

LPC Forum Transcript

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Charles Watkinson: A few introductory remarks: My name is Charles Watkinson and I am director of Purdue University Press and head of scholarly publishing services in Purdue University Libraries. It may be my convoluted title that meant that I was asked to moderate this panel on organizational alignment.

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Why is this topic so important? As a relatively new field of publishing, library publishing is at the adolescent stage of needing to articulate its own identity. The choices we make now about how we position library publishing, where we situate it within and beyond are our parent institutions, and who we collaborate with to deliver the maximum value to scholars are crucial as we go into responsible, but hopefully not too stayed, adulthood.

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There are many, many aspects as you saw in the abstract for this session of organizational alignment. But as you hear the speakers speak, I'd particularly like you to think about this issue at three scales of activity. At the most local level, where should the publishing function sit within the library? Who should it report to? Where should it be physically situated? Secondly, how should a library publisher find itself relative to other campus-based publishers? Now, we have a focus, I know, on university presses, but we all know that there are centers doing publishing, often very badly on their own. There is campus IT trying to muscle in. There is marketing and media. In the land grant institutions, we often find that agricultural communications is the biggest publisher, by far on campus. So how we do relate with them?

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These are often organizations with complementary skills and so reinventing the wheel makes no sense and collaboration makes a lot of sense, if possible. Finally, in this list of things to think about, what entities outside the institution are our key partners? That may be disciplinary societies, and often is, but it may be things like state agencies or national entities. That last question of collaboration outside the institution and on the larger scale is clearly one that the Library Publishing Coalition needs to think about. As we work together to shape our shiny new organization, we need to think very carefully about how it relates to the other entities in our landscape.

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I'm biased, but I certainly feel that any kind of antagonistic relationship to university presses and the AAUP would be disastrous. So I'm now honored to introduce three speakers from very different university contexts who have developed contrasting models of how campus-based publishing entities can work together. The only thing they really share is that they are terrific people. Their bios are all online, but let me briefly identify them by title in the order that they will speak.

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So Faye Chadwell is the Donald and Delpha Campbell University Librarian and Oregon State University Press director, John Sherer is the Spangler Family Director at the University of North Carolina university press, and Catherine Mitchell at the end there is director of access and publishing at The California Digital Library. So "OSU," "UNC" and "CaDL."

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They are each going to speak for 15 minutes. I will give them the sign like this when 5 minutes is about to... when there is 5 minutes until the end. What I've asked them, and what we've discussed on a conference call about them presenting, is broadly talking about their programs and the values proposition that they feel they deliver. Talking about collaboration with an emphasis on challenge, emphasis on failure and challenge, challenge more than failure. And thirdly, lessons learned and directions for the future.

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Finally, just some housekeeping. I'll ask after each presentation if anybody has any burning questions, so by this I mean requests for clarification, things very specific to that speaker. I'd like to hold broader questions and discussion to the end. Please, when you ask a question, identify yourself and your organization. We may or may not have roving mics by that stage. Without further ado, let me welcome to the stage Faye.

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Faye Chadwell: Thank you Charles. I'm very honored to be a part of the first Library Publishing Coalition forum. I think this is a pretty exciting time for library publishing, and actually, I think, an exciting time for university press publishing. That doesn't mean it doesn't go without challenges ahead. So, as Charles said, I am the university librarian and the press director at Oregon State University, that is in Corvallis, Oregon. The OSU press is one of about 20 AAUP members that reports to the university library in some capacity and that's among about 130 member presses in AAUP. The press has been reporting to the libraries since 2007 as a distinct unit, and then there are also six other units within OSU libraries and press.

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So there are two sides to our publishing house at OSU. We were already following the recommendation that was part of the report the AAUP issued late last year about library press collaboration, and that recommendation was that collaboration rather than duplication is recommended. I would say that library publishing at OSU compliments the publishing that is done by the press and that the collaboration between the two steadily increases every day.

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So the press was founded in 1961, a terrific year I have to add. We have a staff of about four full time employees and when the press includes me, that's five. We publish 20 books a year. Our focus is on books about Oregon and the Pacific Northwest, specifically natural resources; the landscape; social, cultural, historical aspects of the region. We are the only university press in the state. Library publishing services, on the opposite side you can see, they really don't look altogether different from my understanding of library publishing services across a lot of libraries these days. That's an ongoing process and it's developing all the time.

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We have extended our collaboration, at least in terms of library publishing services, by having a joint instance of OJS (open Journal System) that we share with our sister campus, University of Oregon. That's where most of our digital publishing services are, at least in terms of journal publishing. We publish several peer-reviewed and non-peer reviewed publications. Charles mentioned partnering with the societal group, and that's one of the titles that we have in that suite.

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The services that, at least in terms of digital publishing within the library, are managed by our Center for Digital Scholarship Services. That unit also manages our institutional repository where some more publishing in the realm of library publishing happens. We have all electronic theses and dissertations deposited in the institutional repository at OSU, several thousand at this point because that requirement has been in place since 2007. We have also had a unique partnership with extension communications and I believe, if I'm not wrong, we were the first land grant to have all of our extension communications published in the IR.

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So there is some collaboration between the Center for Digital Scholarship and the press in terms of publishing services, but really the strongest collaboration has been with another library department- Emerging Technology and Services and the press. That has really had to do with creating digital compliments to some of the press titles. For instance, we published our first children's book, "Ellie's Log," about a year ago, and the ETS group worked with press staff and the authors to create a complimentary website so that librarians and teachers could go there and use the book effectively in their respective settings.

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You may see also that I have put the Gray Family Chair for Innovative Library Services up there. That is a unique position at Oregon State and I think a fairly unique position within academic libraries. Every three years, we have a new Gray Family Chair that has a new specific focus. Our newest Gray Chair, Dr. Corey Jackson, who is here today,

is going to focus on digital publishing. He is charged with leading our experimentation across the organization, so across the library press and publishing, so that we can endeavor to see how we can transform the way that scholarship is collected, created, organized and disseminated not only at OSU but across academy.

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So that's the brief organizational description. I have a couple of comments I want to make about organization alignment, and especially organization alignment things that were important for us to understand to make the press coming into the library work.

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Geographical proximity is very important. The press actually moved into the library. Their offices are there. We do have an associate press director in Portland, which is important for him to be there. That allows us to have that face-to-face personal contact. The press, for the most part, does come to our library functions and everything, and plans some of the events that we have. I think that's really very important that we actually know each other and can recognize each other.

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Also, I would say, we launched a strategic plan a year ago and that plan combines or brings together our publishing initiatives under one document so the press' strategic plan is not separate, the library's plan is not a different document. That, I think, is going to be important for guiding and measuring our progress toward meeting our publishing initiatives.

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Another element, I think, has to do with recognizing the differences and respecting those differences in terms of organizational culture because it takes some time to figure out what are the strengths of this organization, what are the work styles, how are things done. I think librarians and library faculty, including myself, have learned a lot about what it really takes to make a book and learn more all the time. Paying attention to those differences and using some of that dissonance and tension that is created by those differences, I think allows you to creatively come up with solutions some times.

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I would say that, when the press came to the library in 2007, they were on the defensive. We had to remember that, because they were thinking about what their future would be and it obviously had changed. That mindset doesn't always lend itself well to risk taking, especially when you go into an organization like the university library, which has a history of trying technology to see where it will take us.

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This is a great picture of Ida Kidder, who was one of the early OSU librarians, in her "wickermobile." Over time and through collaborations since 2007, the two sides of our publishing house have come to see that we can bring together different expertise to those publishing efforts and overall, in doing that, we have a shared purpose, and organizationally, our value proposition for the university really aligns nicely. We recognize that we are part of a research institution that also happens to be the state's land grant school. We take experimentation and innovation seriously, and we seek to find creative solutions to advance and increase existing knowledge.

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And of course, we want that access to be as broad as possible. Our publishing services are focused on producing, recording (and) disseminating authoritative scholarship, especially scholarship that is produced at OSU, although the press does not just publish OSU authors. We tell the unique story of Oregon and the Pacific Northwest, as well as OSU, through our publishing services and through, also, our special collections and archives. I'll talk a little bit about our connections, as well.

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We contribute to the educational mission of the university and this is something that I think is very important for the university press to remember and I push this all the time to them. This is something that, if we're not tied to the educational mission of the university, then why do we exist? Our publishing services can achieve that tie by assisting students on their path to creating and producing knowledge- publishing their stuff- (and) by offering

unique, experiential learning opportunities to students that add value to the classroom experience they have. The press has the only endowed internship in the library for students; it is the Griffis Publishing Intern.

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We also are introducing students to new ideas and topics through our publications, through that access that I mentioned, but also, and this is especially important for the press through access to our authors by having authors come on campus and do readings and also participate in classrooms for particular topics. I think our tag line, I hope our tag line, sums it up: “Innovation. Heart. Ideas.”

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So the latest publishing initiative is an initiative with OSU’s extended campus that’s part of our Division of Outreach and Engagement. Outreach and Engagement also includes our extension services and experiment station. We are working in a unit within campus called “Open Educational Resources” and this unit assists OSU faculty in creating open learning modules that can improve learning outcomes because the materials are presented in ways that haven’t been possible in the past. I am really excited about this because I have preached since I became university librarian press director that I really would like to see us take advantage of the technology and move beyond a book that is printed and really basically seems like the same thing as a PDF. Let’s take advantage of that. This is very exciting, like I said, because of the inter activity that can be developed in some of these textbooks.

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So our initiative with the OER unit focuses on creating open access text books. Obviously, a driving motivation for that is keeping the cost of higher education down. I know that this is an important concern for our president, as well as my boss, the senior vice provost for academic affairs. They are both involved at the national level in some of these issues. I am really happy that this project is going to be a showcase for what OSU can do.

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We started this process last summer, this initiative, by issuing an RFP to the campus. We were seeking proposals from OSU faculty to develop open access text books that were geared toward specific fields of study. Those fields that we gave preference to were natural resources, geosciences, forestry, marine biology, ag. sciences, environmental sciences: these are signature areas for the university, hence we are contributing to the mission of the university in terms of getting the information out about what is going on at OSU in these areas. Also, they happen to fit somewhat well with the press’s publishing niche.

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Overall, the project draws well on the technical savvy of the OER unite. As I tell people, they have mad skills in terms on animation and they are hiring a gaming expert, which I think is going to make our text books really great. That’s matched with the expertise that the press brings, especially in terms of peer reviewing, editing, design of books, and both OER and the press have strong marketing departments, as well, that can increase the visibility of this project. That’s going to be very important.

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The other thing that I would say is that geographical proximity is important because Ecampus’ offices are in the Valley Library so we see these people all the time, at least for the next year or so. They are growing. They are a very successful unit on campus, and they also came to us with money because they have been so successful in terms of enrollment and that success means that for those proposers who get successful proposals through our book initiative could be seeing \$10,000 to \$15,000 for their proposals.

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I’m going to talk a little bit about (how) we started with a prototype that we had, using a book that was already in the press catalog, “Living with Earthquakes in the Pacific Northwest.” We had already taken one chapter out of this book at one point and put it in the IR after the Japanese tsunami because there was a chapter on tsunamis just so the public would know a little bit more about tsunamis. It was a perfect title to begin with that has been adopted by courses throughout the northwest.

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The OER unit did a great job in terms of taking still photos, making and imbedding video clips, some other animation, and I really invite you to take a look at the book. That's the HTML site (in presentation). We are going to be producing HTML versions, ePub versions, iBook versions and PDFs. Like I said, take a look at that.

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Collaboration is still ongoing. We have four successful proposals that we are working on right now and the winning proposals cover several different areas as you can see: animal nutrition, biochemistry- a little bit out of the press' niche, I will have to admit on that- forestry industry marketing, and ecological management.

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So Charles asked us to talk a little bit about lessons that we learned. The ones that I want to emphasize are that it is very important that your projects focus on a shared purpose and have good communication even if you are in the same hallway and see people on a regular basis. You still need to focus on that. I've already said that it's important to emphasize those respective strengths that each partner brings to the table. That's a way of avoiding duplication. It could have been that we might have been able to do the OA project because we have a really strong technology department, but really, some of the skills that the OER unit had were probably better suited for us. And, also, like I said, we had connections to eCampus.

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Some other things- you always have to consider your capacity for new projects because it is always exciting to think about "Oh yes, we can do this, we can do this," and this is something that you have to pull the reins back in sometimes at our shop but you do want to take that into consideration and consider those timelines. At least for the OA project, the textbook project, the other thing is don't forget who your audience is. Now, we are thinking students, students, students, but that's not really true. Those text books have to be marketed to faculty because if faculty don't adopt them, it's not benefiting students. We did definitely have an issue with the first professor who was supposed to be using the textbook. It didn't go as well as we wanted.

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The last thing, I just can't emphasize enough, you need to tell your story. You need to market yourself. You need to promote yourself. I'll repeat that. For the future, a couple of things that we are looking at in terms of collaboration, I already mentioned one that we have with extension communications, Dr. Jackson is talking with them about publishing platforms, but I foresee some other collaboration with them in the press because we often get asked at the press about their titles because they aren't doing as good of a job (at) marketing their publications as we are. We're thinking about maybe working with them to maybe use the distributor we do for the press.

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The other interesting project that I think is out there has to do with our sesquicentennial at OSU. One of our press authors who happens to be the head of special collections is doing a photographic history and I think we have an opportunity to do a really wonderful digital project that would emphasize and promote the book but also highlight some of our collections and because of some of the work that our emerging technologies unit has done, we probably have some kind of mobile walking tour that will highlight some of the things. As far as I know, we have those in Wireworks, so we might be willing to share that, although you'd have to talk to our head of technology, who is also here- Evviva Wineraub.

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The last thing I want to say is that I know that other library publishers are working with colleges, and that is an area that we want to try and focus on and Shan Sutton, our associate university librarian, has been talking to the College of Forestry about doing an undergraduate research journal that focuses in forestry. Again, that ties us back to the educational mission of the university, but it also will emphasize that as a signature area. Thank you.

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Inaudible question from audience.

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The OER unit is already doing some of that and eCampus would, too. The idea is, and I did leave this out, not only affordable text books but we would also try to emphasize high-enrollment courses. There is money that is available for that. In fact, I would say that some of our proposals that weren't successful, they didn't quite fit our subject coverage, we actually just encouraged the authors to talk to the OER unit about working on design for their course and do exactly what you are saying. Yes, it is there.

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Charles Watkinson: Great, and you will find in your packets a little slip for a workshop that Faye is a co-coordinator on: AAUP in Your Lens. It's on open and affordable textbooks. Do look for that.

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John Sherer: Well thank you very much for the invitation to be here. This is really important work for university presses, as well as from your perspective. The good news for you is I'm recovering from a cold so I don't think my voice is going to go for more than 15 minutes. I would say that North Carolina to you all pretty much looks like the status quo, that we look like a conventional university press, but when I'm done, I hope you can see some examples of where we are trying to challenge the status quo.

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That said, this is a pretty standard profile for a public university press. I'll just give you a little clarification on some of these bullets. The categories of the humanities publishing program are things that you would probably expect with a humanities program at North Carolina: history, race relations, Latin American studies, Native American studies, civil war and books about the South. The regional list is, North Carolina is one of the first publishers, first presses, to do a regional list. It's really important for our cost recovery, the idea that the sales that the regional books generate subsidize the monograph publishing.

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Make sure you understand what I am saying by academic crossover. Those are books that are written by people with active university appointments but they are really kind of meant to communicate outside the academy- a lot of our monographs are obviously for promotion and tenure to kind of kick around the echo chamber. A big portion of our list is meant to communicate outside of the academy. We are mostly self-sufficient, once you all pay for our books. Only seven percent of our seven million dollar costs are funded by state subsidy. I was reflecting on John's question about how do we give back, and I will say that that number is actually less than the royalty checks that we write every year. We actually generate, far from being an author-pays model, we actually are a pays-author model. We send more money into the academy than we absorb from the state of North Carolina.

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So I think that's pretty clear what we do there. We also, I'll talk a little bit more about our development program. That 13 percent I think is a little unconventional for university presses. It is pretty high. Having said that we are the status quo, there are a few things about us that I think make North Carolina unique and one of the reasons I wanted to cite these up front before I talk about some of the pilots that we are doing. We are in pretty good shape. I mean, our sales stink, but overall, our finances are okay. We have this endowment. We have a great backlist in our regional publication program that is kind of holding its own. The other good thing about that stable fiscal situation is that it lets us experiment. We don't have to fear failure. We don't have to live or die by a frontless publication program. We don't have to bank everything on an experiment.

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We've got a great governance structure. We are an affiliate publisher of the university system, so we are the only university press in the state of North Carolina. It gives me a lot of latitude in terms of the way I run the press because I report to the president of the UNC system, but I don't get tied up into individual campuses kind of governance structure.

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That said, we get the best of both worlds. We sit on the Chapel Hill campus. We have a great relationship with that campus. We were founded by professors from that campus even though we've always been independent from it.

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Let me start with the value proposition, again, from sort of the wisdom point of view. I'm not going to go through every single point here. I think Faye talked about a couple of these things and I don't think anything in here is going to be a surprise to anybody in this room about what the press is currently doing. I will say that first bullet again kind of points to the "how do we payback on a local basis the investment." We take the research that happens in the state of North Carolina and we disseminate it. Our ebook is available in collections in Korea, we are in bookstores in Denmark, bookstore shelves; we take research that is done very locally and we push it throughout the world.

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This is where it starts to get a little unconventional, which is, I think the conventional wisdom for university presses is changing. We are at an inflection point, and it's not just happens to be because I arrived. I arrived at a time where there was two pretty significant disruptions going on. Again, none of this will surprise you because these are disruptions that are affecting all of scholarly communication. You've got an economic disruption and a digital disruption. Whenever I talk about publishing, I always say, "Wow, we should have had a lifetime to deal with each of these challenges, but the fact that they are happening concurrently just makes it kind of a shit-storm. It is really very tough for us to deal with both of these things going on at the same time.

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The issues get kind of inflated and they come apart and we try to deal with one and the other one pops up. So it's a real challenge. That said, challenge equals opportunity. We all know this. When I try to consider what is going on, I've realized that the current press model relies on this sort of old idea of information scarcity. When we were the gate keepers, our model worked pretty well- not great, we've had a crisis for about 30 years, of course, but it worked pretty well. What's happened is that information scarcity is gone. Now we have information abundance. In fact, in an environment where there are all these new digital tools and there are these great initiatives to provide open access, what are we doing in response? We are feeling an economic pressure, and in economic pressure, what do we do? We raise prices.

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The biggest barrier to access that we have is pricing. In response to the environment, we are raising our prices because we have to because that's what you do. The economy is a scale and the state's not giving us any more money. I kind of feel like we are on the wrong side of history when we just raise our prices in this environment. I think that one of the reasons that there is tension, like we talked about earlier, is because our response to this has been an economic response and not as imaginative as it needs to be.

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How are we going to solve all these problems? We've been working on a handful of pilots, and I want to just sort of take a minute... Since I've arrived, we've either picked up on a couple of existing pilots or started some new ones. I'm just going to walk through each of them because they each have a separate relationship with the library element. The first one is called "DocSouth Books," a spinoff from a big Melon initiative that the press was a part of called the Long Civil Rights Movement. It was actually originally a three part effort between the press and the Wilson Library at UNC and the Southern Oral History Project. When the funding died down, we were left with just the press and the library. One of the things that we've done is publish a series of slave narratives that site right now (in) open access PDF form on the Wilson Library website, DocSouth Books.

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I can't believe that John talked about this because I'm getting ready to give you case studies on what you were talking about. We've published now 18 of those manuscripts that exist as PDFs on the Wilson website. We created print-on-demand. We created ePub files. We disseminated. We did some marketing, promotion. Eighteen titles in about a year and a half, we've sold 1,500 units of- 60% physical and 40% digital. These are not inexpensive volumes. We didn't price these very imaginatively. They are \$28, \$30, \$35. These are not inexpensive. We've got to actually do better on that, but we generate significant income, five figure income, both for the press and for the library. It's a profit-share, it's a joint venture.

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When I gave Rich Azari the check, he was like “I don’t know what I do with this check.” I said “Oh, give it back to us. We will reinvest it in the joint venture!” We want to take that from 18 titles to they have at least another 60 ready to go. We think they may have hundreds of titles that we could do this way. Now, obviously, the 18 were some of the low-hanging fruit, *12 Years a Slave* was one of ones that was in there, but we do think that we can generate substantial cost recovery income for the press and for the library on this model.

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DPLA NC LIVE- I think you all know what DPLA is- NC LIVE is a digital aggregator in the state of North Carolina. They try and aggregate digital content and then sell it back to or provide it to libraries. It is the same model. DPLA, we are trying to get started. Dan has too much going on so we haven’t really got this started, yet, but the idea is to take some of our older backlist books and give them into their repositories, make them available for free, through either DPLA or NC LIVE. What Dan, and Tim Rogers, who runs NC LIVE have said, “Let’s do an experiment where we actually measure your sales activity for these books over a period of time and do it against a control group and we’ll look and we’ll see whether the discoverability that happened as a result of being in these collections actually increased the print and the ebook sales.” So we are just getting ready to start both of those.

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This is a place where a library can actually host and provide discoverability in a way that a press cannot. Faye talked a little bit about electronic theses and dissertations; like a lot of university presses, we are caught in this trap of “Oh boy, we don’t like it when those things are available because they potentially hurt the market for the monograph we are going to make out of it.” I think that’s bullshit. That’s a trap. If the hundreds of hours and tens of thousands of dollars that we spend on these monographs doesn’t transform it into something people are willing to buy, what are we doing with that time and money?

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We’ve actually gone to the graduate school and the library at UNC, which hosts it, and we flipped this idea on its head, which is, give us metrics of usage of interactivity and citations and downloads for it. I want to use it as a prospecting tool so that when I see a dissertation that has been heavily cited, I don’t look at it and say “That will never make a book.” I say “That will make a great book!” That’s (the) current experiment.

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The last one is something with Institute for the Study of the Americas, which is the essentially the Latin American Studies department at UNC. They came to us and said “Hey, can we publish 25,000 word manuscripts with you?” We are like “No because we only do 100,000 words and we don’t know how to make anything else.” Then we thought “This kind of sounds like the future. Maybe we should give this a thought.” We’ve now constructed a sort of complex model that is a hybrid of author-pays but also the press doing its conventional cost recovery. We are still trying to work out the final math, but we think for a 25,000-30,000 word manuscript, I asked them for a \$4,000 subvention. We are going to say “Give us the manuscript and a check please.” In return for that, we will do everything that we normally do with a manuscript, which is copy editing and we’ll distribute it and promote it. It’s in Latin American studies, which is a great category for the press. We will take it to a Latin American studies meeting, we’ll market the hell out of it.

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We’ll have the library host an open access version of the final text, and then we’ll sell print-on-demand or short print run and ePub files. Again, it is this idea that even in an environment where the material is available through a browser free, we think there is a fraction of the audience that will pay for content, exactly what John was saying. Of course, the trick here is using the scale of the internet. The fractional audience when you print 1,000 copies is very small. When you have the scale of the internet and things like that, suddenly you are talking about 50,000 or 100,000- big pools of people potentially looking at these things of which we just need this very small, fractional audience to be willing to kind of open their wallet.

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We are actually hoping that this last model starts to look like the DocSouth model where we are writing checks that are so big back to the ESA department that we can either lower that \$4,000 fee to nothing or cut it in half, or maybe we could make the ePubs available for free, as well. We are hoping that we can become a sustainable system.

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So let me just try and knock out real fast here what it is we are trying to learn from these pilots. I think I said this a couple of times. If you can lower, and potentially remove, price barriers for digital content, you can create sustainable models. It requires hybrid models where, I always say, people have to pay for permanence and portability. You don't like that because that is what you guys are about, too. We are going to create these editions in ePub and print-on-demand that are going to remain behind paywalls. Again, this idea that there is a fractional audience that will pay.

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Okay, so what is next? This whole model, again, relies on using the scale of the internet and having the digital discoverability that happens with open access. So we're not so good at that, right? We have relationships with Amazon, and we know how to get books reviewed on NPR and the New York Times, but we aren't really good at digital discoverability. You guys are really good at digital discoverability so we need to maximize the skills that you all bring and partner with it so that you all can become, essentially, marketing partners to these books. Help us build the metadata around them. Help us promote these in a way that makes sense.

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I still think that even in an environment where there are numerous publishing options, that university presses just need to double down on the notion that we are always going to be filters. We are always going to add quality to manuscripts. This goes back to this electronic these and dissertations notion, which is "don't be intimidated by the fact that these manuscripts are out there." Use it as a tool and double down on your value proposition that you add value to the process.

00:39:22-00:40:06

Digital Humanities looks like it will be one of the subthemes here. There is a big Carolina Digital Humanities Initiative, a multimillion dollar funding operation going at UNC. I kind of drank the Kool-Aid right when I got there, and then the economy started causing bigger problems. Now I haven't been focusing on it as much as I want. There is a huge opportunity for presses and libraries to collaborate with Digital Humanities. I think the press' role is still to, let me do it by example: authors would come to us and say "I have a manuscript. I have a Word file, and then I have this DH output- maps or data sets or archives." We would say "Great. Go do what you want with that. Give us the manuscript. We'll go make a book out of it." They were sort of independent things.

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The press is not going to suddenly start hosting all this content, but I do think that if the press, in collaborate with whoever is hosting it, which is presumably the library, works with the author and thinks of it as a unified event, both things become better. The manuscript actually interacts with the DH output...the knock on DH is just because you can collect this data, what does it mean? The manuscript actually tells you what it means. It gives meaning to the data. It becomes mutually discoverable things where people read the book and discover the DH output, people who find the DH outlet discover the manuscript and it becomes this big, beautiful kind of group hug. That's it. Thanks a lot.

00:40:42-00:41:14

Applause and audience pause.

00:41:14-00:41:36

Catherine Mitchell: Hi, I'm delighted to be here to see many old friends and make new and be talking amongst people who are all concerned about the same sorts of things. Charles asked me to talk about UC Pubs, which is something I haven't really talked about in a long time, but it was really instructive to go back to this project and to reflect on what happened here.

00:41:36-00:42:13

Just to begin, I want to give you a little bit of background on the CDL and eScholarship. I'm speaking from the library perspective. I wanted to put this homepage up because the job of the homepage is really to describe to what it is that the scholarship does. Unfortunately, I can't read my slide because it is so tiny up here and you probably can't read my slide, either. But I know basically what I do.

00:42:13-00:43:04

So eScholarship is providing publishing services and repository services to the University of California and a research platform for the world. We have combined the publishing and repository services and have done so for now over 10 years. What we publish is in the range of the blue boxes at the button, which I can sort of read from here: books, journals, working papers, previously published papers and conferences. We've really focused very much on the journal publishing. We have over 65 journals now, and these are all UC affiliated faculty, either faculty or student affiliated in terms of the editorial board, but they publish internationally in terms of authorship.

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We have close to 70,000 publications in the repository and we've just hit or surpassed the 20 million mark in terms of access to those publications. So that's exciting. I think that the other thing you'll notice here is there is a lot about the open access policy on this page. That's really been our focus lately; UC just passed a system-wide open access policy. It's now the job of this publishing platform and repository to now manage the implementation of that policy, as well.

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So this has been, historically, our value proposition. I just want to back up and say that the 68 or nearly 70,000 publications in eScholarship have been added voluntarily. We are moving into a brave new world of compliance now and that's going to be very different. This has been our value proposition: "Keep your copyright, reach more readers, publish when you want to, protect your work's future, all with no fees." This is subsidized; the library is running it, so we are worrying about preservation, we are worrying about rights, we are worrying about access and you have a lot more flexibility because we're not going to keep you to a publication schedule.

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The staffing- this is half of my team, the other half is working on Digital Special Collections- the staffing here, it is helpful to see what it takes for us to do what we do and the way that we are doing it right now. I have a technical lead, and three developers- actually 2 ½ developers- that report to her. They are basically responsible for building and maintaining this infrastructure. We use OJS for our journals and we use an FTS-based home grown repository for eScholarship for the repository piece. I have a copyright expert on staff, hired before the OA policy passed, thank God. It would be terrifying without her. We have a product manager and outreach coordinator, both of whom are here today. We've recently relaunched our Office of Scholarly Communication because we feel that there needs to be a kind of office site, a focal point for information about policy and about rights management and all of that.

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We have a long history of wanting to work with our press. It is evolving from some of our early efforts here, the UC Press eBooks, which was basically an opportunity for us to take backlist files, almost 2,000, from the UC Press' list and make them available in open access through this XML-TEI encoded site. We stopped adding to that when the Press got a little bit nervous about what that might mean in terms of the long tail. Actually, it was right around the publication of that article that we stopped adding to it.

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More recently, though still in our history, we worked on this digital humanities project, Mark Twain Project Online, which was my first job at the CDL and was kind of amazing. In both cases, what has happened here is that the library has provided the technical infrastructure and the press has been sort of a silent partner in the sense that its name is associated. In the case of the files, the content comes from the press in the case of the ebooks. In the case of the Mark Twain, the content actually came from the Bancroft Library in The Mark Twain papers. The press was providing an imprint, but not much more than that. We really wanted something more integrated. We wanted to see this collaboration happen in a way that less like transferring files around and putting labels on things and more like a concerted effort to do something.

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So, there was the grand tour of California. Lynn Wythi, the former director of the UC Press, and Catherine Kennedy, my predecessor, went to all of the campuses and sort of embarked on this grand needs assessment, trying to figure out what was missing in this environment. Rather than trying to figure out what we might like to do, we thought we might check with our constituents and see what they needed. What we discovered from that grand tour, and it was a

surprise to us, was that there was a huge amount of book publishing happening on our ten campuses that had not affiliation what so ever with any kind of press, and they were doing just fine with the content, but it really sucked to have to sell books. In fact, they had stacks of them in libraries. They had jiffy mailers. They couldn't figure out how to process credit cards; it was really taking a toll on them. We thought "Oh, here is an opportunity. What if we establish a publishing services program, a platform for digital publication, a way of converting these print runs to print-on-demand and name it UC Publishing Services. It becomes an opportunity for the press to engage with the community, but not to invest editorial and production resources into it.

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This was exciting for us. We felt like there was a combined value proposition now. You could publish in multiple formats: you could publish digitally in open access, you could publish in print with print-on-demand, and there were several business models here that we weren't trying to fit everything into one. These units could focus on scholarly publishing rather than on distribution. Their expertise was really on the content side instead of the distribution side, the ecommerce side, or the web development platform side. They could maintain full control over the publishing program and the process of releasing their texts and we could give them real-time sales and access analytics.

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This was just a look at what this might be. This was for the Townsend Center for the Humanities at Berkley. They would select, or any campus partner would select the content. They would manage the peer review. They would handle the editing, design, and composition and the imprint was their own, which many of them felt very comfortable with because they were pretty illustrious and they were selling to their communities that already knew them and they had already been doing all of this. We would provide open access online publishing, peer review and manuscript management systems (not the actual peer review), and preservation tools services. The press would provide sales, fulfillment in distribution and print, online marketing, and the print on demand service as a sort of go-between.

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We made a lot of progress really quickly, even wrote an article for Against the Grain. It was really hot. It was exciting because we just put a few feelers out and suddenly we were getting all this attention from all of these departments. But the honeymoon was short lived because we started to encounter these stressers. There was no dedicated staffing at the press for this so it was little bits of different people, which wasn't scalable. We didn't have efficiencies, either, because the press was sort of structured to build all of its services on its particular platform. It was hard to extract those services from the platform, and we weren't using the press's platform, so that was a challenge.

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The sales figures weren't high enough to hire the dedicated staffing at the press that would have made this more efficient. We also had a small organizational challenge to library publishing at UC which took us offline for about a year while we were justifying our existence, so we weren't advertising. We weren't advertising what we did, and we weren't advertising the texts. We were kind of trying to stay on the down low there. And then there was a change in leadership at the press, and a change in vision and in recognition that the economics weren't looking good, so the press pulled out. But, we refused to let this die because we already had so many units already committed to it, so we changed the name – eScholarship Plus- and we changed the partner.

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This is an example of one of the reasons that we really had to figure this out and have a new model. This is California Classical Studies, and it's an Andrew Melon Foundation funded book series, and it's really focused on long-form classical studies books that are either much too long for presses to want to be engaged in them, or are likely to speak to a very narrow but interested audience. These kinds of texts had been a part of the press's publishing program. They were extracted from the program. They became one of the sort of free standing monographic series that was really driven by the editorial board.

00:52:33-00:53:23

We provide the open access version, and Lulu provides the print-on-demand. Lulu is great, and even better than the press in some ways. Lulu can operate at scale. Lulu can also do ebooks. So all of a sudden, we had all of these new opportunities, but we also had new challenges. Lulu thought that it wanted to start a program for universities and

brand all of those sales pages with the university identity. But then it decided it didn't. Lulu also saw our customers as really small fish because Lulu is vast, I mean, *vast*, in terms of the number of books it is publishing. So it was hard for our editors to get the attention they needed to produce their books.

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Lulu doesn't do any marketing. These books previously had been marketed in the press's catalog, not with an imprint but as something that the press was distributing. There were no conferences that these books were showing up at. We've had to work hard to integrate the platforms for cross pollination. We don't want the faculty and the editors to have to upload their files twice, so we've had to work with Lulu to get them to poke a little hole in their fire wall, let us grab those, and that was a challenge as well. And then, growing the program has also been difficult because we haven't had our partner, our old partner, the press, who knew so much about how to grow a program like this

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So the lessons we learned: not everyone needs or wants a press imprint. Publishing services should be more modular, and less platform dependent. When they are platform dependent, you can't figure out ways to mix and reuse and it's too rigid and fragile. It's hard to take chances during financially desperate times. It was really hard for the press to take chances and as we worked more and more with the press and understood more of what those economics were like, it was a compelling argument. If, and this goes back to what John was talking about earlier, if one of you is in the market place and the other isn't, and there is any distain or distaste for that, or any lack of awareness of the pressures that are derived from the disjunction, you can't move forward. And there's no accounting for personal vision, you know. Someone new can come in with new ideas and new issues and new ambitions, and you've building something up and it's gone. Here's the last one: venders solve some problems and introduce others.

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So, for collaboration, I think we are moving toward a new time with more convergence with the press and I am hopeful. The press just hired a new director of digital content development who seems really keen to figure out where the press and the library align. I'm really advocating strongly for modular, value-added, fee-based services. The press can contribute things where we top out and we can contribute things where the press needs and we don't tie these things to our platforms or our identities.

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Experiments in open peer review: we can do open. The press is interested in figuring out how to sort of...this is how a university press can distinguish itself from a commercial press, right? We are going to be open and we are going to be transparent and we are going to work with our library to really make this clear. And what are fair APCs? Another opportunity, I think for the academic presses. The collaborative support for the digital humanities that you see, we have these archives that we can mine together. This goes back to the question of vanity versus scholarly publishing: is it vanity publishing when you have amazing resources at home, do you ignore them on purpose to try to seem disinterested or do you actually start to mind them?

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Finally, maybe we can go back and revive UC pubs with a new platform and new kinds of services if we can move into this new space. Thank you.

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Applause, instructions