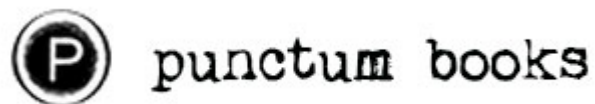


# Beta Testing an Open Access Monograph Publishing Lab: Brainstorm Books at UCSB Library



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### Arnhold-Punctum Publishing Lab at UCSB Library: A Case Study in Library-Publisher Collaboration

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*I think we are dealing with massive uncertainty in almost every sphere at this point...Effective collaborations are going to be especially important now.*

[Clifford Lynch, Coalition for Networked Information December 2017 Member Meeting](#)

At the Arnhold-Punctum Publishing Lab at UCSB Library, undergraduate students are doing the work of publishing scholarly monographs. The unusual cohort of academics responsible for the launch and success of this Lab believes that the future of scholarly publishing is a collaborative, community-based, mission-driven, and service-oriented endeavor that engages teams with a range of skills, knowledge, expertise, and resources. But, before I get too far ahead of myself, let me describe the Lab and introduce its various participants.

#### The Lab and Students

Funded by an Arnhold Research Grant for Undergraduate Education, the seminar-workshop style lab, aimed at undergraduate students interested in creative publishing and scholarly communications, was first offered at UCSB as a two quarter practicum during the Winter-Spring quarters of 2017. The cohort included nine undergraduates, two graduate student coordinators, one faculty coordinator, a publisher, a scholarly communication librarian, a data librarian,



*I think we are dealing with massive uncertainty in almost every sphere at this point....Effective collaborations are going to be especially important now.*

Clifford Lynch, Coalition for Networked Information December 2017 Member meeting.  
<https://vimeo.com/247637017>



Coalition for Networked Information

## Pressing for Revolution

Lab immerses UCSB students in the open-access publishing business — and the potential to disrupt the academic press industry

By Jim Logan

Thursday, February 8, 2018 - 09:30 Santa Barbara, CA



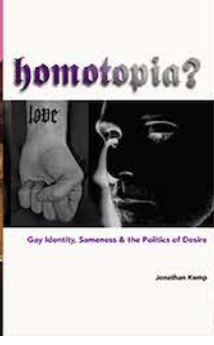
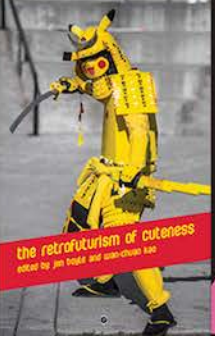
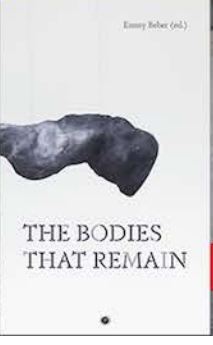
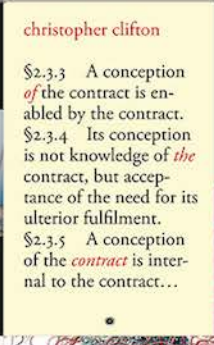
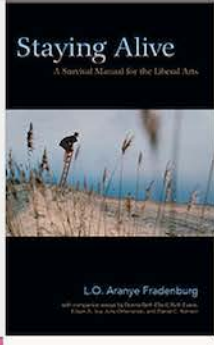
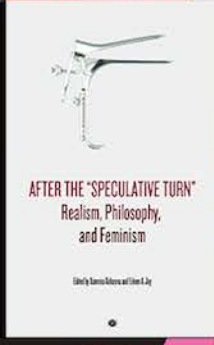
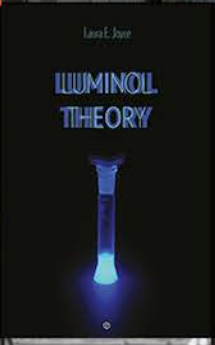
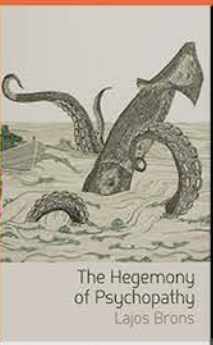
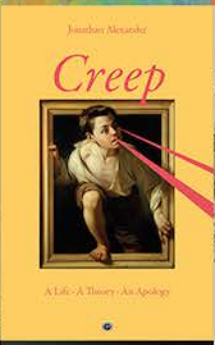
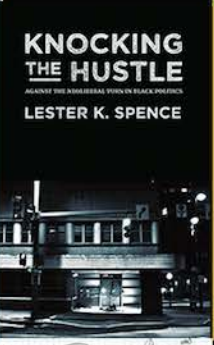
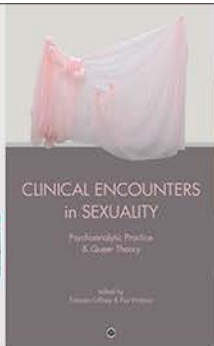
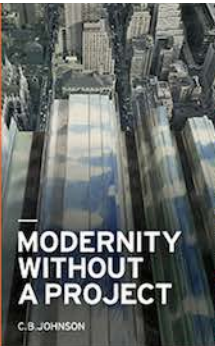
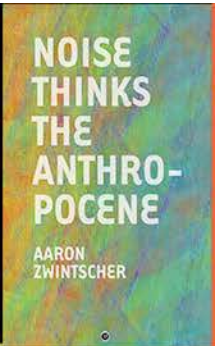
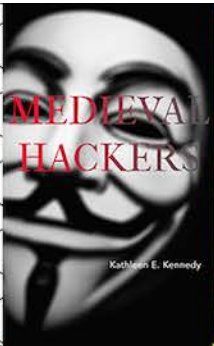
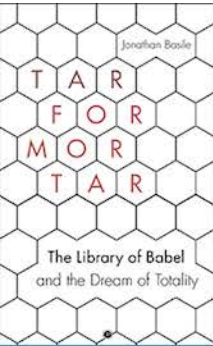
The three works developed for Brainstorm Books, an imprint of punctum books, by students in UCSB's Arnhold Punctum Publishing Lab.

<http://www.news.ucsb.edu/2018/018692/pressing-revolution>



# An Unusual Cohort of Academics







... punctum does not publish books to contribute to a **Knowledge Economy**, which we believe is an oxymoron. A key concept of the Knowledge Economy (a phrase first popularized in 1969 by the “management consultant” **Peter Drucker**) is that knowledge and education (often referred to as “**human capital**,” a term coined by University of Chicago economist Gary Becker) “can be treated as one of the following: (a) a business product, as educational and innovative intellectual products and services that can be exported for a high value return, and (b) a productive asset. A Knowledge Economy can also be defined as production and services “based on knowledge-intensive activities that contribute to an accelerated pace of technical and scientific advance, as well as rapid obsolescence.” punctum rejects the Knowledge Economy (**which is destroying the ability of university libraries to grow and protect robust collections**) in favor of an **Open Commons**, in which publicly-funded research is open and accessible to all who need it for any given purpose (this is called Teaching and Learning). In the absence of government mandates in the US (not counting **Pres. Obama’s 2013 Executive Order**, covering only the Sciences) to foster and protect such an Open Commons — whose watch-words would ideally be **Democracy, Equity, Pluralism, Openness, Accessibility, and Care** (yes, there are 6 watchwords!) — punctum celebrates the **Pirate Librarians**, and categorically refuses to participate in **the author-pay system of Open Access Publishing**, which is the worst **acceleration** ever of the **University as Competitive (yet stone-cold broke) Agon**. As **Gary Hall and Janneke Adema** have written, “Open access is currently being positioned and promoted by policy makers, funders and **commercial publishers alike** primarily as a means of serving the knowledge economy and helping to **stimulate market competition**. This version has become so dominant that even those on the left of the political spectrum who are critical of open access are presenting it in much the same terms: as merely assisting with the ongoing process of privatising knowledge, research and the university.” That even the **Open Access movement** is seen as a fresh opportunity for the maximization of corporate profits and the stimulation of *market competition* — specifically in relation to what commercial publishers can hope to plunder from the coffers of Public Universities (meaning: our tax dollars, students’ tuition dollars, etc.) — should trouble all of us deeply. We need **better alternatives**.

Eileen A. Joy, "Here Be Monsters: A Punctum Publishing Primer"

<https://punctumbooks.com/blog/here-be-monsters-a-punctum-publishing-primer/>



## **RADICAL OPEN ACCESS**

Building Horizontal Alliances

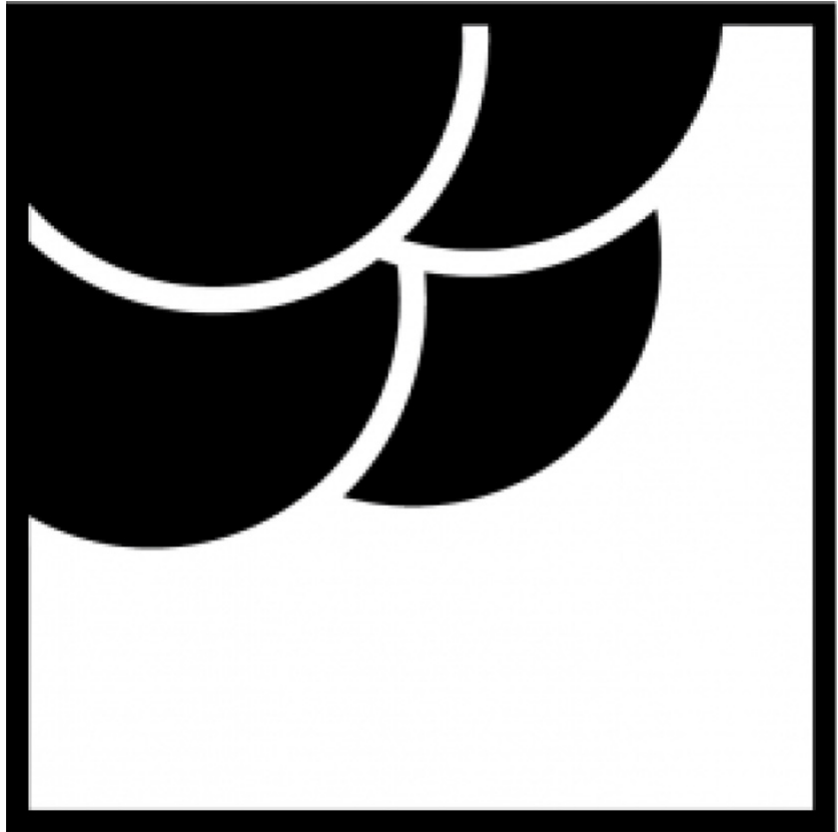
<http://radicaloa.disruptivemedia.org.uk>



The logo for ScholarLed is centered within a white circle. The text "ScholarLed" is written in a black, sans-serif font. The letter "o" in "Scholar" is replaced by a green circle with a thin white border. A green curved line, resembling a smile or a bracket, is positioned below the "o" and extends slightly to the left and right, connecting to the "l" in "Scholar".

ScholarLed

ScholarLed, founded in June 2018 by presses who are all members of the RadicalOA Collective, is a consortium of scholar-led, open-access book publishers who want to explore what it would mean to work collaboratively with, and not competitively against, each other. ScholarLed aims to develop systems & practices that will allow us to provide each other with forms of mutual support, ranging from pooled expertise to shared on- and offline infrastructures. Each press retains their distinct identity, with different audiences & subject matter. Each press in ScholarLed also shares a commitment to opening up scholarly research to diverse readerships, to resisting the marketization of academic knowledge production & to working collaboratively rather than competitively. We also believe in removing barriers to authors. TWITTER: @ScholarLed



**brainstorm books**

A punctum books imprint

Developed by UCSB  
Faculty Members of  
the Literature and the  
Mind Program,  
Department of English

*Psychoanalytic, philosophical,  
and neuroscientific approaches  
to literary study*



## Hyperrhiz Electric

### What we do

Hyperrhiz Electric is an open-access electronic series for multimedia works. We publish long-form scholarly projects built partially or wholly in online format:

electric objects that cannot be printed. Find out more about our philosophy [here](#).

### Recent Events

Volume 1 in our Electric Books series is now live: *The Middle Shore*, edited by Lara Farina and Katherine Richards. The project's external advisory editors were Whitney Trettien and Asa Mittman.

[Find out more and view the project here.](#)

### contact

See our [submissions page](#), and send proposals or correspondence to Helen J. Burgess ([hyperrhiz@gmail.com](mailto:hyperrhiz@gmail.com)) or Craig Saper ([csaper@umbc.edu](mailto:csaper@umbc.edu)).

### hyper / electric

*What love lays bare in me is energy.* –  
Roland Barthes.

An imprint of Punctum Books.  
Hyperrhiz Electric publishes large-scale unprintable monographs in open access digital formats.

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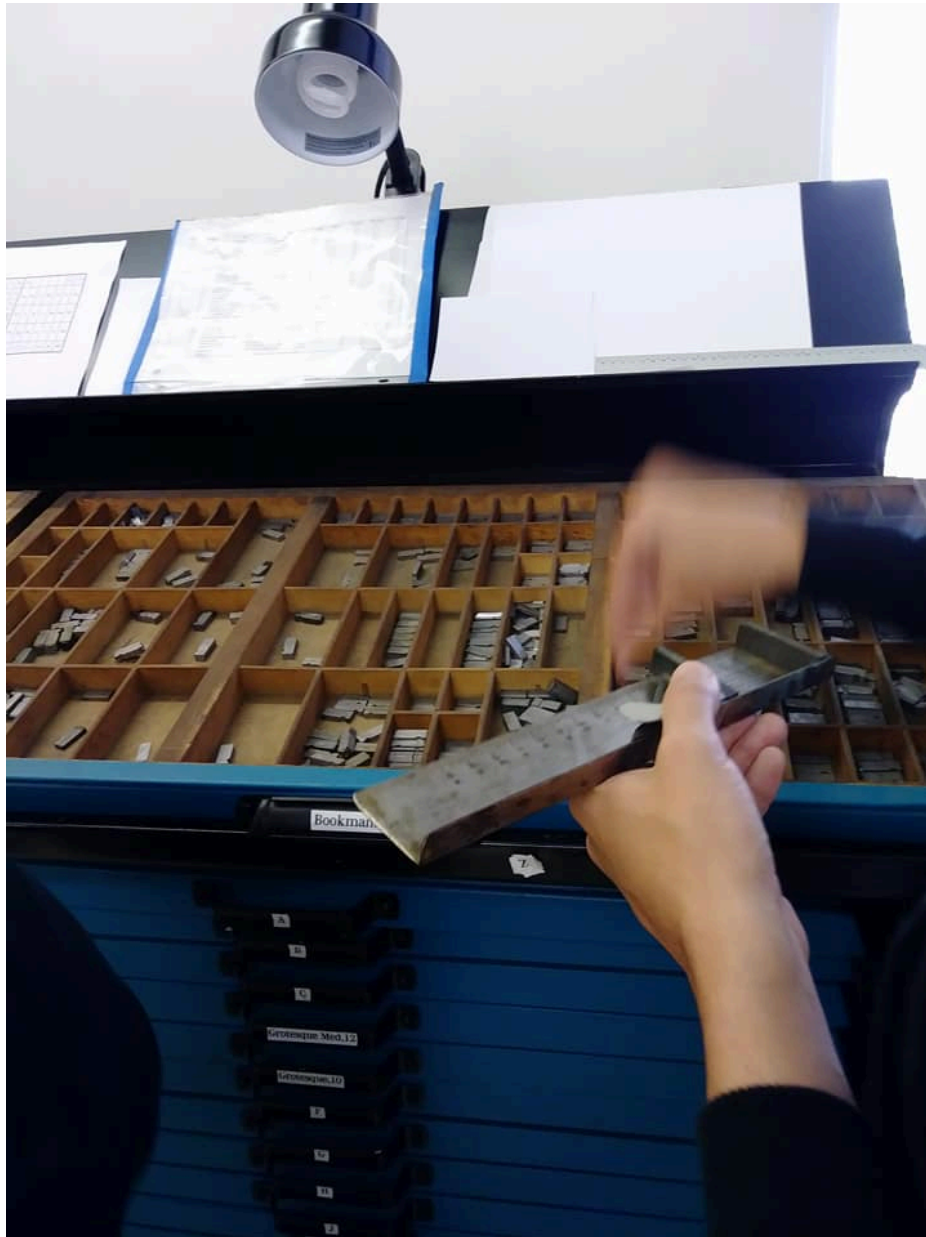


punctum books \* brooklyn, ny



Students get a hands-on tutorial on the history of printers and printing presses, before tackling modern-day typesetting.





# 19<sup>th</sup>-century Typesetting



Photo by Sherri L. Barnes



# Interdisciplinarity

“We believe that creating programs and spaces in the Library for collaborative study and research supports the interdisciplinary nature of UCSB.”

<https://www.library.ucsb.edu/about-library/library-strategic-roadmap>

# Collaborative Innovation

“UC Santa Barbara Library enables exploration and collaboration for scholars in their intellectual engagement with the world of ideas and the creation of knowledge.”

Living our values



This anthology contributes to discourses on the implications of new plant knowledge for the arts and culture. This includes changes in our perception of 'nature' and to the adapting roles of botany, evolutionary ecology and environmental aesthetics in the humanities. It seeks expressions of vegetal life rather than representation. It proceeds from the conviction that a rigorous approach to thinking with and through vegetal life must be interdisciplinary.

Representations of vegetal life often include plant analogies and plant imagery. These representations have at times obscured the diversity of plant behavior and experience. This anthology probes the implications of vegetal life for thought and how new plant science is changing our perception of the vegetal, around us and in us. How can we think, speak, and write about plant life without falling into human-nature dyads, or without tumbling into reductive theoretical notions about relations between cognition and action, identity and value, subject and object?

A full view of this shifting perspective requires a 'stereoscopic' lens through which to view plants but also simultaneously to alter our human-centered viewpoint. Plants are no longer the passive object of contemplation, but are increasingly resembling 'subjects,' 'stakeholders,' or 'actors.' As such, the plant now makes unprecedented demands upon the nature of contemplation itself. Moreover, aesthetic, political, and legal implications of new knowledge regarding plants' ability to communicate, sense, and learn require investigation. By doing this, we can intervene in current attitudes to climate change and sustainability, and and revise in environmentally conscientious fashion human philosophies, ethics, and aesthetics of plant life.



Gibson and Brits, eds.

Covert Plants

# Covert Plants

Vegetal Consciousness and Agency  
in an Anthropocentric World

Edited by  
Prudence Gibson  
and Baylee Brits





Cultural Studies / Medical Philosophy

An epidemic is a feeling set within time as much as it is a matter of statistics and epidemiology: it is the feeling of many of us desperately in the same place at the same time. Opioid epidemic thus names a present historic and historical moment centered on the substance of opioids as much as it names the urgency of all of us who are currently in proximity to these substances. What is the relationship between these historic and historical moments, the present moment, the history of pharmacological capitalism and a set of repeated neurological activities and human loss and desire that has fueled the exponential rise in the rates of opioid use and abuse between 2000–2018?

*Opioids: Addiction, Narrative, Freedom* is an autoethnography written from deep within—biologically within—this opioid epidemic. Tracing opioids around and through the bodies, governmental and medical structures they are moving and being moved through, *Opioids* is an examination of what it means to live within an environment saturated with a substance of deep economic, political, neuroscientific and pharmacological implications. From exploring media coverage of the epidemic and emerging medical narratives of addiction to detailing the legal inscription of differences between “pain patients” and people addicted to drugs, *Opioids* consistently asks: what is it like to live within an epidemic? What forms of freedom become possible when continually modulated by our physical experiences and the material proximities of an epidemic?

How do you live with something for a long time?

Dolphin-Krute

Opioids

# Opioids

Addiction

Narrative

Freedom

Maia  
Dolphin-  
Krute





**Hack the Experience** will reframe your perspective on how your audience engages your work. This will happen as you learn how to control attention through spatial and time-based techniques that you can harness as you build immersive installations or as you think about how to best arrange your work in an exhibition. You'll learn things about the senses and how they interface with attention so that you can build in visceral forms of interactivity, engage people's empathetic responses, and frame their moods. This book is a dense bouillon-cube of techniques that you can adapt and apply to your personal practice, and it's a book that will walk you step-by-step through skill sets from ethnography, cognitive science, and multi-modal metaphors.

The core argument of this book is that art is a form of cognitive engineering and that the physical environment (or objects in the physical environment) can be shaped to maximize emotional and sensory experience. Many types of art will benefit from this handbook (because cognition is pervasive in our experience of art), but it is particularly relevant to immersive experiential works such as installations, participatory/interactive environments, performance art, curatorial practice, architecture and landscape architecture, complex durational works, and works requiring new models of documentation. These types of work benefit from the empirical findings of cognitive science because intentionally leveraging basic human cognition in artworks can give participants new ways of seeing the world that are cognitively relevant. This leveraging process provides a new layer in the construction of conceptually grounded works.

**Experiences Addressed:** sensory experiences (haptic, visual, auditory, olfactory, gustatory); emotional cueing through materials and environments; performance and durational works; cross-modal/cross-sensory experiences (artificial synesthesia); path-based experiences, belief, and narrative design; transformational experiences and socially engaged practice; rhetorical disorientation, remoteness, oceanic feeling; environmental works.

This is a book for artists, but it is also for curators, art school faculty, landscape architects, gallerists, archivists, post-disciplinary multi-hyphenates, museum program staff, and anyone who wants to know about the ways art and cognitive science come together to engage an audience.



DEWEY

HACK THE EXPERIENCE



# HACK THE EXPERIENCE

## New Tools for Artists from Cognitive Science

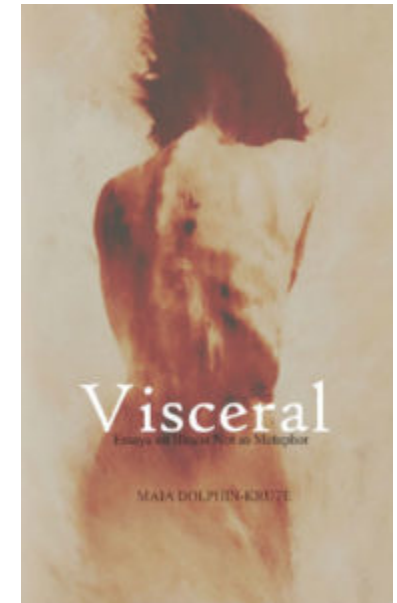
*This is a book for **artists**, but it is also for **curators**, art school **faculty**, landscape **architects**, gallerists, archivists, post-disciplinary multi-hyphenates, museum program staff, and anyone who wants to know about the ways art and cognitive science come together to **engage an audience**.*

RYAN DEWEY

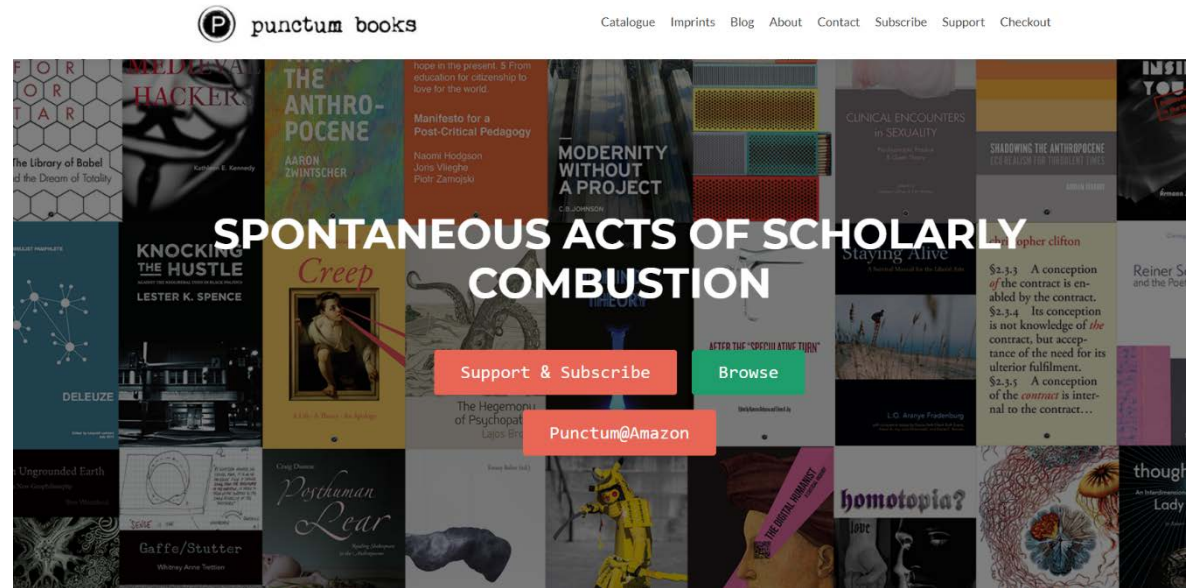
# Doing together what would be difficult to do independently!



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Thank you!



SPONTANEOUS ACTS OF SCHOLARLY  
COMBUSTION

**Sherri L. Barnes**

Scholarly Communication Program Coordinator

Librarian for Feminist & LGBTQ Studies, U.S. History and News Sources

punctum books, Executive Board

**Sherri.barnes@ucsb.edu**