of creating a conference video of the days discussions.

I understand the recording will be made available to those who participated in the conference day via a password protected streaming site (e.g. Vimeo).

I give my consent to the above guidelines.

_____   _____
Name of participant   Date of signature

Contact details of who to return the form to:

Chloe Turner
Conference Coordinator
c.turner@gold.ac.uk