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Bet You Missed It: What do Lincoln and a three-car garage have in common?

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pioneers in monograph publishing. They are willing and able to experiment with new business models, technologies, and partnerships. In some cases, libraries are able to take on book projects that university presses can't accommodate, for example books on esoteric topics that have little potential to bring in revenue."

"I'd say that presses would likely not worry much about libraries publishing conference proceedings and 'gray' literature as well as data sets and the like," **Thatcher** believes, "but would worry about monograph publishing and perhaps journal publishing also (if the press at the university has a journals publishing program). One interesting field that a few libraries are exploring is textbook publishing, as at **SUNY-Genesee**.

I think this makes a lot of sense because it has a campus focus, drawing authors from the faculty and preparing the textbooks to be used in courses at the university. Only a few presses have gotten involved with this kind of effort at **Florida** and **Temple**, so there would probably not be much resistance from presses to this type of initiative. If presses were to revert to the 'service agency' model, however, they might eye this business as an activity they may want to run."

Future Challenges for Both Press and Libraries

"Monograph publishing has also been a fruitful area for collaboration between libraries and university presses," **Lippincott** notes. "In one collaborative model, the press contributes

editorial expertise and distribution mechanisms for print media, while the library provides sophisticated technology for digital versions of the monograph or supplemental material."

"Most university press publishers recognize that there are publishing needs on campuses that presses cannot meet and see professional dissemination of scholarship on whatever economic model as a positive good," **Armato** points out to **ATG** readers. "We are also used to competing, both with each other and with other kinds of publishers. As library publishing takes shape, we'd all like to see an active dialogue between those units and the presses; going forward, we could all learn from each other, particularly to the extent that Open Access models take hold."

"The eBook transition has been a major hurdle," **Armato** discloses, "but that is well underway with the success of the **University**

Press Content Consortium (UPCC) and some early strong signs at both **Books at JSTOR** and the expansion of the **Oxford Scholarship Online (OSO)** platform to content from other presses, not to mention aggressive growth at commercial plat-

forms such as **ProQuest/ebRARY** and **EBSCO/NetLibrary**. In some ways, the biggest challenge in the academic library market is that it hasn't transitioned to electronic fast enough and presses are still running parallel print and digital systems for library products, which is costly."

Looking at Future Challenges

Having these partnerships or collaborations focuses both libraries and presses on developing and respecting separate and shared missions. They offer a support structure of business and administrative services and a chance

to move from annual funding to at least salaries coming from general funds, giving staff greater job security. The potential for synergy is also mentioned often, as these alliances provide a broader diversity of perspectives, skills, and talents as well as the opportunity to experiment with the libraries — and other campus partners — on 21st-century learning materials and scholarly works. At the same time, these mergers mean a loss of independence and the need to grow mutual understanding and respect. Some mention the potential threat to the press' reputation; however, at this point there appears to be little evidence of damage to-date.

However, there are even larger issues facing higher education that impact both research libraries and presses alike. "The next challenge," **Armato** believes, "is how the very value of humanities and social science research — the heart of most university press programs — seems to be increasingly called into question. You could almost say that the 'Serials Crisis' that preceded the 'Monograph Crisis' that then became the 'Crisis in Scholarly Publishing' has now escalated into the full-scale 'Crisis in the Humanities.' Presses are only as healthy as their markets, and as universities disinvest in humanities and social science research faculty positions and as graduate programs in those areas shrink, presses will find their core constituency under even greater stress than in the past decade of economic recession."

There has been enormous change in scholarly publishing in the past two years, with only the assurance that more change is on the horizon. 🌳

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Bet You Missed It

Press Clippings — In the News — Carefully Selected by Your Crack Staff of News Sleuths

Column Editor: **Bruce Strauch** (The Citadel)

*Editor's Note: Hey, are y'all reading this? If you know of an article that should be called to **Against the Grain's** attention ... send an email to <kstrauch@comcast.net>. We're listening! — KS*

BIG BUCKS FOR POTBOILERS by Bruce Strauch (The Citadel)

Mary McCarthy was a feared and revered writer in literary quarterlies and the author of four novels before she hit it big with *The Group* in 1963. The orgasm scene in Chapter 2 had the nation buzzing. And the **Sidney Lumet** movie of 1966 hit smack in the middle of the sexual revolution.

The **Vassar** class of 1933 that saw themselves in the eight characters were furious and the reviews were catty, savage, scathing. But the public ate it up and made **Mary** a rich intellectual.

And that was the real trauma for the intelligentsia — the idea you could actually make money off writing. And they weren't doing it.

See — **Laura Jacobs**, "Vassar Unzipped," *Vanity Fair*, July, 2013, p.88.

HOUSE OF BOOKS by Bruce Strauch (The Citadel)

You really need the pictures to appreciate this. Pulitzer-winning author **Doris Kearns Goodwin** and husband live in an 1850s house in Concord, New Hampshire. With 20,000 books in floor-to-ceiling bookcases. Each room has a book theme: fiction, sports, biography, etc. The converted barn is a waiting room for books to be given away. The three-car garage has her 1,000-book **Lincoln** collection.

Concord was home to **Louisa May Alcott**, **Ralph Waldo Emerson**, **Nathaniel Hawthorne**, **Henry David Thoreau** et. al. **Doris** grooves on that.

See — **Doris Kearns Goodwin**, "Lincoln in a Three-Car Garage," *The Wall Street Journal*, Jan. 17, 2014, p.M8.