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
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]
John & Yoko
(1966-1980)

Sonny & Cher
(1962-1974)
Peter Orlovsky & Alan Ginsberg (1954–1997)
Edith Lewis & Willa Cather (1908-1947)

Gertrude Stein & Alice Toklas (1907-1946)
Snoopy & Charlie Brown
(1950–2000)

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
• “books”
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 ...

I'M A F**KING LOSER
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

Big Bang - Solar System - 1-Cell Life - Dinosaurs - Pyramids - Columbus

Manuscript - Publication

(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.....
Copyright Hoarding

Dragon’s Hoard, Crafty Tibbles, 2009
“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?

- US college students & faculty
- Worldwide internet users

2,900,000,000

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.
Why libraries should publish

Future of Libraries

- services
- collection
- curation
- engagement
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
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

Amazon.com

and via Lulu from et al.

E-books online in institutional repository:

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
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 pleomere; 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.

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

abien t a. [L. abire, to depart] Avoiding or turning away from a source of stimulation. See adient.

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

abiogenesis n. [Gr. a, without; bios, life; genesis, beginning] The theoretical concept that life can arise from non-living matter; spontaneous generation; archeobiogenesis; archeogenesis. See biogenesis, neoabiogenesis.

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

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

abjugal furrow (ARTHRO: Chelicerata) In Acari, the line separating the epigynum (pedesomites) and the podosoma of mites.

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Title page
design patterns, structured by iconographical and aesthetic elements, establish a singular essence of Hopi beauty. Through the interplay of color, texture, theme and spatial variations, insight is derived into Hopi sensibility - the Hopi 'artistic' best of mind.'

The case kachina icon that so completely summarizes this Hopi characteristic is the painting and the sketch by Joseph Mora, "Hopi-enact Kachina." Mora 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 Hínaas Kachina. Often he is incorrectly called the Ninam 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 Ninam regalia are perhaps the most impressive, visually and symbolically, of all kachina costumes. Rainbow colors suggestive of growth are again utilized on body paint and ritual accessories, but the impersonator is kled in a lavish display of live eagles, kaki, and feathers. The crest of the mask flows upward into a dynamic ceremonial tablet, a work of art in itself. Mora was so inspired by the elaborate symbolism and beauty of this mask tablet that he made a detailed pencil sketches depicting "rain clouds, the showers, the appearance of the crops with the monsoon, the budding vegetation and the fully developed ear of corn," all metaphors expressive of crop fertility, germination and growth.

Mora was also intrigued with the image and role of the "Keshar," or Clown, identified with Tewan Nano Hopi on First Mesa. The Hínaas Keshar presents an alternate model to the more serious Kachina spirit-figures, revealing the humorous aspect of Hopi character. One of the rules pursued by the keshar clown on ceremonial day is that of a glutton who accepts too much food, too many blessings. In the Mora painting, he is "shown with food bowl in one hand and a bundle of greens 'piles,' Hopi paper box, in the other. At his waist he has a wooden doll (kíhu) impersonation of himself." In the Neil Stenberg sculpture of the Keshar, 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, and eating all that he can carry. These clownish Keshar, carved of cottonwood, displays a disproportionately uncoordinated body which emphasizes the clown character: boisterous conversation, immature actions, and gluttony. These clownish figures tend not to behave, how not to follow their example.

The metaphysical unity of the Ninam ceremonial scene finds completeness in the Watki environment itself, a backdrop for the unfolding Hopi 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 "spheres 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 Watki environment, structured of sky and earth, stone and adobe, ladders and steps, presents, in distinct hierarchical order, a physical and spiritual access to spaces below and spaces above. Michael Kalmbach, in describing his people, states that "we settled on the high mesa, and as Clowns, we designed our buildings after the curving clouds. . . . Our multi-storied Hopi architecture is a reflection of the high climbing cumulus clouds."
Figure 79. KACHINA OF ONE HORN
Dwaniwan (Millard Lomahda)
painting, acrylic (Courtesy of Artist Hopis, Second Mesa, Arizona)

Figure 85. ANATOTI RAIN PRIEST
Huaranteewa (Terrance Talasalina)
painting, acrylic (Courtesy of Artist Hopis, Second Mesa, Arizona)

Figure 86. ANATOTI RAIN MAIDEN
Huaranteewa (Terrance Talasalina)
painting, acrylic (Courtesy of Artist Hopis, Second Mesa, Arizona)
Figure 29. HOPI CEREMONIAL CALENDAR (navae)

Colors which represent the 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 came to this land from across the Bering Strait. Our concept is that we came from the Third World of the Hopis 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 Hopis 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 community. The most significant work of the Artist Hopi is a large mural, the "Hopi Ceremonial Calendar," which we painted in 1975. 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 ceremonials: 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 in the Hopi Cultural Center and Museum on Second Mesa, covering a wall space of some thirty-five feet in width, a total of 754 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 Hopi people and music 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 Lamawawam (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 NANTALECTO for some, centuries and measured.

A concept so deep that deliberate attempts by gold and silver barons to usurp it have failed.

A spiritual universe so strong, that despite the hardships, it prays for all beings to have trusting lives, 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 HOPIS CEREMONIAL CALENDAR to the HOPIS PEOPLE and all living beings.

ARTIST HOPIS
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 Outer Case of the Organ.

they lack the low C#'. Some organs also lack the low D#', or even F# 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 the top of the keyboard, such as the lowest as well as the highest octave is omitted. Hence it is said, "I has a short octave." Today, though, one encounters this only in old organs, in which this or that is lacking. Newer organs normally have all or 49 keys, and some have even more, when c' and d', or even d'' and e'' are included, e.g. in Kirnach.

§ 24.

There are two kinds of keys, lower and raised, the latter lying between the former and projecting upward in the thickness of a finger above them. The main convenient term for the latter is "chromatic keys," and for the former "diatonic keys." The [chromatic keys] are also referred to as "semitones," or better in Greek, "diatessaron," but there is no specific name for the [lower keys]. The names of the keys are identical with the name of the note, being distinguished one from the other by the letter a b c d e. And now, beginning with great G, here are the 49 keys in order, including the interposing chromatic keys:

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

C# e' f' g' a' b' c' d' e'

How one denotes c' or any other note is immaterial.  

§ 25.

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 but not including e are given the name "grace," so that one speaks of "grace G, grace D," etc. (The keys) from c' to d' are referred to as "plain," e.g. "plain c, plain d," etc., because there is no line above them. From c' to e' it is called "one-stroke," e.g. "one-stroke c, d, e," etc.) Note that the lowest keys are distinguished by the use of capital letters, while the succeeding series

*The ordinals in"D and G" are used as exponents (probably a spacing of musical numerals). **Reading a concavo-convex key. ***The name "dissimilis" refers to the different arrangement of the black keys on the keyboard, in contrast to the "normis," which are arranged in a regular sequence. ****This is the name "consonantia," referring to the consonant sound produced by the black keys.
DE ORGANOPHAGIA.

Chapter II.

At approximately what date and by whom
the organ was discovered.33

The Inventor:

The invention of the organ is not precisely dated. However, it is believed that
the instrument was first used in the 13th century in Italy and later spread to
other parts of Europe. It is thought that the organ was developed by various
musicians and instrument makers over time.

33. This is a general statement about the invention of the organ. The precise date
and inventor of the organ are not known with certainty.

34. Polyphonous vocal music, which became popular in the 14th century, required
more complex and varied harmonies, which the organ was well suited to
provide. The organ was thus widely adopted as an instrument for church
music and later for court music as well.

35. Many of the earliest organ music compositions were written in Medieval
Europe and are still performed today. The organ was an important
instrument in church music and continued to be used in this capacity for
many centuries.

36. The organ was a central instrument in the Baroque era, and many
composers of this period, such as Johann Sebastian Bach, wrote
compositions specifically for the organ.

Chapter III.

The Organ in Baroque Music

The organ reached its peak of development in the Baroque era, with
composers such as Johann Sebastian Bach writing some of its most
impressive works. The organ was a powerful and versatile instrument,
able to produce a wide range of sounds and effects. It was often
employed in church music, but also in secular settings such as court
music and opera.

III. The organ was not only used in religious contexts, but also in
cultural and artistic ones. It was a symbol of wealth and status and
was often commissioned by wealthy patrons. The organ was also
used in education, with many musicians learning to play the organ as
part of their musical training.

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Historical Common Names of Great Plains Plants

Volume I: Common Names

504 pages
10 MB pdf
$35 pb, $50 hc

Volume II: Scientific Names Index

472 pages
10 MB pdf
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Música de las Grullas

Paul A. Johnsgard

Global Warming and Population Responses among Great Plains Birds

Paul A. Johnsgard
La grande misère
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?
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)
Library On Publishing

Library Publishing Toolkit
Edited by Allison P. Brown

Getting the Word Out: Academic Libraries as Scholarly Publishers
Edited by Maria Bonn & Mike Furlough

Owning and Using Scholarship: An IP Handbook for Teachers and Researchers
Kevin L. Smith, JD

Case studies                               Theory & History                              Copyright
Taking on some issues
We love books, but …

Books are sometimes more lovable than authors.

“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.
• 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”
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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
Gnomic advice:

• Usage ≈ 1/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