Academic Libraries and Publishing

Growth, history, opportunities, challenges

October 4, 2019

Scott Warren, Associate Dean for Research Excellence, Syracuse University Libraries
Member and Treasurer, Board of Directors of the Library Publishing Coalition
What is Library Publishing

● “...set of activities led by college and university libraries to support the creation, dissemination, and curation of scholarly, creative, and/or educational works.” ([https://librarypublishing.org/](https://librarypublishing.org/))

● Strives for openness, inclusivity, and sustainability

● Key characteristics (Schlosser, 2018):
  ○ Responsiveness
  ○ Core Services
  ○ Partnerships
  ○ Openness
  ○ Experimentation
  ○ Pedagogy
Why Libraries Publish

- Broadly aligns with library – and institutional – values
- Opportunity to demonstrate value throughout research lifecycle
- Disseminate faculty and student research
- Publish things that might not otherwise be published
- Create more equitable & just system of scholarly communication
- Alternative to mainstream publishing
Brief History of Library Publishing

- Founding of a few prominent university presses involved libraries
  - e.g. University of California Press, UNC Press (Okerson and Holzman 2015)

- Libraries involved with early electronic scholarly publishing in the 1990s
  - e.g. Project Muse, HighWire Press

- SPARC formed in 1998

-Platforms appear in early 2000s
  - e.g. DSpace, OJS, bepress

- LPC formed in 2013

- Open source infrastructures proliferate – currently
# What do libraries publish?

<table>
<thead>
<tr>
<th>Institutional repository materials</th>
<th>Platforms/tools</th>
</tr>
</thead>
<tbody>
<tr>
<td>● Theses and dissertations</td>
<td>● CONTENTdm (OCLC)</td>
</tr>
<tr>
<td>● Journal articles published</td>
<td>● Digital Commons (bepress/Elsevier)</td>
</tr>
<tr>
<td>elsewhere</td>
<td>● DSpace*</td>
</tr>
<tr>
<td>● Conference papers/presentations</td>
<td>● Fedora/Samvera*</td>
</tr>
<tr>
<td>● Technical reports</td>
<td>● Islandora*</td>
</tr>
<tr>
<td>● White papers</td>
<td></td>
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<tr>
<td>● Other gray literature</td>
<td></td>
</tr>
</tbody>
</table>

*open source
## What do libraries publish?

<table>
<thead>
<tr>
<th>Type of material</th>
<th>Platforms/tools</th>
</tr>
</thead>
<tbody>
<tr>
<td>Journals</td>
<td>Open Journal Systems*, Scholastica, Digital Commons*, Manifold*, PubPub*</td>
</tr>
<tr>
<td>Books</td>
<td>Open Monograph Press*, Fulcrum*, Editoria*</td>
</tr>
<tr>
<td>Expansive digital projects</td>
<td>Fulcrum*, Manifold*, Pressbooks</td>
</tr>
<tr>
<td>Textbooks and other open educational resources</td>
<td>Pressbooks</td>
</tr>
<tr>
<td>Datasets</td>
<td>Dataverse</td>
</tr>
</tbody>
</table>

*open-source, nonproprietary projects being developed by the community.
## Examples

<table>
<thead>
<tr>
<th>Title</th>
<th>Publication type</th>
<th>Publisher</th>
<th>Platform/tool</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Journal of French and Francophone Philosophy</em></td>
<td>Journal</td>
<td>U. Pittsburgh</td>
<td>OJS</td>
</tr>
<tr>
<td><em>Excelsior: Leadership in Teaching and Learning</em></td>
<td>Journal</td>
<td>Syracuse University</td>
<td>Digital Commons</td>
</tr>
<tr>
<td><em>Teaching Religion in a Changing Public University</em></td>
<td>Monograph</td>
<td>Atla Open Press</td>
<td>OMP</td>
</tr>
<tr>
<td><em>Chinese Deathscape</em></td>
<td>Expansive digital project</td>
<td>Stanford UP</td>
<td>Fulcrum</td>
</tr>
<tr>
<td><em>Introduction to Electricity, Magnetism, and Circuits</em></td>
<td>Textbook (OER)</td>
<td>U. Saskatchewan</td>
<td>Pressbooks</td>
</tr>
<tr>
<td><em>Campaign Contributions in Prosecutorial Elections, 2014-2017</em></td>
<td>Dataset</td>
<td>UNC</td>
<td>Dataverse</td>
</tr>
</tbody>
</table>
Services library publishers may provide

- Copyright
- Obtaining ISSNs for journals, DOIs for articles, ISBNs for books
- Technical setup and production
- Providing publishing platform that simplifies peer-review process
- Maximizing discoverability through search-engine optimization -> robust metadata
- Hosting digital content on a secure server
- Preserving and archiving the digital content in perpetuity
- Assisting with print-on-demand services

Not all academic libraries provide every service; most offer a selection
Expertise needed to provide publishing services

- Copyright, fair use, open licensing

- Project management including budgeting

- Policy development including developing Memoranda of Understanding
  - What services your program can provide – and what it can’t
  - See this helpful MoU Toolkit.

- Publishing workflows
  - Document/cover design, layout, copyediting, etc.

- Content acquisition
  - Managing peer review or setting up an editorial board
Library Administrative Units Involved in Publishing

- Digital Scholarship Centers
  - Emory Center for Digital Scholarship, IUPUI Center for Digital Scholarship

- University Presses + Libraries

- Scholarly communications units/offices
  - University of Kansas Office of Scholarly Communication and Copyright

- Various publishing services units
  - Iowa State University Library Digital Press
  - University of Texas at Arlington Libraries OA Publishing Services
Library + University Press Partnerships

Partnership Types:

<table>
<thead>
<tr>
<th>Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type 1</td>
<td>Little evidence of currently active relationships between press and library</td>
</tr>
<tr>
<td>Type 2</td>
<td>Good relationships between press and library, but no reporting structure</td>
</tr>
<tr>
<td>Type 3</td>
<td>Reporting and joint projects, but relative autonomy</td>
</tr>
<tr>
<td>Type 4</td>
<td>Physical collocation and reporting, but relative autonomy</td>
</tr>
<tr>
<td>Type 5</td>
<td>More integrated with shared vision and approaches</td>
</tr>
</tbody>
</table>

Adapted from: Watkinson, C. (2015). From collaboration to integration: University presses and libraries, CC-BY 4.0
Common questions for libraries that publish

- How to decide what to publish? What **NOT** to publish?
- Only campus-based editors/authors?
- Will services be subsidized by library/university?
  - Or charge for services?
- 100% open access + authors retain copyright?
  - If so, what open licence(s) required or recommended?
Other Common Issues

- Publish only faculty work?
  - If a student journal, how to ensure continuity and sustainability?

- Are equity, diversity, and inclusion important?
  - If so, how to ensure diversity of voices in published products, on editorial boards, etc?

- Any criteria for withdrawing published materials?

- What infrastructures to use? How to sustain?
Developing a Business Plan for a Library Publishing Program

- Kate McCready, Emma Molls, University of Minnesota
- In Business Models in (Digital) Academic Publishing
- 2018, 6(4), 42; https://doi.org/10.3390/publications6040042

Like any business venture, however, library publishers must develop a clear service model and business plan in order to create shared expectations for funding streams, quality markers, as well as technical and staff capacity. As the field is maturing from experimental projects to full programs, library publishers are formalizing their offerings and limitations…Other aspects include production policies, financial structures, and measures of success.
Library Publishing Coalition

- Founded in 2013 with 61 academic libraries
- In collaboration with the Educopia Institute
- Over 80 members, including a couple of consortia

Member benefits:
- Engage with an international community of practice
- Jump-start or enhance local library publishing initiatives
- Lead change in scholarly communications and publishing
Library Publishing Coalition Resources

- Library Publishing Directory (updated annually)
- Webinars
- Professional Development Guide
- Job Board
- Shared Documentation Portal*
- Ethical Framework for Library Publishing
- Library Publishing Curriculum
- Library Publishing Bibliography

*Available to members only.
3 major LPC initiatives

- Appointment of Cheryl Ball (Wayne State) to 3 year term as Editor-in-Chief of the [Library Publishing Curriculum](#)
  - Created in partnership with Educopia as part of an IMLS funded project
  - Curriculum is moving to its permanent home as an ongoing program of the LPC

- Educopia, LPC, and 12 partner libraries received IMLS Leadership Grant
  - Investigate & document journal publishing workflows in a variety of library publishing programs
  - Goal to create a set of model workflows that can be adopted and adapted by other libraries

- Second round of [LPC Fellowship Program](#)
  - encourage participation in LPC community by important voices not from a member institution
  - broaden access to library publishing to underrepresented groups
  - mentor new library publishers
Where are we today?

- Long-term goal for library publishing?
- Ensuring sustainability at the community level?
  - Staffing and expertise development
- Ensuring interoperability/integration of (mostly) grant-funded tools?
  - Business models, standards
- Regional variations in OA strategies – Implications for library publishing?
  - Redalyc and AmeliCA - > Dr. Arianna Becerri-Garcia
- How to continue growing library-centered publishing?
Shift from operational to strategic

- Educopia’s Mapping the Scholarly Communication Landscape – 2019 Census
  - [https://educopia.org/2019-census/](https://educopia.org/2019-census/)

- The Red Queen’s Race
  - [https://educopia.org/red-queens-race/](https://educopia.org/red-queens-race/) - Katherine Skinner

- Invest in Open Infrastructure - [https://investinopen.org/](https://investinopen.org/)

- Mind the gap - [https://mitpress.mit.edu/blog/mind-the-gap](https://mitpress.mit.edu/blog/mind-the-gap)
  - environmental scan of all available open-source software for publishing
“If the goal is to build a viable alternative to proprietary publishing models, then open publishing needs new infrastructure that incentivizes sustainability, cooperation, collaboration, and integration.”

● John Maxwell, Associate Professor and Director of the Publishing Program at Simon Fraser University
What is needed from the **community** to move this forward to greater impact?

- LPC + fill in organizations here… (we are stronger together)
- Local investments
- Boost best practices and refine **standards**
- Develop and share common body of **expertise and knowledge**
- Lead development of what a library publishing ecosystem at scale means
- Solutions for libraries at all resource levels
Takeaways

● Library publishing is robust and maturing, but faces strategic challenges
  ● Maturation of ecosystem from start-up ad hoc project mentality to systemic practice

● Many different tools available – are they sustainable?
  ● Tailor to local needs – and local goals.

● Editorial production, Discoverability, Preservation, …

● Integration and Interoperability!
References and further reading

References and further reading continued

Questions?

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Follow-up contact info:
Scott Warren: sawarr01@syr.edu
Transition Underway: Emerging Open Models

Curtis Brundy
Iowa State University
Why NOW?
An old tradition and a new technology have converged to make possible an unprecedented public good.

BOAI 2002
Do not expect our support for any effort premised on the extinction of our journals.

Society Publishing Director, 2019
Plan S
Making full and immediate Open Access a reality
Global PUSH
open access 2020
Iowa State

Top 20

- Other
- De Gruyter, Sage, ACM, etc.
- IEEE
- Springer-Nature
- Wiley
- ACS
- T&F
- RSC
- OUP
- AIP
- MDPI
- ASME
- ASCE
- PLoS
- SAGE
- Frontiers
- SPIE
- IoP
- Emerald Group
- NAS
100% OPEN ACCESS
Emerging Open Models
RAP/PAR Models
Royal Society PAR

Fixed Read Fee based on paywalled articles

+ Publishing fee based on negotiated APC and publishing estimate

= Total Cost
Tiered Model
Top 100 Publishing Institutions

5% Total Subscriptions Revenue

31% Total Publishing
<table>
<thead>
<tr>
<th>Tiers Level</th>
<th>Article Output Range</th>
<th>Tier Pricing ($)</th>
<th># Institutions</th>
<th>Tier Revenue ($)</th>
<th>Cumulative Revenue ($)</th>
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<td>$1,100,000</td>
<td>$1,100,000</td>
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<td>2</td>
<td>60-74</td>
<td>$75,000</td>
<td>15</td>
<td>$1,125,000</td>
<td>$2,225,000</td>
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<tr>
<td>3</td>
<td>40-59</td>
<td>$60,000</td>
<td>38</td>
<td>$2,280,000</td>
<td>$4,505,000</td>
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<tr>
<td>4</td>
<td>30-39</td>
<td>$45,000</td>
<td>45</td>
<td>$2,025,000</td>
<td>$6,530,000</td>
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<tr>
<td>5</td>
<td>20-29</td>
<td>$35,000</td>
<td>87</td>
<td>$3,045,000</td>
<td>$9,575,000</td>
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<td>6</td>
<td>16-19</td>
<td>$25,000</td>
<td>54</td>
<td>$1,350,000</td>
<td>$10,925,000</td>
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<tr>
<td>7</td>
<td>12-15</td>
<td>$17,500</td>
<td>100</td>
<td>$1,750,000</td>
<td>$12,675,000</td>
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<tr>
<td>8</td>
<td>8-11</td>
<td>$12,500</td>
<td>174</td>
<td>$2,175,000</td>
<td>$14,850,000</td>
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<tr>
<td>9</td>
<td>4-7</td>
<td>$10,000</td>
<td>450</td>
<td>$4,500,000</td>
<td>$19,350,000</td>
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<tr>
<td>10</td>
<td>0-3</td>
<td>$2,500*</td>
<td>3246</td>
<td>$8,115,000</td>
<td>$27,465,000</td>
</tr>
<tr>
<td><strong>Total in 2018</strong></td>
<td><strong>Totals</strong></td>
<td></td>
<td><strong>4220</strong></td>
<td><strong>$27,465,000</strong></td>
<td><strong>$27,465,000</strong></td>
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</table>
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NextGen ScholComm: Models to Move Us Forward

LYRASIS Member Summit 10/04/19

Charles Watkinson
AUL, Publishing, University of Michigan Library
Director, University of Michigan Press
“There is a striking lack of interest in open access among academics from the humanities and social sciences and little evidence that masses of people are longing to read humanities and social sciences monographs – especially online, as opposed to in print.”

Ivon Asquith, Oxford & Edinburgh UPs, 2019
“The ebook is a stupid product. It is exactly the same as print, except it’s electronic. There is no creativity, no enhancement, no real digital experience.”

Arnoud Nourry, CEO Hachette, 2018

1. **Open e-books.** These monographs might include scholarship with a limited audience, for which publication through a traditional sales model is unlikely, or on a humanities topic that could reach a broader audience as an open publication. A print counterpart may also be made available for sale where possible and desirable.

2. **Digitally enhanced e-books that extend the capabilities of print books.** Examples of enhancement include embedding audio or video, or linking directly to primary evidence from an open access e-book. An enhanced e-book might simultaneously be made available in a print form without the digital features. It might also link to a companion website developed in conjunction with the book.

3. **Interactive scholarly works:** Multimodal works that could not exist in a print environment. Such monographs would integrate text and digital components within a single publishing platform. They must provide evidence of significantly advancing a scholarly question within a field of research. They must also undergo vigorous pre-publication peer review that assesses both the work’s academic quality and the integrity of its digital design.

Over 60 grants in Digital Monograph Initiative for > $25 million
“Software development across hypothetical workflow stages” from
https://mindthegap.pubpub.org/
Infrastructure and services for mission-driven publishers.

Fulcrum is a community-based, open source publishing platform that helps publishers present the full richness of their authors' research outputs in a durable, discoverable, accessible and flexible form.

GET UPDATES

Fulcrum - Michigan Publishing

Anita Gonzalez
Promissory Notes: On the Literary Conditions of Debt

Robin Truth Goodman

2018

There is no doubt that the beginning of the twenty-first century was marked by crises of debt. Less well known is that literature has played a historical role in defining and teaching debt to the public. Promissory Notes: On the Literary Conditions of Debt addresses how literature has depended upon a historical linking of geopolitical inequality and financial representation that positions the so-called "World" as negative value, or debt. Starting with an analysis of Anthony ... More >>

ISIN(s)
978-1-64315-000-0 (paper)
978-1-64315-002-4 (open access)

Subject
Literary Criticism

Citable Link
https://doi.org/10.3998/mpub.aa009707
“Enhanced e-book”

Fig. 2.3. One of many opening credit sequences to The Simpsons.

Though only seventy-five seconds long, the sequence serves as a formidable introduction to the characters, tone, genre, and style of the show. Famously, each episode begins with Bart writing a different set of lines, giving a sense of him as a serial mischief-maker, as does his reckless skateboard trip home. Maggie’s momentary loss of Maggie codes her as a busy mother, while Lisa’s introduction codes her as gifted, scholarship and, per force, solitary. Homer’s introduction visually references the opening sequence to The Flintstones (1966-69), thus establishing him as a similarly dumber, well-meaning comic hero. The upbeat tone of the background music, the 2.5 kids, the numerous comic moments in the intro, and the final destination of the family living room all clearly announce the text as a family sitcom, though some of the quirks, such as Maggie being scarred for a price or Homer discarding a urinal in front of the crowd, and nicely both of family sitcoms and of realistic depiction. While Homer is presented as a somewhat stupid from the outset, and Marge as simply flustered, Lisa is a solo and the suggestions of Bart’s intelligence from some of his lines written on the blackboard (such as “I do not have power of attorney over first graders” or “I am not the new Dalai Lama”) immediately tell us that these kids are not normal sitcom kids. Occasional blackboxed lines also announce the show’s meta approach, as, for instance, when Bart writes “I will never win an Emmy” or “I should not be 21 by now.” And with the final shot being of the television, the credits sequence subtly suggests the degree to which the show will be about television as much as it is about family life. Thus, by the end of the seventy-five seconds, viewers know the central characters and genre, have been adequately warmed of its offset, sublime nature, and know to expect the surreal.

The Simpsons’ opening credits sequence is a particularly effective one, but all opening credit sequences work in similar ways to create genre, character, and tone. Many involve remarkably fast editing, with more frames per second employed than anywhere else on television, as characters and character relationships are introduced. Colors, background music choice, and relative use of naturalistic or computer-generated images can tell prospective viewers a lot. Watch CSI: Miami’s (2002–) opening credits and one knows to expect a style-conscious, stand-up procedural, just as ER’s (1994–) pulse-like music and somber tones announce a more realistic, gritty drama. Desperate Housewives’ (2004–) opening credits announce a playful, tongue-in-cheek tone. The Wire’s (2002–4) discordant theme song penned by Trent Reznor prepares one for a dark and uncompromising look at Baltimore’s drug trade and urban poverty in general, and Dexter’s (2006–) eerie tight close-ups of the titular character cutting his bacon and eggs, fluffing his teeth, shaving, and soaping a blood-soaked razor on edge and ready for a show about a serial killer. So central are opening credits sequences in offering “proper interpretations” of genre and character that some of the recent class of genre-wrinking serial dramas such as Lost and Heroes have eschewed using them, relying instead on a simple title-card and a “previously on …” segment, thereby refusing to pin down a broader sense of genre, character, or theme.
“Interactive scholarly work”
New challenges for libraries and publishers

How do we make accessible and preserve something like this 3D model?

How do we peer review the work and get recognition for its creator(s)?

How can we make all the components discoverable by the library/reader?
New challenges for the whole supply chain
Digital Science Report
The State of Open Monographs
An analysis of the Open Access monograph landscape and its integration into the digital scholarly network
Sara Grimes, Cathy Holland, Peter Potter, Mike Taylor and Charles Watkinson
Foreword by Michael A. Elliott
JUNE 2019


June 11, 2019
We’re pleased to announce the next project to receive Research England Development (RED) funding. The Community-led Open Publication Infrastructures for Monographs (COPIM) project will receive £2.2 million to improve and increase openaccess publishing.

bit.ly/2IFpBKT

I am delighted that we are able to support this ambitious project in developing new and innovative open access publishing ecosystems. It will help us ensure that all publicly funded research is widely and freely accessible to everyone as soon as possible.

David Sweeney, Executive Chair, Research England
"Partly Closed (Single-Blind) Review. Reviewers may be informed of the author’s identity, but the author is not informed of the identity of the reviewers. Publication occurs after the author’s revisions in response to reviewers’ comments satisfy the editors and the Editorial Board."

https://www.prtstandards.org/
NYU Receives Major Grant from The Andrew W. Mellon Foundation; Collaborative Effort Aims to Meet the Challenge of Preserving New Forms of Digital Scholarship

New York University has received a grant of $527,000 from The Andrew W. Mellon Foundation. New York University has received a grant of $527,000 from The Andrew W. Mellon Foundation for a project to help ensure the preservation of complex new forms of digital scholarship. In the collaborative project, "Enhancing Services to Preserve New Forms of Scholarship," participating preservation service organizations will test the limits of their capabilities today, using their existing tools or drawing on partnerships to preserve a series of increasingly complex works from participating scholarly publishers. The ultimate goal is a clearly defined range of currently preservable technologies, as well as a set of guidelines and best practices for the publishing field.
What we can all do . . .

Be aware of the structural impediments to new forms of long-form publications and use our market power to engage with them . . .

- Stop assuming that reduced sales of monographs means that book usage and readership is declining.
- Request that library discovery services and library service platforms expose books better, especially open access books and new forms of scholarly work.
- Encourage book authors’ use of DOIs and ORCIDs and leverage the potential for including enriched metadata such as peer review signifiers.
- Connect the worlds of “special collections” and “publications” preservation to ensure the longevity of new forms of book-like publication.