

**Janneke Adema** is Assistant Professor at the Centre for Postdigital Cultures at Coventry University. In her research, she explores the future of scholarly communications and experimental forms of knowledge production, where her work incorporates processual and performative publishing, radical open access, scholarly poethics, media studies, book history, cultural studies, and critical theory. She explores these issues in depth in her various publications, but also by supporting a variety of scholar-led, not-for-profit publishing projects, including the Radical Open Access Collective, Open Humanities Press, and Post Office Press (POP). You can follow her research, as it develops, on [openreflections.wordpress.com](https://openreflections.wordpress.com).

*Abstract*

With the demise of traditional gatekeepers and the introduction of new modes of publishing and distribution, conventional distinctions between publishing (as the activity of making information available to the public) and diverse forms of research are blurring. Increasingly research is being made (openly) available, in print and on screen as well as in hybrid forms. In this context, publishing, as an activity, becomes less about ‘making public’; instead, emphasis starts to be placed increasingly on the diverse and multiple reasons why we publish (i.e. for communication and feedback, for impact, for career-progression etc.). The blurring of boundaries between research and publishing have contributed to a raised awareness of when and why we publish (and for what reasons). At the same time, the digital environment and the apparent seamlessness of publication means that publications as bounded and final objects or commodities are becoming less fixed and stable, questioning our common understanding of the printed and bounded book, authorship, copyright and academic labour. In this talk I will introduce the concept of post-publishing and explore it more in depth through an exploration of a selection of publishing projects, which highlight how the mode in which we produce, disseminate and consume text, influences the content and meaning of the text, or the way we interpret it.

**Björn Hammarfelt** is an associate professor at the Swedish School of Library and Information Science (SSLIS), University of Borås. His research is situated at the intersection of information studies and sociology of science, with a focus on the organisation, communication and evaluation of research. His most recent work has foremost studied how scholars use and respond to bibliometric measurement. Currently, Hammarfelt is working in the ERC-funded PASSIM-project (Patents as scientific information, 1895-1920, [www.passim.se](http://www.passim.se)) with a focus on patents and their role in the post-war infrastructure of science.

*Abstract*

Measures of research productivity and quality are key components of academic life, and a successful academic career is heavily dependent on meeting quantified performance standards. For many years, citation-based measures like the Impact Factor dominated the metrics landscape, but in the last two decades a swathe of new evaluation tools have emerged, including the h-index, ranked journal lists, and altmetrics. While the effectiveness of these metrics is debatable across many disciplines, their use in the social sciences and humanities has attracted most criticism. This presentation is concerned with how academics navigate the landscape of evaluative metrics; their strategies and ambitions for the future, and their perceptions of how evaluative metrics influence knowledge production and publication patterns.

**Alessandro Ludovico** is Associate Professor in Art, Design and Media at the Winchester School of Art. He is a media theorist, editor and artist, and completed a PhD by Published Work in English and Media at the Anglia Ruskin University in Cambridge. His research currently focuses on the relationship between traditional and digital publishing, on developing new forms of collaborative libraries and archives, on media art history and archeology, and on the evolution of software-driven portraiture. His publications include the monographs *Post-Digital Print*, *The Mutation of Publishing Since 1894* (2012) and *Suoni Futuri Digitali* (Future Digital Sounds), (2000). He is one of the authors of the award-winning Hacking Monopolism trilogy of artworks (Google Will Eat Itself, Amazon Noir, Face to Facebook).

### *Abstract*

The central role of the library as a central cultural system is transforming into a still undefined new type of cultural body. This process is influenced by the spontaneous creation of different types of DIY or temporarily available libraries. Libraries should evolve from their historical and 'monumental' role, which delivers socially relevant services, into an extended, networked and shared infrastructure of knowledge, rivalling the online type of 'instant' knowledge in facilitating social and cultural exchange, including the acknowledgement of the so-called 'custodians'. Two of the possible approaches to start this kind of process, which would be meant to open and socialise even more the library system, is to create 'temporary libraries', in order to fill specific knowledge needs during cultural events becoming then permanent resources, and 'distributed libraries', in order to integrate relevant collections of specialised knowledge accumulated elsewhere in the traditional library system without structurally intervene in it. These dynamic approaches to librarianship can, within their respective processes, affect the issues of distribution and dissemination in academic publishing, and help creating different abstract models to rely on.