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Making Connections, Building Community

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a very rough calculator of $50/hour (recalling that many freelance designers charge at $100/hour) the staff time probably costs between $1,000-$1,500 per book. Tack on the permissions ($300 on a good day) and printing and wrapping costs for a 400 copy print run, and we've now racked up $1,700-$2,200 in costs per title. We tell ourselves that the designed cover is meant to increase sales, but by this math, it adds up to $5 to the price of each copy we sell.

A mid-sized university press might publish nearly 100 books a year so the dollars add up quickly. The prevailing economic trends are forcing publishers to look at every dollar they spend. When you combine this with the growing realization that discoverability is more about digital tools and less about individuals handling the physical volume, it challenges the conventional wisdom of how we allocate resources.

Many of us are now dramatically increasing the digital discoverability of our books by creating chapter level abstracts and indexes. We're at the first days of encoding texts with electronic tagging allowing them to be immersed and scanned within large bodies of humanities scholarship. These activities are time consuming and expensive for a publisher, but they will ultimately allow our books to be found and used much more effectively. The challenge is that we have to find a way to pay for these costs.

The designed book cover has always been about discoverability, and for many books we publish it will remain a key feature. A well-designed cover distinctly signals to the reader an indication of what it is they're holding in their hand as well as the investment the publisher is making in the work. But for our most scholarly books, where the economic pressure is overwhelming and where the discoverability patterns are rapidly shifting to digital, the dust cover is one of the most visible relics of an obsolete system — but it is by no means the only one. There are also the costs of designing interior pages; the costs of storage, supply-chain management, and obsolescence; QA associated with manufacturing; and the significant overhead needed at a press to manage cost recovery.

Presses need to accept the growing truth that for a growing percentage of our high-end scholarly output, the traditional tools of market-based cost-recovery are becoming more and more nonsensical and indefensible. Once we begin shifting our resources to reflect this reality, the result could be a new golden era of unprecedented output, dissemination, and access. 🌱

Endnotes

1. *http://www.sr.ithaka.org/publications/ithaka-sr-us-faculty-survey-2015/*

2. *http://www.sr.ithaka.org/publications/the-costs-of-publishing-monographs/*

Making Connections, Building Community

by **Kathryn Conrad** (Director, University of Arizona Press)
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In 2010, the **University of Arizona Press** published *La Calle: Spatial Conflicts and Urban Renewal in a Southwestern City* by **Lydia Otero**. The book, which was widely and well-reviewed, is an important contribution to the history of urban renewal in the United States and to our understanding of structures of power, racism, resistance, and historical memory. In particular, this book speaks to the history of the place where we live. It details the history of the urban renewal projects that razed eighty acres of land in downtown Tucson, land that was deemed blighted by the growth lobby but which was a vibrant community to Mexican American families who lived there, in the most densely populated space in the state of Arizona. This history was one of the first things I learned about my new community upon moving to Tucson in the mid-1990s. Though three decades in the past, the destruction of the space that represented the beating heart of Tucson's Mexican American community remained an open wound for many in our diverse community.

La Calle is a scholarly monograph — a book written by a scholar to expand the scholarly record — but **Otero's** research has special meaning for our own community. As is our custom for books with special significance to a particular community, especially our own, our marketing department planned a book launch. Such public events create opportunities for media attention as well as unique sales opportunities. They may be held at bookstores, libraries, museums, or other venues. They build awareness of a new book, generate sales, and honor the culmination of the author's work.

And so, on a warm fall day in 2010, we celebrated the publication of *La Calle* at a Mexican restaurant in Barrio Hollywood, not far from the **Tucson Convention Center** and the already-failing office complex called **La Placita Village** that was built where La Calle once was home to 1,000 residents. More than 100 people gathered at the celebration, many from families who had been displaced by Tucson's efforts at urban renewal. Attendees scanned the book's index for names of their friends and family members who had been interviewed as part of **Otero's** research. Speakers highlighted the significance of the book. Food and memories were shared. In this festive atmosphere, the community gave a collective "thank you" to the author for documenting their story.

Occasions such as these are some of our proudest moments as university press publishers. While book sales and awards are signs of success for a publisher and citations and reviews are signs of success for an author,

those metrics don't measure the full impact of a book. Making scholarship available and discoverable is not the same as making it known and putting it into people's hands. Most of the attendees at our book launch for *La Calle* were not scholars, but they are people for whom scholarship matters.

La Calle took root in our community. Beginning with that book launch, it became a book that was talked about and referred to not just in academic circles, but among Tucson locals and newcomers alike. It became a touchpoint in dialogue around new urban renewal efforts to succeed those of decades past that were widely deemed as failures. Six years after publication, it inspired a community collaboration called the Barrio Stories Project. Working with ethnographers from the **University of Arizona's Bureau for Applied Research**, nine youth-scholars conducted interviews with former residents of the demolished neighborhood, which became a script at the hands of three award-winning playwrights working with **Dr. Otero** as historical consultant. In March of 2016, the **Borderlands Theater** produced a theatrical event in which audience members gathered on the outdoor plaza of the **Tucson Convention Center**, the site of La Calle, to be led through the actual spaces where this history occurred as actors brought communal memories to life. This unique form of public history and civic dialogue will be long remembered and the students' oral histories are preserved online at *BarrioStories.org*.

Marketing books is part of our mission. Beyond promoting sales, our brand of marketing, especially visible in stories such as the launch of *La Calle,* extends scholarship in ways that are both subtle and profound. When we help scholars share their work with indigenous communities with which they collaborate, we are aiding the work of decolonization. When we secure interviews for academic authors, feature stories for their books, and spots on panels at major book festivals, we are expanding the reach and impact of their work. We are connecting the academy to the community. As our mission statement says, "We advance the **University of Arizona's** mission by *connecting* scholarship and creative expression to readers worldwide." University presses serve a unique role in translating the work of the academy to the world at large. Scholarship is for everyone and universities, especially land grant universities like the **University of Arizona**, are for the people.

As scholarship moves to a digital environment, this very human kind of marketing

pletion, the author sends the permissions log to the editorial assistant at the press who will add the information to the permissions log in our title database. When media are published in a Manifold edition, or on a companion web site to a book (as on the Fulcrum platform), we must create additional descriptive metadata that is not part of our existing process. This new metadata includes alt-text for accessibility, additional or new descriptive text because these media may be viewed without the context of the book's text, adjustment to the captions to remove references specific to the print edition (i.e., "the image to the left"), DOI assignment and registration.

The **University of Minnesota Press** hired a graduate student from the History department to assist the authors and editorial assistant with securing permissions and generating metadata for the illustrative material in *Canoes: A Natural History in North America* by **Mark Neuzil** and **Norman Sims**. *Canoes* has a companion website for its illustrative content, hosted on the Fulcrum platform. Our graduate student spent approximately 80 hours completing the metadata spreadsheet required for the Fulcrum platform. *Canoes* has 323 photos, maps, paintings, and other media, which means our graduate student's 80 hours of work equaled approximately 15 minutes of time per item to create the metadata needed for Fulcrum.

Manifold adapted the Fulcrum metadata spreadsheet for media and the Digital Projects Editor at the **University of Minnesota Press** is presently at work to prepare the metadata and media for *The Perversity of Things: Hugo Gernsback on Media, Tinkering, and Scientifiction* by **Hugo Gernsback** and edited by **Grant Wythoff** for upload into the Manifold platform. As we refine the process of composing the additional metadata required — as we build it into our routine workflow — we expect the time for metadata creation will be reduced by about one-third to half the amount of time our graduate student and Digital Production Editor have spent, or approximately seven to ten minutes per media item. For a project with 323 media items this would equal 37 to 53 hours of staff time, or about a week of work.

For one or two projects an additional week of work can be absorbed by our existing staff. The **University of Minnesota Press** publishes approximately 110 books per year. If one-third of our list, or 36 projects, were to be published on dynamic platforms that required the creation of additional metadata this would equal 1,332 to 1,908 staff hours, or 33 and 48 *weeks* of time — almost a full time employee. The amount of staff time we are able to allocate to working with an author on media permissions and metadata will be a significant factor in determining how many books we can publish as Manifold editions.

The conversation between author and editor about inclusion of media is both a curatorial and practical consideration of time. Do all the media that an author proposes to include enhance a reader's understanding and experience within this project, and if so, does it merit the time? Not every scholar will have 300 media resources to publish in their project. Not every project will benefit from the inclusion of 300 media resources, even when platforms like Manifold and Fulcrum are able to include them.

University of Minnesota Press author **John Hartigan**, in his blog post, "Writing the Continuous Book," *http://www.uminn-pressblog.com/2014/11/upweek-writing-continuous-book.html* says, "The best part is that though I keep accumulating more material than I know what to do with, my anxieties over what to do with it all are dissolving. I'm just watching what unfolds and trying to learn from it all, rather than worrying about how it will fit in the next book — or anticipating all that won't make it between the next set of covers." Platforms like Manifold and Fulcrum will allow authors like **John** to include many of the materials they are accumulating in their published projects. We believe that when selected thoughtfully more media will enrich a reader's engagement with a scholar's work. The addition of more media in a Manifold edition will be a meaningful investment of both the author's and press staff time and effort. Our challenge then, is to make this work an efficient part of our workflow. 🐢

remains essential. Connecting scholarship to readers, opening the academy, and fostering the impact of scholarship in communities will remain part of our mission, as it is for our larger institutions.

Lydia Otero documented the history of a place. The **University of Arizona Press** helped take that history to the community. While the story of *La Calle* is an extraordinary example, it exemplifies our values as a publisher and the value of university presses more broadly. Books can take root in communities, and university presses help scholarship flourish. 🐢

created Logo art utilizing both the *ATG* and **Charleston Conference** graphics. Some audio content from the **2016 Charleston Conference plenary sessions** is being configured to put into podcasts. These will be made available shortly on the **Charleston Conference** and *Against the Grain* websites. Stay tuned!

http://atgthepodcast.libsyn.com/podcast

Do you keep up with libraries by reading the *ATG* **NewsChannel**? Did you read that **Jackie Gleason**, the television comedian and motion picture actor had "a deep and abiding interest in parapsychology and its many components." So much so that he collected "approximately 1,700 volumes of books, journals, proceedings, pamphlets, and publications in the field of parapsychology." His collection consists of "both scholarly and popular works published in the United States and abroad" and will impress anyone interested in this fascinating topic. (See also: Special Collections: The Jackie Gleason Collection.) Fortunately, **Marilyn Gleason**, the widow of **Jackie Gleason**, donated the collection to the **University of Miami Library** in 1988 and their Special Collections has assembled a website featuring numerous examples from the collection. *http://scholar.library.miami.edu/gleason/index.html*

www.against-the-grain.com/

The **National Federation of Advanced Information Services (NFAIS)** has announced that the energetic, innovative, and incredible **Judith Russell**, the Dean of University Libraries at the **University of Florida**, has been selected to receive the **NFAIS 2017 Miles Conrad Award**. **NFAIS's Miles Conrad Award**, **long considered the information community's premier annual honor for achievement in fostering the growth of information services**, is being given to **Russell** in recognition of her significant achievements in librarianship and for her leadership in information services throughout a career spanning academia, government, the non-profit and private sectors. **Russell** will be honored at the **NFAIS 2017 Annual Conference**, February 26-28, in Alexandria, VA, and will deliver the annual **Miles Conrad Memorial Lecture**. You all will remember **Ms. Russell** was also featured with **Charles Watkinson**, Associate University Librarian for Publishing at **University of Michigan Libraries** and Director of **University of Michigan Press**, at the **2016 Charleston Conference** in the presentation **The Devil is in the Details: Challenges of Collaborative Collecting**.

Also — **Check out our Penthouse Suite interview with Judith Russell from this year's Charleston Conference!**

https://www.youtube.com/watch?v=VMyU294IZxs&list=PLIGLt62pr1M6F-QS1R1X9FkGPMS9AP-Ah&index=19

https://nfais.memberclicks.net/miles-conrad-lectures