Hip-Hop Librarianship for Scholarly Communication: An Approach to Introducing Topics

Image credit: Kenny Sun from Boston Kanye West: Saint Pablo Tour @ TD Garden (Boston, MA), CC BY 2.0, commons.wikimedia.org/w/index.php?curid=65524241
• Introduction
• Review
• Copyright
• Piracy
• Bibliometrics
• Open Access
• Conclusion
• **Hip-Hop Based Education** is growing into a “rich and vibrant site of inquiry” (Hill & Petchauer, 2013).

• Hip-Hop **sampling** has been used to demonstrate research-based composition and proper attribution to source material (Oswald, 1985; Hess, 2006; Johnson-Eilola & Selber, 2007; Chanbonpin, 2012; Arthur, 2015).

The Beastie Boys’ *High Plains Drifter* (1989), built with “cultural odds and ends,” revealed how “discourse emerges” and ideas take shape. Juxtaposition of existing materials allows the producer to “construct new forms of meaning.”


Introduces *scholarship as conversation* to students by building on idea that the “academic research process is very similar to the traditional method of Hip-Hop music production” as both require that “consumers become producers by building on and synthesizing that which came before them.”
• Edison’s phonograph cylinder
  1877
  Device can both record and produce sound.

• Emile Berliner initiates transition
  1890s
  The cylinder is flattened out into a disc-shape.

• D.J. Kool Herc scratches poetically
  1973
  Herc’s innovates the sample-and-loop breakbeat, birthing Hip-Hop,
  (Persley, 2007).
• Run-DMC goes platinum
1989
*Raising Hell* heralds “explosion of sample-based rap experimentation,” characterizing the first golden age (Batey, 2017).

• Grand Upright v. Warner 780 F. Supp. 182
1991, S.D.N.Y.
Biz Markie loses copyright infringement lawsuit from Gilbert O’Sullivan over unlicensed sample, setting precedent for sampling.

• Sample clearance market
$10,000
Sample license fees have averaged at $10,000 (Newton, 2008).
• **First printed scholarly journals**

  1665

  *Philosophical Transactions* and *Journal des sçavans.*
  More efficient than research by postal services, (Guédon, 2014).

• **Commercial endeavor**

  1665-Cold War

  Publishing relied on “generosity of sponsors,” until arrival of a new class of academic professional, *needing* to read & publish (Fyfe, et al., 2017).

• **Academic publishing market**

  $5,000

  Subscriptions can cost $5,000 (Rosenwald, 2016); or $42.50 for 24-hour access to a single article (Taylor & Francis Group, 2015).
• **Four major scholarly publishers**

  50-70% of all journals in some fields

  Elsevier’s global revenues compare to “the recording and the film industries,” with profit margins higher than Apple, Google, or Amazon (Buranyi, 2017).

• **Three major music publishers**

  71.5% of market share

  71.5% of market share held by Warner Music Group, Universal Music Group, and Sony Corporation, as of Sept. 2018 (IBISWorld Industry Report 51222).
• **Kool-Aid, Frozen Pizza, and Academic Integrity**
  -Craig Arthur, 2015

  • Mac Miller sampled Lord Finesse on a free mixtape
  • Mac Miller did not get a license; Finesse sued Miller
  • Miller on fair use: tape was free & sampling is traditional practice
  • Finesse: Permission? Credit? Video was commercial in nature!
  • Settled out of court, with a credit for Finesse on the tape

  • Arthur asks students:
    • Does this violate the conventions of Hip-Hop?
    • **Does this violate academic convention?**
• **Kool-Aid, Frozen Pizza (REMIX)**

• Danger Mouse releases free mash-up *The Grey Album* (2004)

• JAY-Z and Beatles members said: *Cool*

• EMI to Danger Mouse: pay clearance fees or stop distribution

• He didn’t pay, and neither did The Beatles or JAY-Z

*Who lost in that bargain, the music publisher or the artists?*

• Scientists *need to* build on each other’s work

• Willing to pay APCs to open works for others who can’t afford subs

• Scientific research has *traditionally* been of a non-commercial nature

• Tenure, Promotion, and Funding models incentivize our scientists to publish in modes that make *scholarly conversations* hard to continue.

*Is this a violation of academic convention?*
• **The Life of Pablo**
  February 14, 2016
  Available only via new Tidal subscription or $20 digital-only copy.

• **The Piracy of Pablo**
  February 15, 2016
  Album pirated ~500,000 times, by second day (Kleinman, 2016).

• **The Platinum Pablo**
  500,000
  After wide piracy, the album is discontinued for sale, and widens to stream on all the major platforms (Amazon, Apple, Spotify), and becomes first streaming-only album to go platinum (Yoo, 2017).
• Napster

1990s

Online piracy grows popular as CDs run $17 (Strauss, 1995).

• iTunes

April 28, 2003

After copyright enforcement ended Napster, a new model emerged, where individual songs were $1 & whole albums $10.

• Sci-Hub

68.9%

Sci-Hub, considered the Napster of scholarly literature, can deliver on average 68.9% of the 200,000 requests that it receives daily from 3 million unique IP addresses. (Bohannon, 2016; Himmelstein, Romero, McLaughlin, Tzovaras, & Greene, 2017).
• Elsevier v. Sci-Hub

June 2017

No lawsuits or “obvious technical means” will end piracy (Bohannon, 2016; Schiermeier, 2017).

Publishers “adamant” piracy won’t change their model, unlike how “Napster ultimately led to Apple’s iTunes.” Specifically in regard to the “dramatic revenue loss” that accompanied it (Rosenwald, 2016).

• Spotify

2016

Music industry saw first double-digit growth in ~two decades, and streaming was the “leading driver” of revenues (Christman, 2017), with 50 million Spotify-ers paying $10 monthly for buffet-style access (Music Business Worldwide, n.d.).
Where’s the academic Spotify?

- Individuals have the freedom to opt in and out of deals. $20 for one Kanye album? Fans opt out.
  $10 for all Kanye albums? Fans resoundingly opt back in.

- Libraries, responsible for many, cannot easily opt out
  
  98.2% Elsevier’s content Sci-Hub-able should be incentive, but Libraries cushion publisher profit margins, larger than Apple’s

- Libraries provide what they can, pirates provide what they cannot, and publishers get paid no matter what. **Who is left to force change?**

(Pssst… the answer is funders.)
• **Billboard + Nielsen SoundScan**
  1991
  Retail purchases were included in the Billboard 200 algorithm, counterbalancing the narrow metric of corporate radio airplay, and Hip-Hop quickly appeared and rose in chart prominence.

• **Billboard/RIAA + streaming counts**
  2014-
  On-demand audio streams have been included, with a designated number of plays counting as one album-equivalent unit sold.

• **Drake’s Views**
  2016
  Drake embraced the new era with a 17-track album debuting at #1, where it remained for 13 weeks. His nearly-year old *Hotline Bling* was added as a bonus, bringing in an accrued 573 million streams.
• Journal Impact Factor

1970s

*IF* has embedded in academic culture like Billboard has to music.

A journal’s score is calculated by taking “number of citations in a given calendar year to articles published in a journal over the two preceding years, divided by the total number of citable articles published by the journal in the same period” (Tort, Targino, & Anarak, 2012).

In the digital era, publishers can boost their impact, like Drake did.

Journals are able to release articles online, like singles, giving them time to accrue citation, before the full journal issue is published, when the calendar year that Impact Factor measures can kick in.
• **Chance The (OA) Rapper**

Chance The Rapper, to Vanity Fair, in 2017:
“After I made my second mixtape and gave it away online, my plan was to sign with a label and figure out my music from there. But after meeting with the three major labels, I realized my strength was being able to offer my best work to people without any limit on it. My first two projects are on places where you can get music for free.

“I honestly believe if you put effort into something and you execute properly, you don’t necessarily have to go through the traditional ways.”

*Colouring Book* won Best Rap Album at 2017 Grammy Awards
• Embracing Open Access

2013

Nobel-prize winning scientist Randy Schekman announced his lab would boycott publishing in *Nature, Cell, & Science.*

This, in protest of the “distorting effects on the scientific process” that pressures researchers to publish in “high-prestige journals,” that encourage insufficiently confirmed submission of papers focused on attention-grabbing topics.

Schekman would start up a peer-reviewed open access alternative.

(Lagoze, Edwards, Sandvig, & Plantin, 2015).
• Embracing Open Access

2017
Editors left Journal of Algebraic Combinatorics to start an open access alternative.

One editor stated it was “more and more clear that commercial journal publishers are charging high subscription fees and high Article Processing Charges (APCs), profiting from the volunteer labour of the academic community, and adding little value” (MathOA, 2017).
Chance The Rapper remains unsigned and has only grown in popularity since 2016. As an independent artist, releasing work that is free in all senses of the word, he’s managed to prove himself in traditional measurements like Billboard, win recognition by traditional gatekeepers like the Grammys, and influence mainstream artists.

As journal editors match their expertise with newly-available technology, our community is encouraged “to accelerate and support this trend” which “will have very high payoffs in terms of better, more effective scholarship” (Lynch, 2017).
Topics Covered Today
Copyright / Mac Miller x Danger Mouse
Piracy / Kanye West
Bibliometrics / Drake
Open Access / Chance The Rapper

Topics Not Covered Today
Author’s Rights / Beyoncé
Self-Piracy / Death Grips
Altmetrics / Nicki Minaj
The Matthew Effect / Dr. Dre x JAY-Z
Preprints / Future
Open Data / Illmind
Undergraduate Journals / Lil’ Uzi Vert

Potential Coverage Topics
Global South / Kendrick Lamar
Abusive Researchers / R. Kelly
Stigler's law of eponymy / Travis Scott
For cited sources and associated article:
https://www.newlibs.org/article/7283-hip-hop-librarianship-for-scholarly-communication-an-approach-to-introducing-topics