

Craft Publishing

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with Paul Royster, Linnea Fredrickson, Brian Rosenblum, and Ada Emmett

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Coalition for Networked Information

Craft Culture

The disintegration of viable institutional synergy between publishers and scholars ... gives rise to creative entrepreneurship

We have the infrastructure, will, and impetus to perform small-scale publishing in libraries

Craft Culture

Etsy, the Slow Food movement, the very successful craft beer and spirits industry, and Ten Thousand Villages are examples of the rise of craft culture in the United States and elsewhere



Why Publish in Libraries?



Platinum OA:
free to authors,
free to readers

- **The workflows are very similar as those for mediated deposit in an IR**
- **Can best serve local needs**
- **Technologically feasible**
- **Shelf space is at a premium**

Why Publish in Libraries?



Platinum OA:
free to authors,
free to readers

- **Materials costs continue to increase, while budgets are flat or shrinking**
- **Eventually results in cost offsets**
- **Can make available work that has scholarly merit but little market potential**

Why Publish in Libraries?

- **Offers new ways for the library to serve scholars**
- **Librarians are experts in information discovery, metadata, digital preservation**
- **Opportunity to offer emerging formats: multimedia, data-driven publications, et al.**



Platinum OA:
free to authors,
free to readers

Why Publish in Libraries?

- **Opportunity to streamline the publication process and modify, minimize, or even eliminate certain expensive aspects of publishing such as:**

Brand building

Marketing

Online presence

Separate accounting

House style

Rejection process



Platinum OA:
free to authors,
free to readers

Craft Publishing Hallmarks

- **Above all, facilitates scholarly communication**
- **Decentralized, grassroots publishing efforts**
- **Within the academy but distinct from the university press**
- **At cost or cost recovery only**
- **Individually modest but widespread, which brings it to scale**

Scholar → Editor/Reviewer → Library publisher → Reader

Craft Publishing

Local Decisions

- **No single business model**
- **Production values are locally guided and defined**
- **Workflows are determined locally**
- **Local licensing policy decisions**

Scholar → Editor/Reviewer → Library publisher → Reader

Craft Publishing

Especially Key to Success

Success is dependent on hiring skilled people with a background in commercial publishing, but who are open to letting go of many traditional workflows.

This is critical to success.

Dear Commercial Publishing,

I know we have been going steady for a really long time, but I just feel I need some space. There is no one else, that is not it. And it's not you—it's me. You know there will always be a place for you in my heart.

XO,

Craft



Image used courtesy Kuvona on Dreamstime.com; used by permission.

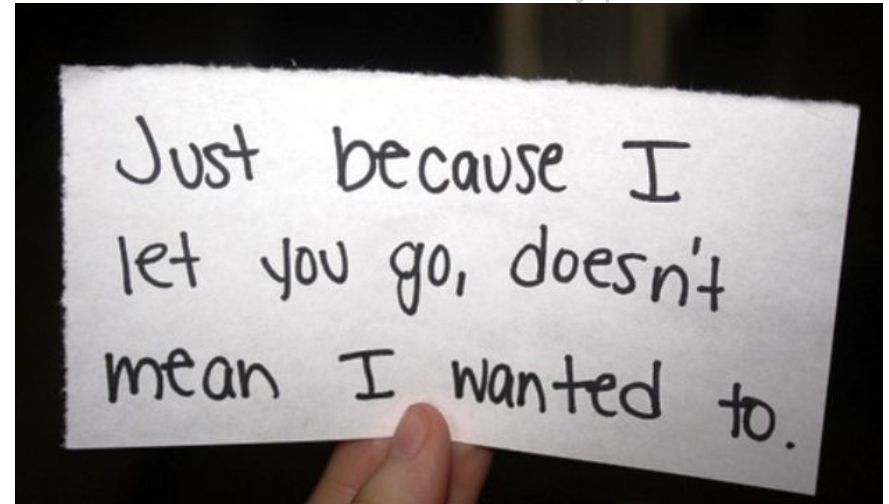


Image used courtesy bnvgroup345 on Imagefully.com; used by permission.

TAKING CONTROL

ctrl



Image courtesy Nabhan Abdullatif, 2012. Used under terms of Fair Use.

A monarch butterfly with orange and black wings is perched on a red and orange flower in a field. The background shows a vast field of similar flowers under a cloudy, overcast sky.

UNIVERSITY OF
Nebraska
Lincoln

Nebraska Test Case

Image courtesy Michael Forsberg; used under terms of Fair Use.

Costs



The IR staff do the publishing

No added costs to do this work

How can that be? →

The publishing workflows are similar to those for mediated deposit in the IR

Costs@UNL: IR & Publishing

- Salaries/overhead (3 FTE + 2-3 UG students)
- Equipment (computers, scanners, software)
- Platform (bepress DigitalCommons)
- Preservation

These are the same costs we incurred when we were just doing IR work only

Workflows



The workflows are an extension of those required to populate the IR—

Internal: Acquisition, Copyediting,
Production, Access, Metadata

External (*gratis*): Content creation,
Content editing, Peer/Editor-review

UNL Library Publishing Team, Qualifications

Paul Royster, Scholarly Communications Coordinator (administrative faculty) PhD, American Literature, Columbia
Former Head of the University of Nebraska Press
Former Head of Production at Yale University Press



Royster

Sue Ann Gardner, Scholarly Communications Librarian (Professor, tenure track faculty) MLS; BS, Geosciences; Harvard CopyrightX graduate; Nebraska Master Naturalist

Linnea Fredrickson, Scholarly Communications Production Specialist (professional staff) MA, English; MA, Library Science; BA, Journalism and Geography; (PhD (ABD), Environmental Literature)
Copyeditor for *Prairie Schooner*
Former Managing Editor at University of Nebraska Press
Former Managing Editor at IDG Books Worldwide



Fredrickson

Library publishing team, percent of effort



Administration, 2%

Production, 85%

Editing, 10%

Access/Metadata, 3%



After acquisition of the title, the administrative activities (mss acquisition, peer review) are largely performed outside the library by colleagues with subject expertise.

Platform



Using bepress Digital Commons is critical to our success.

It is a turnkey system with streamlined metadata options, the capability to handle a wide range of media types, and a very responsive customer support team

Metrics: Journals

Craft Production

The workflow is similar to that for articles placed in the institutional repository:

- Acquire peer-reviewed manuscripts
- Copyedit articles
- Typeset articles
- Upload articles

Example costs for 1,000 articles

~16-page articles = ~16,000 pgs

Staff of 3 FTE = 2,000 hrs/4 months

8 pgs/hr = 16,000 pgs/4 months

@\$6/page = \$98,000/4 months

In contrast ...

PLoS ONE, \$100/OA page

PNAS, \$240/OA page

Elsevier, Wiley, \$350/OA pg

Metrics: Journals

Commercial

Production

This is *much greater* than the costs
we have incurred at UNL

Metrics: Journals

Commercial Production

A \$98,000 library Article Processing Charge fund pays for just 25-65 articles, *a fraction* of the output of a small library publishing team for the same cost

Metrics: Journals

Commercial vs. Library Production

Compare the figures
\$98,000

APCs
25-65 articles

Library publishing
1,000 articles

Metrics: Journals, *Collective Output*

304 Carnegie Large, 4-year universities

If each publishes an average of 5 monographs per year and each manages 5 journals

Equals 1,520 monos (CE@\$60) per year and 1,520 journals (CE@\$800), free to access

Per library: Virtual savings of approx. \$1,307,000

Collective: Costs of \$116,736,000; Savings of \$397,328,000;

Offset savings of \$280,592,000

Over a quarter of a billion dollars is significant in the overall market of \$10.7 billion (2012 figure)

Metrics: Monos *Craft Production*



ZEA BOOKS (Nebraska)

Established in 2010

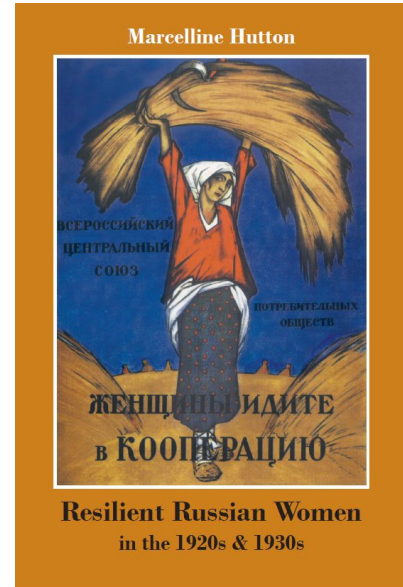
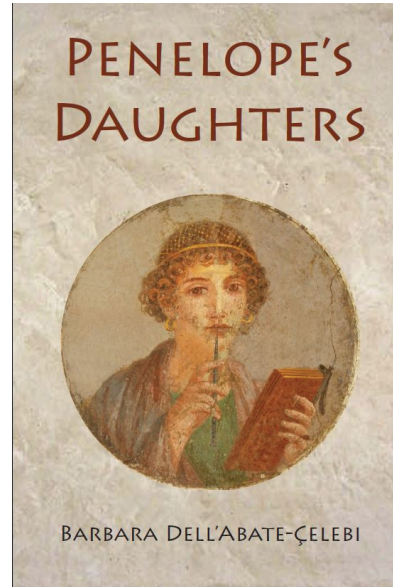
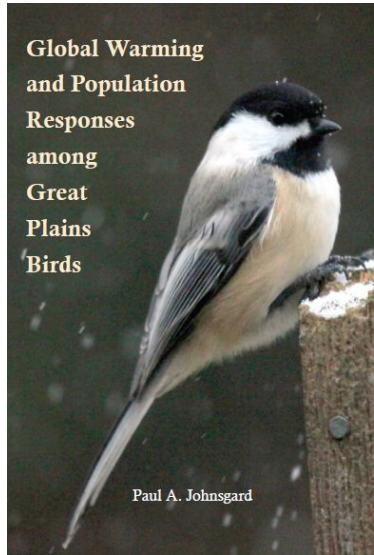
About 40 titles

Printer: Lulu.com

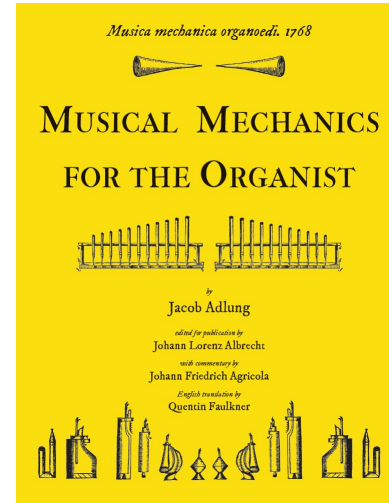
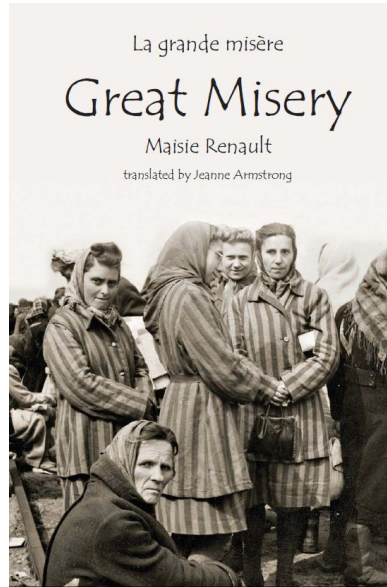
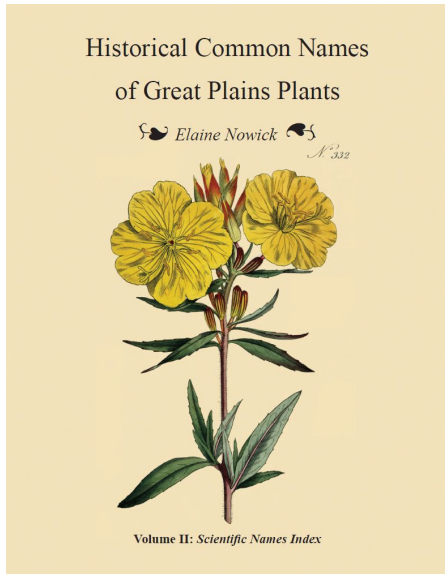
\$3,000-\$8,000/monograph

Cost covers acquisition, editing, typesetting, graphics, design, and making the title accessible

Some Zea E-Books titles:



Some Zea E-Books titles:



In contrast ...

Approximately
\$20,000-\$50,000/book,
commercial production

This is *much greater*
than the costs we
have incurred at UNL

Metrics: Monos
Commercial
Production

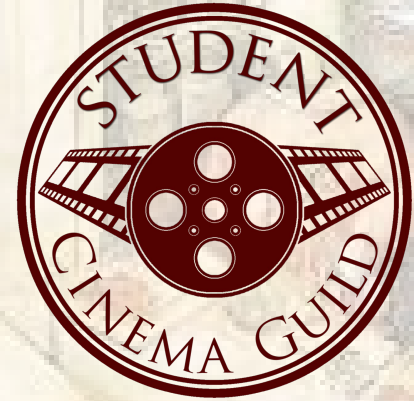


Guild Culture

“From roughly the turn of the first millennium to the French Revolution, guilds operated as associations of independent craftspeople, setting standards for their lines of work and cultivating subcultures around their labor.”

—Nathan Schneider, *The New Yorker*, October 12, 2015

Guild Culture



Informal Craft Publishing Guild

Collective efforts bring the enterprise to scale

Key elements:

Best practices regard the economic model and staffing

Production values and policies remain local

Public access, but policies can be customized

Informal Craft Publishing Guild

**Collectively, we have an opportunity to help
shape the future of Open Access**

**This model can help us move toward an APC-
free OA future**

Public Trust, Fiduciary Duty

Public universities have a fiduciary duty to serve the public

Publicly funded authors are mandated to share freely the results of their work with the public

Small-scale publishing in libraries performed by qualified staff is a cost-effective use of public funds

What CP Is

Above all, facilitative of scholarly communication

Author- and reader-centric

Staffed leanly with qualified people

Responsive to local needs

Content edited outside the library by subject specialists

Freely shared outputs, no registration or cost associated with access

What CP Is Not

Tied to any memberships

Expensive

Monetized

Heavily marketed

Heavily branded

Proprietary / Firewalled

Embargoed

Warehoused

THE TIME IS NOW, THE
PLACE IS HERE

- QUASI (GOOD TIMES)



Image courtesy BBC, 2012. Used by permission.

Publishing in Libraries, EXAMPLES



LEVER
PRESS



University of Pittsburgh



The Larger Conversation

- *The Cost to Publish a Monograph Is Both Too High and Too Low* [IO blog post] (2016), Sherer
- *The Costs of Publishing Monographs: Toward a Transparent Methodology* (2016), Maron, Mulhern, Rossman, & Schmelzinger
- *What Organic Food Shopping Can Tell Us about Transforming the Scholarly Communications System* [IO blog post] (2016), Finnie

The Larger Conversation

- *Getting the Word Out: Academic Libraries as Scholarly Publishers* (2015), ed. Bonn & Furlough
- *Library-as-Publisher: Capacity Building for the Library Publishing Subfield* (2014), Skinner, Lippincott, Speer, & Walters
- *Establishing Library Publishing: Best Practices for Creating Successful Journal Editors* (2008), Bankier & Smith

The Larger Conversation

- Library Publishing Coalition
- Open Access Scholarly Publishers Association
- MIT Libraries budgeting for content creation
- Berlin Declaration
- Public Knowledge Project / MacArthur Foundation award

Conclusion

Small-scale publishing in hundreds of libraries in the United States is viable and can serve to balance the economics of the current scholarly publishing market

Collaborators

Sue Ann Gardner

Paul Royster

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