March 20, 2015
The College at Brockport

hashtag: #pubinlibraries

http://publishinginlibraries.org
Publishing for Love
Part 1: Who Is This Guy?

• 2005-2015 Coordinator of Scholarly Communications, University of Nebraska-Lincoln (UNL) manager of IR (2nd largest in U.S.) publisher of Zea Books (monograph imprint)

• Publishing (25 years)

  2002–2004 University of Nebraska Press
  1994–2002 Yale University Press
  1994 Barron’s Educational Series
  1979–1993 The Library of America

A.B., M.A., Ph.D. – OMG, TLDR
But what are his “love” credentials?
I never really understood Love.

- And I still don’t:
  - all the in’s and the out’s,
  - the many intricate parts,
  - the unexpected nooks and corners,
  - and variations in logic and relations.

*Sistine Madonna* (detail), Raphael, 1512
Mars désarmé par Vénus,
Jacques-Louis David, 1824
Samson and Delilah
Lucas Cranach the Younger, 1537
Echo and Narcissus
John William Waterhouse, 1903
Popeye & Olive Oyl
(1929–?)
by Elzie Crisler Segar

Krazy Kat & Ignatz Mouse
(1913–1944)
by George Herriman

Pepé LePew & Penelope Pussycat
(1945–?)
by Chuck Jones
Bonnie Parker & Clyde Barrow (1930–1934)

Tarzan & Jane (1912–?)

[Weissmuller & O'Sullivan, 1932-1942]
Peter Orlovsky & Alan Ginsberg (1954–1997)
Edith Lewis & Willa Cather (1908-1947)  

Gertrude Stein & Alice Toklas (1907-1946)

Trigger & Roy Rogers (1939–1965)
Groucho & cigar

Winnie the Pooh & honey

Mr. Krabs & money
Some loves defy classification or logic.
So this ought to be more about “publishing” than about “love”

• At least you could reasonably expect more insight and experience there.

• So maybe the title should be:

  “Publishing with Love”
Except, there’s still the question

- What are we doing it for?

So, what is the reason?

- That might depend upon what your definition of the word “is” is.
I can state an “Objective”:

For the colleges and universities to regain, liberate, or occupy scholarly communication.
Because we love these things:

- the academy
- knowledge
- curiosity
- scholarship
- “books”

Robert Indiana, 1964
But as much as that, we also love

- The spread of information
- The sharing of knowledge and its benefits
- The idea that progress or improvement ought to be wide as well as deep.
So it is out of love for humanity or humankind, or maybe just for “life on earth” generally, because

- it’s not for the money
- it’s not for convenience
The Love Embrace of the Universe, the Earth (Mexico), Myself, Diego and Señor Xólotl,
Frida Kahlo, 1949
That’s the long view, but

• meanwhile, what sustains us?
• keeps us going?
What are the personal rewards?

• I cannot speak to those in each case.
• But I can describe my feelings, and you can draw your own conclusions.
Because libraries are not capable of “love”

• Are they?

• I mean, they’re organizations, not people (or animals)

But anyway, here are:
3 Reasons libraries should want to publish:

1. Current state of publishing
2. Future of scholarly communications
3. Future of libraries and librarians
Current publishing

- high rates of rejection
- high prices
- long schedules
- copyright hoarding
- limited distribution

All derive from its business model: select, invest, recoup
Rejection rates > 70%
This makes the faculty feel like ...
High prices

• Average price (2012) academic book
  (All subjects; excludes Reference)  = $100.69

• Average price (2012) academic E-book
  (All subjects; excludes Reference)  = $142.52

Source: ALA ALCTS Library Materials Price Index, 2014
Figure 1: Estimated Increases in New College Textbook Prices, College Tuition and Fees, and Overall Consumer Price Inflation, 2002 to 2012

Percent increase since 2002

Publishing time-line

(Note: Not to scale.)
Production schedules — “Final” MS to published book

- University Press: 15 to 30 months
- Commercial Press: 9 to 18 months
- Zea Books: 2 to 4 months

Not getting any younger.....
“The [name withheld] University Press … does not publish open-access online materials and respectfully declines to authorize open-access online distribution of our contracted, copyrighted content.”

Of course, it will become public domain … in 2110 (unless Congress changes the law again).
This valuable content is protected, like the gold in Ft. Knox:

But that means ...
Restricted distribution
Potential Readers

Who Are We Reaching?

2,900,000,000

- US college students & faculty
- Worldwide internet users

25,000,000
Open Access (Free) Distribution
2 hours = 3,486 downloads, Monday, April 27, 2014
Why libraries should publish:

2 Change scholarly communications

• “A disruptive innovation helps create a new market and value network.

• It eventually disrupts an existing market and value network (over a few years or decades), displacing an earlier technology.”

Personal computers have been in common use for 30 years.

Internet has been widely used for more than 15 years.

But our market and value network is still based on the technology of the printing press.
And the barons of print ...

are poised to dominate the digital landscape and perpetuate (or should I say, perpetrate) the same market and value system there.
In this transition

1) Bigger publishers
2) Fewer sellers
But now could be the time

We have an opportunity to tip an unstable market and value network towards ... a scholarly communications system that favors the universities – instead of exploiting the faculty and bleeding the libraries.
If our collection policies align with products we already have the technology to produce ...

... we could stop relying on 3rd-party profit-taking suppliers.
Future of Libraries

- services
- collection
- curation
- connection
- engagement

Why libraries should publish
Libraries can take an expanding role in the academy

- Produce content
- Disseminate & facilitate discovery
- Re-define collection/acquisition/curation
- Treat scholarship as a shared resource, not a commodity to buy and sell

“Yes, it’s changing. It’s expanding.”
Library Publishing is part of a larger movement towards providing the connections **both ways** between our campus communities and the scholarly world.
Publishing draws libraries into a brave new world

• But we need to demonstrate that we can do it—that we have the capacity and expertise.

• And to make the faculty, and the public, and the other libraries accept and believe that we can do it.
Intelligent Design

How can I monetize this?
The next step: Beyond Co-existence

- to become the **standard outlet** for scholarship
I believe Library publishing ...

- Will not just co-exist as an exotic alternative to commercial publishing
- But will ultimately predominate as the default mode of **scholarly** publishing

Let this horse represent “Library Publishing”
So, don’t try to be this.
Be this,
or this (minus the militarism)
Libraries are the market

If libraries support their own publishing—by collecting and distributing—they will not simply put pressure on the commercial publishers, they will ultimately replace them.
How librarians see publishers:

Wise, inscrutable wizards wielding great powers and enchantments.
How publishers see themselves:

Noble gallant defenders of intellectual property (theirs) against scurvy pirates (us).
How publishers see universities:

Perpetually renewable sources of large funding.

Money Tree,
Winston Smith,
1983
How publishers see libraries:

What’s for dinner.
Publishers’ view of library publishing:

Turnip Communications
How (& why) we did it:

Zea Books is the monograph publishing imprint of the University of Nebraska-Lincoln Libraries.

Print (on-demand) from Lulu and via Amazon from et al.

E-books online in institutional repository:

DigitalCommons@University of Nebraska - Lincoln

http://digitalcommons.unl.edu/zeabook/

“Zea” is for Zea mays, commonly known as “corn.”
33 titles to date

- 9 in 2013; 4 in 2014; 3 in 2015 (so far)
- plus 14 in Am.Studies E-texts series

2013 income = $3,545
Lulu $2,344; Amazon (Kindle) $1,201
Our Mission

Provide a publishing outlet for scholarly work that does not fit other available publication models.

- too long
- too short
- too esoteric
- too expensive
- too complicated
- too strange
Our Terms (1-page agreement)

• Authors retain copyright and grant us a “non-exclusive permission to publish”

• We control design, format, price

• Income from print-on-demand edition is split 50-50.

• Electronic (pdf) edition is free

• Agreement cancellable on 60 days notice
Production Tools

- MS Word/Office: editing, fonts
- Adobe Acrobat: manipulate PDF’s
- Adobe Photoshop: manipulate graphics
- Adobe InDesign: layout text & graphics
Dictionary of Invertebrate Zoology
Mary Ann Basinger Maggenti, Armand R. Maggenti, Scott Lyell Gardner

85,165 downloads
(9/05–3/15) avg 25/day

Hopi Nation
Essays on Indigenous Art, Culture, History, and Law

21,649 downloads
(10/08–3/15) avg 9/day
abdominal ganglia (ARTHRO) Ganglia of the ventral nerve cord that innervate the abdomen, each giving off a pair of principal nerves to the muscles of the segment; located between the alimentary canal and the large ventral muscles.

abdominal process (ARTHRO: Crustacea) In Branchiopoda, fingerlike projections on the dorsal surface of the abdomen.

abdominal somite (ARTHRO: Crustacea) Any single division of the body between the thorax and telson; a pleonere; a pleonite.

abduce v. [L. abducere, to lead away] To draw or conduct away.

abduct v. [L. abducere, to lead away] To draw away from position of median plane or axis.

abductin n. [L. abducere, to lead away] (MOLL: Bivalvia) Rubber-like block of protein of the inner hinge ligament of Pecten.

abductor muscle The muscle that draws an appendage or part away from an axis of the body. see adductor muscle.

abortant a. [L. aberrans, wandering] Pertaining to a deviation from the normal type or form; abnormal; anomalous variations; different.

abient a. [L. abire, to depart] Avoiding or turning away from a source of stimulation. see adient.

abiocoen n. [Gr. a, without; bios, life; koinos, common] The non-living components of an environment.

abiogenesis n. [Gr. a, without; bios, life;ogenesis, beginning] The theoretical concept that life can arise from non-living matter; spontaneous generation; archaiogenesis; archlogenesis; see biogenesis, neobiogenesis.

abiology n. [Gr. a, without; bios, life; logos, discourse] The study of inanimate objects; anorganology.

abiotic a. [Gr. a, without; bios, life] Pertaining to, or characterized by the absence of life.

abjugal furrow (ARTHRO: Chelicera) In Acari, the line separating the epigynum (pedesverse) and the podosema of mites.

ablation n. [L. ablatio, taken away] Removal of a part as by excision or amputation.

aboral a. [L. ab, from; os, mouth] 1. Pertaining to, or situated away from the mouth; surface opposite the mouth. 2. (ECHINOD: Asteroidea) The surface opposite that bearing the mouth and ambulacral grooves; aboral, oral. see oral.

aboriginal a. [L. aborigines, ancestral] 1. Of or pertaining to an aborigine, the first, original. 2. Native fauna and flora of a geographic region.

abortion n. [L. abortus, premature birth] Arrest or failure of development of any entity or normally present part or organ rendering it unfit for normal function.

abranchiata a. [Gr. a, without; branchia, gills] Pertaining to being without gills.

abreptor n. [L. ab, from; reptare, to crawl] (ARTHRO: Crustacea) The postabdomen of water fleas terminating in two clavate.

abscission n. [L. abscondere, cut off] Cut off squarely; with a straight margin.

abscisus a. [L. abscondere, cut off] The separation of parts.
Hopi Nation
Essays on Indigenous Art, Culture, History, and Law

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Willard Hughes Rollings
and C. L. Martin

UNL Digital Commons
University of Nebraska-Lincoln Libraries
Lincoln, Nebraska
2008
sign patterns structured by cosmographical and aesthetic elements establish a singular sense of Hopi beauty. Through the interplay of color, features, form and spatial relations, insight is derived into Hopi sensibility - the Hopi "artistic" best of mind."

The case for the Hopi icon that so completely summarizes this Hopi characteristic is the painting and the sketch by Joseph Nara, "Hopi-kachina Katuna." Nara wrote of the majestic and spectacular appearance of this supernatural being. Barton Wright comments:

"Probably one of the most beautiful and best known of all Hopi kachinas is the Nanan Kachina. Often he is incorrectly called the Niman Kachina from the ceremony in which he is most often seen. At sunrise, when the kachinas come to the plaza to dance for the first time, they bring with them entire corn plants, the first corn harvest of the year, to distribute to the audience."

The elaborate Niman regalia are perhaps the most impressive, visually and symbolically, of all kachina costumes. Rainbow colors suggestive of growth are again utilized in body paint and ritual accessories, but the impression is heightened by a lavish display of live eagles, birds, and feathers. The crest of the mask flows upward into a dynamic ceremonial tablet, a work of art in itself. Nara was so inspired by the elaborate costumes and beauty of this headdress that he made a detailed pencil sketches depicting "rain clouds, the showers, the appearance of the frogs with the moisture, the budding dormant vegetation and the fully developed ear of corn," all metaphors expressing crop fertility, prosperity, and growth.

Nara was also intrigued with the image and role of the "Koshani" or Clown identified with Tewa-Niho Hopis. The Nana Koshani presents a contrast element to the more serious kachina spirit-figures, revealing the humorous aspect of Hopi character. One of the roles pursued by the koshani clown on ceremonial day is that of a glutton who accepts too much food, too many blessings. In the Nara painting he is "shown with food bowl in one hand and a bundle of green 'piles', Hopi paper box in the other. At his waist he has a wooden doll (koshani) impersonation of himself." In the Neil Daniel sculpture of the Koshani, he is shown with a food bag hanging from the neck, watermelon in one hand, clusters of fruits and vegetables tied to his waist - begging, eating all that he can carry. The three-dimensional koshani, carved of cottonwood, displays a disproportionately uncoordinated body which emphasizes the clown character: boisterous conversation, inordinate actions, and gluttony. These clowns teach how not to behave, how not to follow their example.

The metaphysical unity of the Niman ceremonial scene finds completeness in the Walpi environment itself, a backdrop for the unfolding kachina mystery play. Designated as the sacred center, the village plaza brings into focus all Hopi people and their activities, their prayers and blessings... Just as the "kivas are universes in miniature," the plaza is "the center" from which the universal patterns of creation and life growth are compounded each day, in each ceremonial occasion, and evolve outward to unseen spiritual realms. The Walpi environment, structured of sky and earth, stone and adobe, ladders and steps, presents, in distinct hierarchical order, a physical and spiritual ascent to spaces below and spaces above. Michael Kulseth, in describing his people, states that "we settled on the high mesas, and at Cloud People, we designed our buildings after the cumulus clouds... Our multi-storied Hopi architecture is a reflection of the high climbing cumulus clouds."67

Figure 69. KA-HOPI KACHINA (KOSHANI) WITH "THRU"  
Joseph Nara  
painting, watercolor. 1904-1906 (Courtesy of John St. Wilcox, Tulsa, Oklahoma)
Figure 75. KACHINA OF ONE HORN
Donatoma (Hilland Lomahuma)
painting, acrylic (Courtesy of Artist Hopik, Second Mesa, Arizona)

Figure 76. ANATOKI RAIN PRIEST
Hopiwaste (Terrance Talawanika)
painting, acrylic (Courtesy of Artist Hopik, Second Mesa, Arizona)

Figure 77. ANATOKI RAIN MAIDEN
Hopiwaste (Terrance Talawanika)
painting, acrylic (Courtesy of Artist Hopik, Second Mesa, Arizona)
Cohorts which represent this earth are also important: red, yellow, brown, and blue. We use them in our art works, and when we perform the sacred rituals we paint them on our bodies and on our ceremonial clothing. Sometimes we use paint brushes, or we may use our hands as paint brushes, which is the ancient, traditional way of painting.

As Hopi artists, we sense beauty and meaning in every aspect of our lives. We believe that we are a part of a great living force which began hundreds of years ago. We do not accept the popular theory which says that all people come to this land from across the Deseret Strait. Our concept is that we came from the Ninth World of the Hopi and that, now, we are in the Fourth World. We emerged from underground, somewhere in the Grand Canyon. That is our concept. Archaeologists date our people back to the twelfth century, but we believe that this great, living force comes to us from ancient times, and that our culture retains it today. As Hopi artists we share it. We live the artistic, aesthetic way; we must develop the talents given to us. We have the responsibility to communicate to others, Hopi and non-Hopi peoples, through our art, the spiritual message of Hopi life.

When we consider ourselves with Hopi life and Hopi art, we are involved with the very existence of the ceremony. The most significant works of the Artist Hopi is a large mural, the "Hopi Ceremonial Calendar," which we painted in 1979. It depicts, through symbols, the Hopi path of life based on ritual events occurring in one lunar year. It is a summary statement which presents our significant ceremonies: those for the kachina, for the Men's Society and Women's Society, and for the clans that provide leadership and guidance through the succession of rituals. Not only are these spiritual lessons to be learned from the mural, there are portrayals of the physical elements of night and day, the change of seasons, and the agricultural life of the Hopis.

The mural hangs at the Hopi Cultural Center and Museum on Second Mesa, covering a wall space of some thirty-five feet in width, a total of 574 square feet. The process of making the mural was a contemporary art happening in itself. Four of us, the Artist Hopi painted continuously, night and day, for a period of two weeks, with Hopkins people and muses providing background support. Actually, the painting is a large Hopi tapestry portraying the ceremonial cycle of life. The completed Ceremonial Calendar was presented to the Hopi people and to the Cultural Center by the Artist Hopi in formal ceremonies in July 1975. "Dedication," quoted below, was written by Lemavayowats (Michael Kabotie) for that occasion.

This mural was painted in reverence and in homage to HOPIS:

A life force and philosophy that nurtured and gave strength to countless generations of HOPIS PEOPLE.

A way of life, time tested by the forces of Nature known as the sun, moon, and stars.

A concept so deep that deliberate attempts by gold and zealously ideologies to corrupt it have failed.

A spiritual context so strong, that despite the hardships, it prods for all living beings to have humanity, and those beautiful souls that live its teachings, and guide it.

THE HOPIS PEOPLE

So with the greatest honor and respect, members of ARTIST HOPIS dedicate the HOPI CEREMONIAL CALENDAR to the HOPIS PEOPLE and all living beings.

ARTIST HOPIS
Musical Mechanics for the Organist

Part 1

by Jacob Adlung

418 pages
8.5” x 11”
$30 paperback

Part 2

by Jacob Adlung

414 pages
8.5” x 11”
$30 paperback

Part 3

by Jacob Adlung

378 pages
8.5” x 11”
$30 paperback

From an emeritus music professor who had spent 20+ years on the translation—with no real hopes of getting it published.
Ch. II. Concerning the Lower Case of the Organ.

They lack the low C#. Some organs also lack the low D, or even flat E and G as well. In this last instance the notes D and E" occupy these chromatic keys. There are also organs that lack some of the notes as part of the keyboard, thus the lowest as well as the highest occur is absent. Hence it is said, "It has an absent key." Today, though, one encounters this only in old organs, in which this or that is lacking. Newer organs normally have 49 or 50 keys, and some have even more, when e" and d" or even d"" and e" are included, e.g. in Kirnach.  

§ 18.

There are two kinds of keys, lower and raised, the latter lying between the former and projecting upward the thickness of a finger above them. The most convenient one for the latter is "chromatic keys," and for the former "diatonic keys." The chromatic keys are also referred to as "semi-whole," or better in Greek, "hemiodynia;" but there is no specific name for the "lower keys." The names of the keys are identical with the names of the notes, being distinguished one from the other by the letter a, b, c, d, e, etc. And now, beginning with great G, here are the 49 keys in order, including the intervening chromatic keys:

```
G C# D# E F F# G G# A B Bb C
```

How one deploys c# or any other note is immaterial.

§ 19.

We will say more about this subject elsewhere. You will note that the series of notes keeps repeating itself. In order to avoid any confusion, however, each series has been given a special name. The keys from C up to B, but not including C, are given the name "great," so that one speaks of "great G, great D," etc. [The keys from c to c" are referred to as "plain," e.g., "plain c, plain d," etc., because there is no line above them. From c' to c" is called "one-stroke," e.g., "one-stroke c, d," etc.] Note that the lowest keys are distinguished by the use of capital letters, while the succeeding series...
DE ORGANOGRAPHIA.

Chapter II.

At approximately what date and by whom the organ was discovered.

The Inventor.

This is probably an oblique reference to the introduction of the Reformation faith during the second half of the 16th century, which severely curtailed the use of the organ and the employment of organists.

Practitioners in this art who lived during the past number of years, not only in Italy, but also in our own Germany (and formerly in the Netherlands), and who still flourish as celebrities in both places. They have cultivated their art to such a high degree that it is doubtful it could be improved in any way.

The young boys, some of whom are nowadays so proficient that even experienced and skilful organists have expressed their astonishment, commenting that, with the aptitude these boys are showing, the future is indeed full of promise.

Furthermore, it would be a thing worthy of praise, if the authorities in some cities would also do their part, and seek the funds with which to pay the fine and diligent organists in their churches a proper salary for all their hard work. It is regrettable what paltry salaries even some prominent places pay their good and skilful organists; some of these musicians can barely support themselves. Indeed they sometimes curse their noble art, and wish they had become cowherds or petty laborers instead of organists. This is indeed lamentable, and needs to be noted and corrected by city and church officials. (This is the end of Chapter I.)
Global Warming and Population Responses among Great Plains Birds

Paul A. Johnsgard

Música de las Grullas
Una historia natural de las grullas de América

Paul A. Johnsgard
Remarkable Russian Women in Pictures, Prose and Poetry

Marcelline Hutton

Resilient Russian Women in the 1920s & 1930s
Great Misery
Maisie Renault
translated by Jeanne Armstrong

Leon Malmed

We survived
... at last I speak
Q: Where was *schistosomiasis* first reported in sea lions?

Q: Where can I see a prairie chicken lek near Broken Bow?
THE
CONSTITUTIONS
OF THE
FREE-Masons.
CONTAINING THE
History, Charges, Regulations, &c. of that most
Ancient and Right Worshipful FRATERNITY.
For the Use of the LODGES.
BY JAMES Anderson,
as edited and published by Benjamin Franklin, 1774

SINNERS
IN THE HANDS
OF AN
ANGRY
GOD
A Sermon Preached at Enfield, July 8th, 1741
Jonathan Edwards

71,848 downloads
since February 2006

220,032 downloads
since January 2011
About scholarly book design


• Robert Bringhurst, *The Elements of Typographic Style* 4th edition (Hartley and Marks, 2013)

• *Glossary of Typesetting Terms* by R. Eckersley, C. Ellertson, R. Angstadt, R. Hendel, et al. (Chicago, 1995)
Taking on some issues
We love books, but …

Books are sometimes more lovable than authors.

“You ARE INCREDIBLE, ADORABLE, LOVABLE WONDERFUL POWERFUL, PERFECTLY BEAUTIFUL JUST THE WAY YOU ARE!”

“Honey … I’m home!”
What to do with Authors:

1. **Forgive** them

2. Otherwise, it is not possible to love them.

3. If they are needy, frustrating, and obstructive—see #1.

4. They have everything at stake, and without them there is nothing to publish.
Things authors do:

• No, I’d better not say. But I could ...
• Just be clear about what you expect or want them to do. Don’t assume.
Peer Review?

- Our philosophy: It’s not for everyone.
- Most of our books have been by senior faculty with no tenure issues.
- We may ask for an outside opinion or recommendation, but full peer review of books is expensive and time-consuming and of questionable value.
- Our peer-review option is an “author pays” proposition ($400); no requests yet.
Our authors

Can expect book to:
• be available
• in a reasonable time
• at a reasonable price

Do not expect book to:
• earn money
• win them tenure
• make them famous
Open Access

- Free to access, download, save, print, link, & make “fair use”

- Free to re-post, re-distribute, use commercially, & make derivative works
Creative Commons

Great for OER textbooks, teaching resources, etc.

Great, if the author wants to.

Not good as a requirement imposed on the author.
• I worry that libraries lose out in this combination, because the attitudes, reputation, and traditions of the Press affect their freedom to innovate.

• A university press is still a publisher, and its actions are determined by the same basic needs and objectives as Elsevier, Wiley, Microsoft, or Time-Warner.
PDF vs. XML

• PDF is disdained by some programmers & funders because it won’t render in browsers (i.e., Safari for mobile); but it is stable and it endures.

• A website — html, CSS, etc. — is fragile by comparison.
Business Plan

• For now: Survive and move forward any way that works.

• Do not erect monetary barriers to publication or distribution, like APC’s or subscription charges or memberships
News Flash!

*Size matters.*

**SMALL IS BETTER.**

But, it should be easier to publish; and it should be more accessible to a greater number of people.
Economics

We need to float in the commercial waters of a capitalist economy.

So it helps if we are as light and buoyant as possible.
Publishing expenses you can avoid:

- inventory
- marketing/publicity
- commissions
- rent/overhead
- returns
- bad debt
Important now:

• demonstrate the will to publish
• establish libraries as legitimate players
• support other libraries who publish
• build an aggregator/distributor network outside the existing commercial market
Gnomonic advice:

- Usage $\approx \frac{1}{\text{filesize}}$
- One file, all the way
- Standardize & repeat
- Close the circle
- Shorten the path
- Own nothing
My True Confessions:

1) Publishing ... is great,

2) and I love it.
Publishing is great because

- do something creative
- work with interesting people
- learn fascinating stuff
- leave something behind

Especially fun if we can avoid the burdens put on it by the business model.
3 Reasons librarians should publish:

1. **Faith** in our co-workers and their integrity, intelligence, and desire to share

2. **Hope** for a better future in which scholars manage scholarly communications

3. **Love** of what we do and of what we’re doing it for
THANK YOU

The End