

Toward the Design of an Open Monograph Press

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The laptop-sized cellulose-based artifact that has for so long symbolized academic life is losing its place at the center of scholarly life. The scholarly book, particularly the singularly focused work known as the monograph is not being done in so much by the new digital publishing medium, but by its long-standing junior companion, the journal. What has long played a supportive role for the book is now becoming the principal measure of academic achievement in most disciplines, assisted certainly by how adeptly the journal has moved online (if after an initial awkward period). But before the rise of online access, the journal was increasingly displaced the monograph in university library budgets though both growing numbers of titles and steep price increases (Steele 2008). As publishing monographs has become less attractive from a university press perspective, from where the scholar sits, so does laboring away on a book-length project, and more's the pity intellectually speaking.

While much of the concern today over the monograph has to do with the consequences for university presses and scholarly publishing, we should not forget that the monograph alone, among scholarly works, provides researchers with a stage for sustained and polished acts of inquiry and thought. The monograph is the single-most means of working out an argument, marshaling evidence, calculating consequences and implications, and confronting counter-arguments and criticisms. It might well seem, to risk a little hyperbole, that any decline in the ability of scholars and researchers to turn to this particular device for thinking through a subject in full, both as writers and readers, speaks to a troubling reduction in the extent and coherence of what we can know of the world.¹

In response to the threat of this loss, with more on its exact dimensions below, I am proposing a most un-book-like device, the components of which are presented here while they are still, as we once said, on paper. This device, a piece of software really, is intended to that might address a number of the issues that pertain to at least the near future of peer-reviewed book-length projects. I say near future because article and book, so clearly print artifacts, are both bound to be reshaped by this new medium. This device I am calling *Open Monograph Press* is a system designed to further the presence of the monograph as we move into this transformation process, ensuring that the scope of the such work is not lost to sight. Yet I do not see the issue as one of print versus digital publishing models (as fetishily fond as I am of the printed and bound monographs that sit on shelves). For what I propose here is an online publishing system that may be able to advance the development, management, and publication of monographs in print and electronic editions. Such a system will hardly be a solution for all that currently troubles university presses and traditional forms of monograph publishing. But it does hold out the

¹ Not surprisingly, perhaps, the earliest days of the scientific journal saw a similar complaint directed at how periodicals were bringing on “the decadence [that] letters have fallen into in France,” as Pierre-Daniel Huet put it in 1698; the problem was that journals out of Paris, Rotterdam and Leipzig were publishing abridgements of books and thus were thought to be undermining the cornerstone of the great republic of letters (cited by Broman 2000, 225).

possibility, I suggest, of at least testing what new forms of scholarly communication might contribute to the quality of book-length scholarly works, as well as their sustainability, rather than simply further threatening the future of the form.²

Nothing speaks more plainly to the declining presence of the monograph in scholarly life than a review of library expenditures over the last two decades. From 1986 to 2004, the number of books purchased annually by the leading U.S. research libraries increased by only 1 percent, a figure which needs to be compared to a 51 percent increase in the number of journal titles purchased by these same libraries (ARL 2007). That the market is unchanged for books over the last two decades adds up to far fewer opportunities for the scholarly community as a whole to write books, given the increase in faculty members over that period.³ While price is always an issue, the book has seen a modest increase, up 78 percent, compared to the 180 percent increase in journal prices, resulting in a further loss of the book's place in the library budget (ARL 2007). The shift in spending on books is also reflected in how libraries spent twice as much on books as they did on journals in 1969, while by 2006, journals were gobbling up three times as much of the library budget as books for these same libraries (Fry/White 1975, 61, ARL 2007).⁴

In terms of individual title sales, Eileen Gardiner and Ronald G. Musto, directors of the ACLS E-Humanities Project, report that between 1980 and 2000, the average library sales for a monograph plummeted from around 2,000 copies in 1980, to 1,000 in the late 1980s, to 500 in the 1990s, and then to a little more than 200 in the early years of this century (2004). Affirming these numbers, John Thompson declares that this two-decade decline in sales, "more than any other single factor... has transformed the economic conditions of scholarly publishing" decidedly for the worse, in terms of this genre's future (2005, p. 94).

There remain, fortunately, some pockets of strength for the monograph. Sanford G. Thatcher, former president of the American Association of University Presses and director of Pennsylvania State University Press, notes that in the 1990s, at least, monograph sales were still strong in women's studies—"in part because scholars in this field support each other by buying their colleagues' books"—classics, medieval studies, and philosophy, "where aspirations to build personal libraries of all the core books in the field remain strong as they traditionally have been" (1997). Yet Thatcher concludes that the inability of the university presses to serve publishing interests across the disciplines "augurs ill for the healthy and balanced development of scholarship in the future" (ibid.).⁵

² The plans for this software grow out of my work with the Public Knowledge Project, a research and development initiative, founded in 1998, and currently situated at Stanford University, Simon Fraser University, University of British Columbia and Arizona State University (<http://pkp.sfu.ca>). This collaboration of programmers, librarians, and faculty members has created Open Conference Systems and Open Journal Systems, which is being used by over 2,000 journals at this point, with the majority of titles coming from the developing world.

³ To give an indication of the growth in higher education, in 1970 the U.S. census reports that there were 306,147 postsecondary teachers, a number which had risen to 1,261,000 by 2007.

⁴ For comparable United Kingdom patterns, see Thompson (2005, 103-107). For a historical perspective on how books were once used, circa 1970, for substantial and clearly defined purposes (general information for scientific solutions and data-analysis techniques) by scientists and social scientists in relation to journals and others sources, see Garvey (1979, 256-279).

⁵ Thatcher also observes how the university presses missed out on the post-war journal-boon that might have been used to support monographs, as this business opportunity was left to enterprising commercial

A decade later, Margaret Steig Dalton found that historians, for whom the monograph is as much a way of life as it is for any scholarly discipline, were all too aware that university presses were not as interested as they once were in publishing monographs, with the result, as she sums it up, that “certain areas of history are experiencing difficulties in getting their work published,” (2008, 218). The limited economic viability of the monograph puts the university press in a position of restricting, in effect, what is studied and, as such, acts as a check on academic freedom and scholarly judgment about what historical work is needed. Or as historian Patrick Manning has put it, “the profession needs greater breadth in its monographic research in order to reproduce itself and thrive” (2004). Historians may strongly prefer to see monographs come out in print, as Dalton not surprisingly found, but they were also beginning to sense that what may be at issue is the future of the monograph as an intellectual form in whatever format.

In looking into monograph publishing costs, one gains a sense of why there may be a need for a radical new approach. In 1997, Marlie Wasserman, Director, Rutgers University Press, helpfully laid out the expenses, beginning with a basic \$18,000 per monograph to cover overhead expenses, including “salaries, staples...promotion” (1997). Whether the book is print or digital, Wasserman pointed out from the university press perspective, “you will still need managers, acquiring editors, copy editors, designers, marketers, permissions experts, computer gurus, customer service staffs, and accountants” (1997). The point is affirmed by Colin Day, Director of University of Michigan Press, who has described digital publishing as largely “cost-shifting” although he did allow for a 20-25 percent cost reduction with online delivery (1997). Wasserman provides a further sense of cost by outlining how the press spends, for a 200-page book with a run of 600 copies, \$1,300 for copyediting, \$2,964 for printing, and \$1,804 for order processing (clerks, warehouse space, materials). Even if the complete print run sold out (minus promotional, author, review, and examination copies), Wasserman calculated that the press still faced a loss of \$13,628 per title, which the university’s subsidy to the press managed to cover with little enough to spare.

In the face of these expenses, university presses have been led by “fears about the future of the scholarly monograph” to explore digital publishing through a number of experiments (Lonsdale & Armstrong 2000, 31). The presses have also investigated issues of digital rights management, authentication and certification, and archiving and preservation, in pursuit of, in Lonsdale and Armstrong’s words, an “ability to create an inviolable and secure publication-of-record for archival and research purposes” (2000, 37). Lonsdale and Armstrong conclude that “we are on the threshold of a new, exciting and important perspective of electronic publishing” and so it might still seem today eight years later (39).⁶

In 1999, Robert Darnton, then president of the American Historical Association announced “a program for reviving the monograph” based on a prize competition for history dissertations in areas that “where university presses have found it particularly

publishers, using as his example Robert Maxwell’s Pergamon Press in the 1950s (1997).

⁶ In 2001, Lonsdale and Armstrong were ready to conclude that there was “a slow acceptance of nearly all digital textual resources other than journals” (2001). The American Association of University Presses lists 37 “major digital initiatives” under “electronic publishing at university presses” from eScholarship Editions at the University of California Press to the World Shakespeare Bibliography <http://www.aapnet.org/resources/electronic.html>

difficult to publish monographs” such as colonial Latin America and Africa (1999). In identifying for this initiative, one of a number of digital publishing initiatives funded by the Andrew W. Mellon Foundation, he noted that “economic pressures on university presses are making it nearly impossible for scholars to publish in certain fields, and the difficulty is greatest for those with the greatest need to overcome it—that is, the recent PhDs who must convert their dissertations into monographs to get tenure, or the adjunct teachers who must publish a book to break into the tenure track.” Although its subscription price for access to the books was \$195 in 2002, the project failed to prove sustainable, even as the interest in being published through this forum proved less than expected. In 2007 the project’s publisher, Columbia University Press, decided to offer its books for free on an open access basis, while adding its titles in 2008 to the monograph subscription service of the more successful Humanities e-Press, thereby describing two of the principal economic models for digital monograph publishing (Howard 2008, A12).⁷

Still, others pursue the possibilities of whole new press programs for digital publishing. In 2006, Rice University Press was reborn as “the nation’s first all-digital academic press.”⁸ It employs the open-source e-publishing platform Connexions, which automatically formats, indexes and adds high-resolution images, audio and video and Web links, to produce books that can be viewed freely on the Connexions site or printed on demand. In his recent review of the monograph, Colin Steele notes the success of four distinctly e-publishing programs at Australian universities, which reflect the universities’ embrace of “scholarly communication programs” as a means of contributing to both the continuing availability and quality of monographs (2008).

At the same time, a number of libraries are becoming increasingly involved in digital publishing (Brown, Griffiths, & Rascoff 2007). The library’s involvement serves to remind us that university presses in North America arose out of “library gift-and-exchange programs” (Pope 1997). To take one example of this rediscovered capacity, the University of Tennessee Libraries has recently launched its digital imprint Newfound Press, which is committed to “peer-reviewed, open access digital publishing” supported by “a combination of existing library infrastructure, the allocation of state or endowed funds, partnerships, and grants” (Newfound Press Business Plan 2008, 1). The Scholarly Publishing Office at the University of Michigan Library, to take another instance, has published “a handful of monographs, image collections, and other digital projects” and “encourages open-access publishing but publishes subscription-based resources” (Hawkins 2008). SPO also represents a library-university press partnership in the spirit of the Ithaka report *University Publishing in a Digital Age* which advises university presses to “team up with libraries to pursue a powerful coordinated advocacy agenda and technology infrastructure,” while pointing to Michigan, Cornell, Johns Hopkins, and elsewhere as models (Brown, Griffiths, & Rascoff 2007).⁹

What can contribute to the libraries working with presses, to reducing overhead and production costs, to communities of scholars coming together out of an interest in

⁷ The Humanities E-Book, launched in 1999 with a \$3 million grant from the Mellon Foundation, is administered by the American Council of Learned Societies, <http://www.humanitiesebook.org/>. The subscription model for book publishing was picked up by scientific periodicals decades after it was introduced for books in the early seventeenth-century (Kronick, 2004, 194).

⁸ Rice University Press <http://ricepress.rice.edu/>.

⁹ I would note that the Public Knowledge Project represents a partnership among academics and librarians (principally at Simon Fraser University Library) devoted to developing just such tools and programs.

greater opportunities for monograph publishing, is a more journal-like lightness of publishing apparatus within a peer-reviewed process controlled by dedicated groups of scholars. This lightness of being is where open source software comes into the picture. Open source software—which carries a license that ensures it remains open to modification and development, and freely available for distribution—provides a means for sharing and upgrading systems that are designed to promote scholarly communication following both traditional and innovative practices.¹⁰ Universities have actively developed open source solutions to online courseware management, providing a place for seeking help, for adding new extensions, for proposing and developing upgraded features (Young 2008). This ability to develop a single system that can be freely distributed and supported by its user community, while reducing operating costs for users, is proving an affordable, cooperative alternative in many areas, tapping as it does into what Yochai Benkler calls “the wealth of networks” (2006).¹¹

How does open source software work in practice? In the case of the Public Knowledge Project’s (PKP) Open Journal Systems, for example, an editor or librarian can download and install the software on a local server, where it can generate multiple journals. These journals are set up by the editors by filling in templates, after which the system takes editors, authors, reviewers and copyeditors through the steps associated with traditional forms of peer-reviewed publishing, resulting in an indexed publication available on a world-wide scale, typically on an open access basis (Willinsky 2005a; 2006).

The Design of an Open Monograph Press

The system proposed here is being shared at this point to test interest in, and feasibility of, this approach to the narrowing of monograph opportunities in scholarly publishing. The software for Open Monograph Press will lead editors, authors, reviewers, copyeditors and others through the steps that have been traditionally followed in scholarly publishing. It provides access to not only the manuscript that is being turned step by step into a book, but also to structured workspaces for selecting reviewers, conducting reviews, preparing figures and visuals, managing the copyediting and proofreading, designing the book from cover to cover. The software is designed to simplify and, at times, automate the filing, recording, posting and retrieving of information associated with the publishing process. The goal is to reduce cost and energy invested in clerical activities, from looking up addresses to preparing standard emails, while extending opportunities for editor, author and others to contribute to the quality and

¹⁰ See Christopher M. Kelty on the nature of open source software: “Free Software (a.k.a open source software) is public in a particular way: it is a self-determining, collective, politically independent mode of creating very complex technical objects...It is a practice of working through the promises of equality, fairness, justice, reason, and argument in a domain of technically complex software and networks, and in a context of powerful lopsided laws about intellectual property” (2008, xi).

¹¹ Open source publishing systems are a way of addressing Cathy Davidson’s otherwise reasonable perception, borne out by the initial, one-off experiments in digital publishing, that “if we want it all--all the standards of scholarly publishing's professionalism and all the dexterity of online publishing--then the result will cost far more, not far less” (2008). Thompson also calls “the key problems” for putting books online economic (2005, 368).

reach of the work in question.¹²

The system is intended to serve a new generation of presses and independent groups of scholars looking for an alternative to current practices, in the fashion of a small press movement (Lavin & Minsky 1976). From the outset, Athabasca University Press, an innovative new press committed to increased and open access, has been closely collaborating with us in the initial design and now in the programming.¹³ More recently, we have joined forces with the newly formed Open Humanities Press, “the international open access publishing collective in critical and cultural theory,” in seeking a series of library partnerships to constitute a cooperative for moving journal and monograph publishing forward on a new, open basis.¹⁴ We also expect, based on our experience with the other publishing systems, that this new system will have some appeal to academic communities in low-income regions of the world, where scholarly publishing in any form poses serious challenges. And we have seen instances where this approach has proven an effective means of addressing issues of academic freedom (Willinsky, Murray, Kendall & Palepu 2007).

Our technical approach to monograph publishing involves one substantial change in software development over the approach used previously by the PKP. After building dedicated systems for both conferences and journals, we are merging the software from these systems into a series of common modules that can be recombined in various forms to produce systems for journals, conferences and monographs. The systems will share modules, as well as take advantage of a common platform for purposes of upgrading the software, adding translations, and other developments.

One module will enable users to *upload* submissions and documents (see Table 1). Another will provide the means to conduct different sorts of *review*. A module will ensure that those involved in a given publishing stage *sign off* on the completed work. The manuscript will be worked on using a *production* module. A financial module for *transactions* may also be available for the press to use. The entire modular publishing process will take place within a larger *press* module, which is essentially a website that allows the press to set up various instances of the publishing modules, in the form of one or more journals, for example, or a series of books. The press site will also incorporate a *schedule* module for organizing who has access to what when, to enable a highly coordinated approach to moving multiple books through the publishing process.

To demonstrate how this modular approach can work, I have drawn closely on the publishing process employed by Athabasca University Press. Once the software has been completed and tested, the plan is to offer out-of-the-box or default versions designed for either journals, conferences, or monographs, as well as afford users the chance to custom build their own applications. Readers with an interest in a particular application of this software should imagine the ability to swap out, rearrange, or drop modules in the design of their own ideal press.

Place Table 1 about here

¹² On this question of cost reduction, a recent Mellon report on the scholarly electronic monographs has cautioned in its conclusions that “presses are motivated by new revenue generating opportunities more than by cost saving ones” (Griffiths & Rascoff 2005).

¹³ Athabasca University Press <http://www.aupress.ca/>.

¹⁴ Open Humanities Press <http://openhumanitiespress.org/>.

But before I present the Open Monograph Press model, I need to introduce a few pieces that are necessary to make this approach work. Our plan is to supplement these modules with a number of open source components or plugins that can augment the modules' capacities (Table 2). Foremost among these is *Lemon8-XML*, which has been developed by PKP for automating the conversion of text documents in Word or other word processing programs into XML. The XML tagging of the entire document enables it to be automatically and accurately rendered according to various style sheets that differ by genre (medical article or literary criticism) and format (PDF, HTML and/or Blackberry). This tagging facilitates not only the layout design of the page, but citation checking and correction as part of the copyediting function.

A second plugin planned for the Open Monograph Press is PKP's *Reading Tools* which enables readers to annotate the work before them, for their own purposes or as part of a larger community. The Reading Tools also provide related links to resources that extend the context that a reader can bring to a scholarly work, by drawing on other research, newspapers, government resources, instructional materials, *Wikipedia* and other sources popular and scholarly. A third instance is *PExOD*, developed by PKP's partner, Canadian Centre for Scholarly Publishing at Simon Fraser University, which is a supply chain fulfillment service designed to manage the relationship between press and distributors (such as bookstores, as well as Amazon). The *Index* plugin, also developed by PKP, ensures that the bibliographic information can be picked up by a number of related indexing services. This open modular approach also enables users to introduce third-party software into the publishing system, such as *CommentPress*, *Dataverse Network*, and *Google Analytics*, to suggest three potentially useful resources which are available without charge (Table 3).

[Place Table 2 about here](#)

[Place Table 3 about here](#)

Putting the Pieces Together

For the purposes of presenting this model of Open Monograph Press, I have divided the publishing process into six stages, each of which is made up of various combinations of the modules and plugins (Table 4). This model utilizes a number of publishing roles, from *editor* to *marketing and sales*, from *director* to *designer*, all of which are used in the software to assign access privileges and define realms of responsibility and tasks. A press, however, will be able to use this software without having to have someone in each role. As we have found with our journals, "one (wo)man in his(her) time plays many parts," and as such "they have their exits and theirs entrances" with the software, much as Jacques had it for life itself, in *As You Like It* (II, vii).

[Place Table 4 about here](#)

I should also point out in advance that the software does not determine the economic model used by the press. Certainly, we have been developing systems designed to support open access, but we have learned that to encourage increased access to

research and scholarship, we have needed to build systems that are financially ecumenical, if not agnostic. We do have a module for financial transactions, while allowing for delayed, partial, and other forms of open access. The system will support the process currently used by AUP, which makes digital copies of its books free to download from the press website, as well as making print editions available for purchase through their website or a distributor such as a bookstore.

To get started with this online management system, a press would install the software for Open Monograph Press on a web-server, after downloading a free copy from the PKP website. Once installed, the press would follow the instructions and templates for setting up a site for the publishing process, which would include a catalog of published works, an (optional) transaction module, a copy of PExOD to manage bibliographic data, and a capacity to generate a workflow for each prospective book (Figure 1). The press site would include a library of standard document templates (review forms, contracts, marketing plans), while enabling the press to upload their own versions or edit the default ones provided. These templates or forms would be available for editors and others to use at the appropriate stages in the publishing process, while allowing further editing to meet the specific needs of the book.

[Place Figure 1 about here](#)

For a press that wishes to sell its books through print runs, print on demand, or digital copies, the press site would assist in managing relationships with book distributors using PExOD, an open source bibliographic management system. PExOD adheres to industry standards for bibliographic data and provides distributors (such as Amazon) with what they need to know about the press' book. The transaction module would manage the actual orders, and would be linked, by the press, to a printing service, in the case of print books, that would see to the fulfillment of the order. The transaction module would also be able to support library subscriptions to electronic and print editions for a series of books or the complete catalog.¹⁵

This site would also provide editors with the means to initiate a book project with an author. The editor might approach an author at an early stage, after reading a paper or attending a presentation, and suggest entering an Incubation stage for pulling together the work and garnering further responses to its potential as a book. The editor may also, if approached with a complete manuscript or a book prospectus with book chapters, go directly to the Assessment stage where decisions are made about a formal review process. In setting up a production site for a book project, the editor would be able to use a *scheduler* to graphically set out a timetable for the project in relation to other projects planned and under way by the press. This will involve initiating the formal publishing process for the book and scheduling the various people involved in the production of the book, in relation to their other commitments. It will also enable the press director to gain an overview of, and access to, all existing projects in their various stages.

If the editor and the author agree that an *Incubation* stage is warranted for the project, then the editor would initiate this stage, and the two would *sign off* on the terms

¹⁵ Thompson: "The best way to maximize the added value of delivering scholarly book content online is to treat individual books as part of a scholarly corpus or database which has scale, selectivity and focus" (2005, 369).

(no publishing commitment on either side, for example), the period of time this stage would run, and who would be invited into this process, from the editor alone, to a small network of colleagues, to a community of researchers, to anyone who is interested (Figure 2). The author would upload various relevant parts of work underway, and potentially start a blog (or link their existing blog to this page), as a way of addressing the early conceptualization of the project. Readers would be invited to consider the potential for a book, with RSS notifications as the work develops on the site. Readers would be able to use a set of Reading Tools to annotate the work (privately or publicly), look up related works, explore themes in the media, and on government sites. For books with co-authors, the workspace would also allow them to collaborate on aspects of the book through a wiki, again with access to this wiki controlled by the authors.

Place Figure 2 about here

The site would also support the production of multimedia representations of datasets or source texts that are being used as part of the project. The author may also want to employ software such as CommentPress as a writing environment, which allows readers to contribute a paragraph-by-paragraph commentary on the work, and have the work grow through this exchange. The author may want to utilize Text Encoding Initiative standards in preparing source texts they are considering for inclusion in their book. Or they may wish to set up a Dataverse Network to ensure the preservation and accessibility of their data, as well as to ensure that its use is properly cited, crediting them for having assembled and curated the data.

The goal with the Incubation stage is to see whether more can be done to realize the possibilities of a book through engaging with interested and encouraging readers. This is to put social networking to a new kind of test, in terms of guiding work into the form of a book, or a better book, than might otherwise be written. The Incubation stage is easily skipped. It need not disturb, for those authors who wish to cling to it, the image of the secluded scholar in quiet of the library, keeping the work from the world until it is judged entirely ready and polished enough to see the light of day.

The Incubation stage offers the scholar a way of gathering a greater sense of what is valuable and needed, with a particular project, than can be given in those final moments after a presentation or in an email after an article is published. It builds on the ability of online networks today to link fairly intense communities of interest, that are willing to contribute to the work of others while they are in progress or at the working paper stage.¹⁶ It may be too narrow a readership to sustain a book's hoped for reach, and yet may be extremely capable of providing what is needed at the outset, which is an understanding of where a scholarly book might fit and fit extremely well. Authors, as well as editors, would decide whether this stage would involve just a few colleagues or a larger circle, with an author able to decide to open or restrict that circle as the work begins to take a more definite shape.

¹⁶ Rowland Lorimer, Director of the Canadian Centre for Studies in Publishing, notes, for example, that "in my view there are insufficient enticements to encourage scholars with books in progress to publish parts of their work, prior to the publication of a complete monograph, in journal-article form" (2000). This Incubation stage would enable authors to take a half-step in that direction of reaching out for feedback.

Editors would decide how actively they wish to participate in the Incubation stage. This could involve little more than setting the stage up and inviting the author to set up shop, while stopping by in six months to see what has unfolded. In a climate where the book represents something of a financial and intellectual risk on everyone's part, it seems worthwhile taking advantage of Web 2.0 social networking technologies. At some point, the editor and author would sign off on whether to close the Incubation stage or leave it to run, and whether to move the work into the Assessment stage. In taking this next step, the author may wish to maintain the blog as a way to continue to reflect on the topic, as well as build the community of interest around the book.

In the *Assessment* stage, the author uploads a prospectus, a complete draft, or possibly sample chapters (Figure 3). The model shown here, based on the one used by AUP, involves an initial review by a senior editor, followed by a report to the editorial committee, two of whom are then asked to review the book, prior to it being sent out for external peer review. In addition to uploading the manuscript to the system, the editors, authors, and reviewers upload a series of related documents that are maintained as part of the record of the process, as well as resources for use in marketing and in maintaining a scholarly record for historical purposes.

[Place Figure 3 about here](#)

While internal and external reviewers can be sent printouts of the manuscript, one incentive for reviewing online may be the Reading Tools, which are intended to support a more thorough analysis of the text, as they help readers more readily conduct searches of research, government, and media databases for related and relevant materials. As well, the editor, possibly in consultation with the author and reviewers, is able to set the degree of blindness and openness to the review process. The reviews will contribute to the production of reports for press committees as well as to external agencies, such as potential funders. These production modules bring together the relevant materials about the books, reviews, boiler plate about the press, forms, and information about agencies.

The review process can also be iterative, as the manuscript goes through a series of reviews, author's responses, revisions, and further reviews. At some point, the editor (and perhaps the director of the press as well as the marketing director) must arrive at a decision about publishing the manuscript. This becomes the final sign-off for the Assessment stage, and includes the notification of the author, and possibly the signing and uploading of a publishing contract. As well, APU prepares a report at this point seeking funding for the project. For those manuscripts that are accepted, the next stage is the preparation of the manuscript for publication

In the *Preparation* stage, the elements of the manuscript are assembled, including any figures, tables, and visuals (Figure 4). The figures and photos will need to be prepared (either by the author or the press) to "camera-ready" quality in terms of, for example, photo resolution and file type, standardized formats, captions, credits (which includes obtaining and uploading any required copyright releases, typically in the case of figures and photos). At this stage, a preface or foreword by another author can be added, and, as well, in the case of the AUP process, the catalog copy for the book is prepared and uploaded to the book's Document Library.

Place Figure 4 about here

Once the text is complete (although still awaiting an index, in the case of a book going to print, and a cover), it is copyedited. This typically involves an initial round by the copyeditor, followed by a review by the author (to approve changes and respond to “Author Queries”), and a final round by the copyeditor. The copyediting will be assisted by the use of Lemon8-XML, which is a piece of software that we have developed for converting Word and other document formats into XML through a process of parsing and tagging the text. This enables the text to then be rendered in various publishable formats, with more on this below. One effect of XML tagging is that the references in the book can be compared to those in well-maintained and open databases, such as PubMed, in the case of the life sciences, ERIC, in education, and OCLC WorldCat. Through an automated process, the references can be matched to entries in these databases, corrected if need be in most cases, or, in the case of unrecognizable ones, presented to the copyeditor or author for look-up and correction.¹⁷ The manuscript is now judged to be complete, and a formal transmittal report is prepared by the editor for sign-off by the author and potentially, marketing and sales, all affirming that this is the book that should be published. The manuscript is then ready to move into production. At this point, the bibliographic data for the book, which has been automatically accumulating in PExOD can now be made available to distributors, along with a projected date of publication.

In the *Production* stage, the person at the press responsible for the design of the published book will be able to select a style sheet for each format in which the book is to be published, from ebook reader to iPhone, from a library of such designs, which are also based on the book’s genre and discipline (Figure 5). The designer is then able to render the well laid out book pages, or galleys, using the XML version of the manuscript generated by Lemon8-XML. While this process of generating and rendering is largely automated, with the designer able to intervene in both steps to improve the final design. The designer will also upload the book’s cover and incorporate it into the book’s file, as part of the design production. The galleys can be used by the book’s indexer or the author to produce an index for the book. The galleys are also subjected to proofreading, potentially by both author and proofreader. Corrections in the text are entered in the XML version of the manuscript, while the designer corrects problems with the layout, enabling corrected galleys to be rendered and checked.

Place Figure 5 about here

Once the book has been proofed, the production manager, editor, designer and author, sign off, affirming the book is ready to be published. The cover image can be used in the catalog entry for the book, as well as in promotional materials, such as posters and advertisements. The promotional materials are prepared at this point by the marketing and sales people, as outlined in the marketing plan, which forms part of the

¹⁷ Using this same principle, M.J. Suhonos is planning to extend the capacities of Lemon8-XML in the coming years so that it is able to (a) match the names in the text and in the reference list for both completeness (a reference for each citation) and accuracy of spelling; (b) to check the accuracy of quotations for materials on the Web, and (c) to check for potential instances of plagiarism, outside of quoted material.

document upload for this stage, along with the sales strategies (which might include trade discounts, course adoptions, library sales and rights sales). The manuscript receives any further pre-press treatment required for printing by a commercial printer. The digital version is published in the designated formats (typically PDF and HTML) and made available on the book's public website.

In the *Publication* stage, readers are able to read and download the book, with an option of requiring access rights to be purchased through the transaction module (Figure 6). A printed and bound copy can also be ordered through the transaction module. The Publication stage also reintroduces the Web 2.0 networking principles that were critical to the Incubation stage. With publication, the book becomes part of the public space of the Web, enabling readers to readily find it through feeds and links, as the book's Web page accumulates related materials and relevant external links.

Place Figure 6 about here

For example, readers may have signed up for notification by an RSS feed of books in this area. They may have initially read about the book, or continued to follow the book's progress, on the author's blog, as the blog can be sustained throughout the whole publication process. Readers are able to contribute to the book's website by utilizing the Reading Tools to post comments, as well as share (or keep private) annotations on the text (which other readers can call up or ignore). They can remain informed about how the work is cited by other authors, elsewhere on the Web. The published reviews of the book will be linked to the book's page, and author interviews can be uploaded, as can copies of print reviews, and possibly readers' data-mashups that bring together results from this book and other works.¹⁸

The book's author will have an opportunity to respond to reviews and comments, as well as continue the original blog from the Incubation stage. The author may also decide to make some of the other incubation materials available at this point for readers, such as the original and complete data set or sources used for the book, or the FaceBook or other social network tie-in. To also increase the global presence of the book on publication, the bibliographic data is exposed for harvesting (by Google Scholar, for example) and, at the discretion of the press, sent to the relevant indexing services. These services, as well as the ability to link to what the book cites and what cites the book, help keep the book actively circulating among those working in this area, as well as allowing for others to happen upon it. For the editorial committee, as well as any funders of the book's publication, the press will be able to prepare a report using data from Google

¹⁸ In 2000, Lonsdale and Armstrong identified the potential for "added value" with electronic publishing (although more than half were in CD-ROM format at this point): "Links to resources (possibly outside the publisher's site); links to reviews of the monograph or textbook; the facility for editorial and reader feedback; links to employment sites (where relevant); links to related journals; exercises and questions; links to companion web sites; links to authors (possibly via e-mail); author biographies; links to bookshops; links to professors and related curricular materials; and simulations or animations" (2000, 35). A similar case is made by Pope for the value of online editions: "Creating permeable boundaries of this sort between one's own work and online work would tempt lots of scholars to make extensive use of electronic books, providing a critical additional incentive, beyond the initial web attractions of immediacy, searchability, and hypertextuality" (1997).

Analytics on downloads and other activity associated with the publication of the book, as well as from the transaction module and PExOD.

Conclusion

Much of the recent literature on the troubled state of the monograph is as much about the state of its principal publisher, the university press. In some ways the Open Monograph Press software has far less to offer to a press where all of the routines and management systems are in place. It is far more of a device for those who seeking a means to publish what is otherwise being squeezed out of the limited monograph market, rather than for presses that will continue to publish the very best in areas that continue to support the monograph.

As open source software, this system will inevitably lower the threshold for publishing books, even as it seeks to embody the guild practices of scholarly publishing. We are contributing to the proliferation risk, much as cheap spray cans leads to graffiti, and Bic pens to bad poetry (and I dare not speak of free public education).¹⁹ In response, we both embrace the risk and work to reduce it. We embrace the risk out of an awareness that the opportunity to see good research published does not nearly extend evenly or fairly across the global academic community for reasons of economic disparity and other causes (Canagarajah 2002). We work to reduce the risk by seeking to improve the quality of indexing this body of work, so as to increase the accuracy in finding what one is looking for in terms of identifying and assessing topics, sources (peer-reviewed), and quality measures, such as citation counts.

Open Monograph Press, much as the other software we have been involved in developing, is part of an experiment in this larger twenty-first century digital research phenomenon. In a word, it amounts to a leap in *openness*. Consider the particular convergence of open sources software, open access to research, and open data initiatives (Willinsky 2005b). Increasing the openness with which knowledge circulates is a thread running through the history of science, dating back to Early Modern Europe (Eamon 1994; Long 2001). Still, I can appreciate how Pollyannaish (if not plain Panglossian) it seems to now turn the truly threatening monograph crisis into an opportunity for another technologically enabled chapter in the great opening of research and scholarship.²⁰ Blame my hopes, if you will, on the inevitable sense of techno-utopianism that follows on working with the talented and dedicated and developers and others that open source software projects seem able to attract. At the same time, I am realizing, as well, how my own scholarly habits are being changed, and not necessarily for the better, by instant

¹⁹ Putting these proliferation concerns into historical perspective, Alexandra Halasz speaks of “the learned man’s anxiety” of the late sixteenth century over pamphlet profligacy (“pamflettes, trifles and vaine small toies”) and unregulated printing presses (1997, 27).

²⁰ I should not unduly add to that image by confessing to having drawn up additional plans for how this press could be used to produce scholarly standard editions and support archival exhibitions, possibly in conjunction with each other. In another promising form of extension, Thompson looks at the possibilities of greater swap-over between the journal and the book, although largely the edited book with its article-like chapters (2005, 373).

access, the cite-as-you-write quality that follows on on-tap abstracts and references merely a fingertip away.²¹ The issue remains the scope of the scholarly project.

As this article goes to press, work is continues on Open Monograph Press on a number of levels and with a number of partners.²² Given we have not previously gone public with our designs at this early stage before, it will be interesting to see how the work benefits from it. The first point of judgment, if I may so presume, will likely come on whether such a mechanical approach to facilitating the most human of acts—as one (editor) encourages another (author) to exceed both of their expectations in the reach and depth, the coherence and insightfulness, of scholarly inquiry—seems feasible or just fanciful, or even worse, merely a distraction in the urgent struggle to refinance the traditional and trusted structures of scholarly publication. Is Open Monograph Press a case of over-extending an approach that has worked in assisting journals and conferences moving to where they were already headed, en masse? Or could such a system restore some measure of the monograph’s vitality and viability, as well as the scope of scholarly work in fields were it may be said to have been diminished by the rise of the article; could it provide a small boost to the monograph’s contribution to the larger opening of the academy and its work?

²¹ The first draft of this paper was peppered with papers I pulled down before boarding a plane, and might have stayed that way, in all of its citational irony, if the subject at hand had not reminded of the value of looking over my shoulder to the shelves behind me once I was back in my office.

²² Open Monograph Press *Project Status* (September 2008): The production of Reading Tools with annotation is underway (University of Victoria); the modularization of existing OJS/OCS components has begun (SFU), with support from Athabasca University, while other development partnerships are underway with RIT, Monash and OAPEN Europe.

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Table 1. PKP modules for scholarly communication and publishing

MOLDULE	USES	COMPONENTS	FUNCTIONS
UPLOAD	Manuscript Marketing plans Author contracts	Metadata templates File uploads Version control	Serves a library function for uploading and managing of various file types, with customized metadata templates, instructions, and access rights.
REVIEW	Internal review External review Multiple rounds	Reviewer selection Review forms Prepared emails	Ability to rename process, create review forms, customize prepared emails, establish iterative review process.
SIGN OFF	Editor/author Editor/marketing Copyeditor/author	Prepared emails Designate users Add names	Ensure notification and sign-off among designated roles, with multiple-rounds option (e.g., with revisions).
PRODUCTION	Copyedit Design Markup	Naming options File management Web publication	Enables workflow steps across multiple file designations as required for publishing processes (original, XML, PDF, doc).
USERS	Editorial staff Authors, Readers Reviewers	Naming options Table items Enroll/ un-enroll, etc.	Database of roles and info; with reviewers, for example, affiliation, rank, identification expertise, no. of reviews, period of time taken, etc.
TRANSACTION	Subscription Item purchase Delayed access	Credit card entry Membership list Price list	Enable readers to go through website to order and purchase POD, chapters, with options for membership, delayed OA.
PRESS	Press website Create site for book Book catalog	Publications News Search	Site for managing journals, books, series, and press, from a single installation, with sets, subsets, clustering options.
SCHEDULER	Conference Directors Editors	Start & stop dates Access privileges Assignment review	Allows for scheduling of access to various points in the system by date and/or role of user, allowing for coordination of work across multiple book projects.

Table 2. PKP Web-services and Plug-ins

SERVICE	USERS	COMPONENTS	FUNCTION
LEMON8-XML	Copyeditor Designer Technical staff	References check XML markup Standard DTDs	Either local or as web-service, with library of input and output formats, media, and genres.
READING TOOLS	Readers Editors Reviewers	Annotation Context look-up Metadata	Personal or social annotation, Open URL with one's research library, with customizable context searches.
PEXOD	Bookstores Amazon Costco	Pricing Discounts Metadata	Open source Publisher Extensible ONIX Database system, developed by CCSP (SFU) for internal management and export of book data to supply chain partners.
INDEXING	Indexing services both global and local	Bibliographic metadata, including citations	A series of plugins designed to enable metadata harvesting by major and local indexing services.

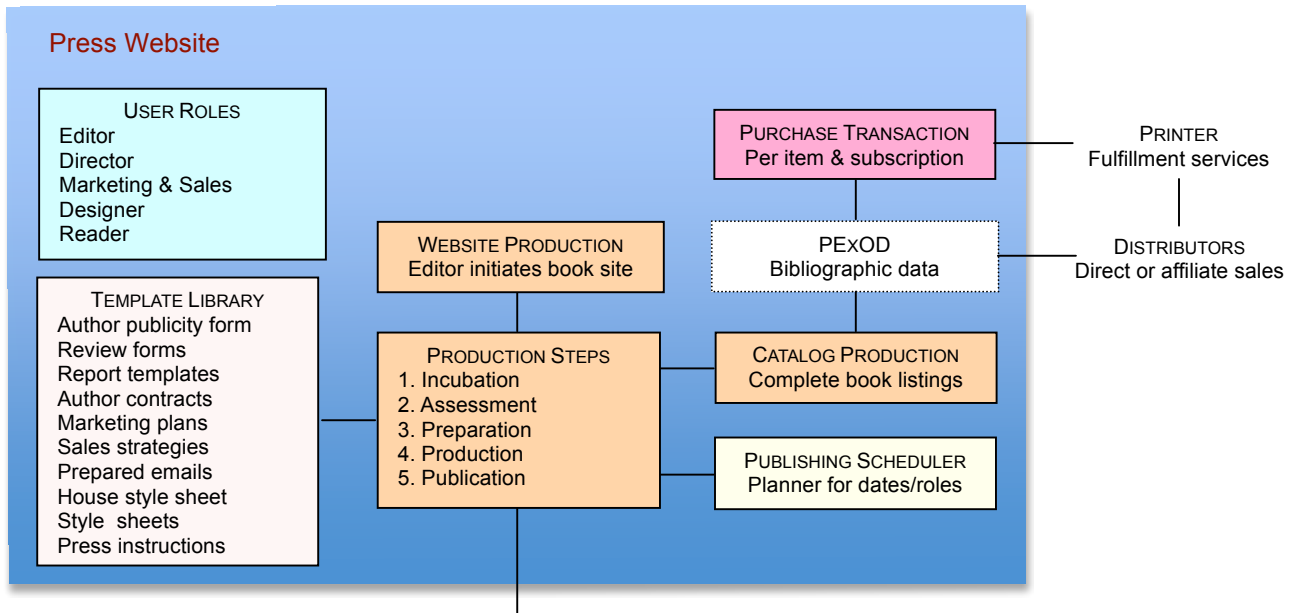
Table 3. Third-Party Software and Services

SOFTWARE	SOURCE	FUNCTION
CommentPress	Institute for the Future of the Book http://www.futureofthebook.org/commentpress/	Enables readers to provide paragraph by paragraph comments on authors' drafts in the process of being written (open source software).
Text Encoding Initiative (TEI)	TEI Consortium http://www.tei-c.org/	Sets a standard for representing scholarly texts in digital and machine-readable formats, enabling computational analysis of source texts.
Dataverse Network	Gary King, Political Science Harvard University http://thedata.org/	Enables data sets and other research sources to be treated as citeable, trackable items with metadata for locating on the Web (open source software).
Google Analytics	Google http://www.google.com/analytics/	Enables detailed analysis of website traffic for understanding usage patterns.

Table 4. Sequence of stage in publishing process.

PUBLICATION STAGES	USER ROLES	DOCUMENTS	FUNCTION
1. Incubation	Editor, author, communities of interest	Articles, chapters, working papers, bibliography, sources, data sets, blog	Optional testing ground that editors can use, enabling authors to try out potential book ideas, found within papers, blog, and interactions with editor, as well as invited or broader communities, potentially leading to book prospectus and draft submission to Assessment stage.
2. Assessment	Editor, author, director, editorial committee, external reviewers	Prospectus, author publicity form, internal reviews, external reviews, author responses, funder report, author contract	Author submits prospectus, chapters, or complete draft for editor to have assessed through internal and/or external review, with revision opportunities, with manuscripts that are accepted moving to the Preparation stage.
3. Preparation	Editor, author, copyeditor, marketing and sales, graphic designer, technical support	Catalog copy, copyright permissions, transmittal report	Manuscript is copyedited, visuals are prepped, layout is designed for multiple formats, approved and the manuscript is sent to Production to be turned into a book.
4. Production	Editor, author, indexer, designer, marketing and sales, production manager, technical support	Marketing plan materials, sales strategies, printer quotes	Book is designed and laid out, with graphics and other features, for designated formats, based on marketing plans and sales strategies developed at this stage, with accompanying advertisements, posters, bookmarks in preparation for Publication.
5. Publication	Author, marketing and sales, technical support, readers	Interviews, reviews, data mash-ups, funders' report	Book is published in a networked environment that allows the work to be linked into reviews, responses, blogs, the original incubation materials, and indexes.

Figure 1. Open Monograph Press would initially establish a Press website, where editors can initiate publishing-workflow for authors and books, beginning with either Incubation or Assessment stages, and readers can access or order books.



INCUBATION OR ASSESSMENT
Figure 2/3

Figure 2. *Incubation* stage, an optional step that enables authors and editors to explore potential for book within author's work through social networking.

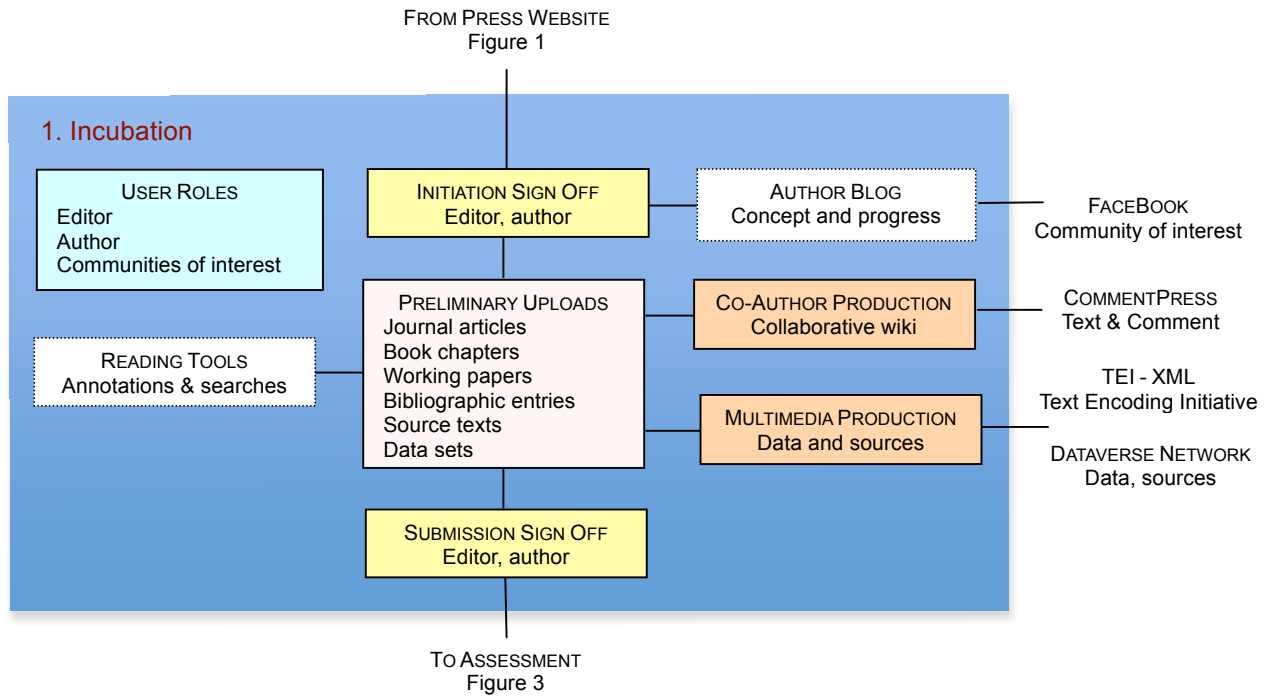


Figure 3. *Assessment* stage for formally evaluating and revising book manuscript, prior to publication decision.

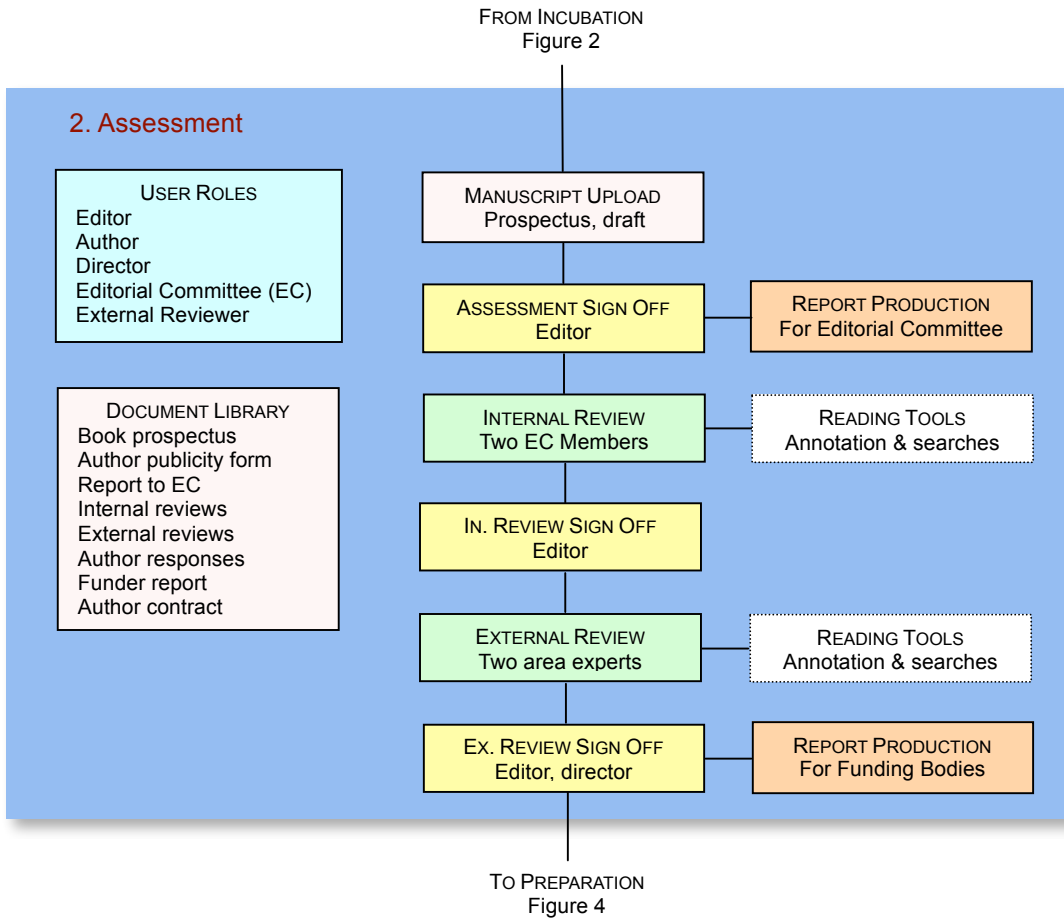


Figure 4. *Preparation* stage that moves the book manuscript into a publishable state.

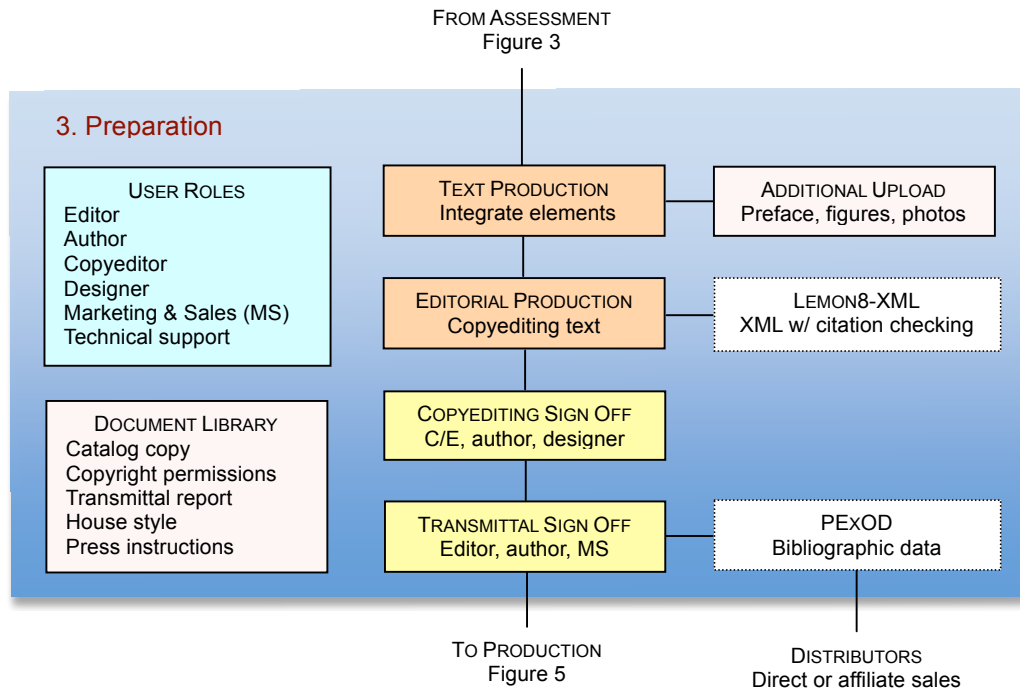


Figure 5. *Production* stage in which the manuscript is turned into a book for one or more publishing formats.

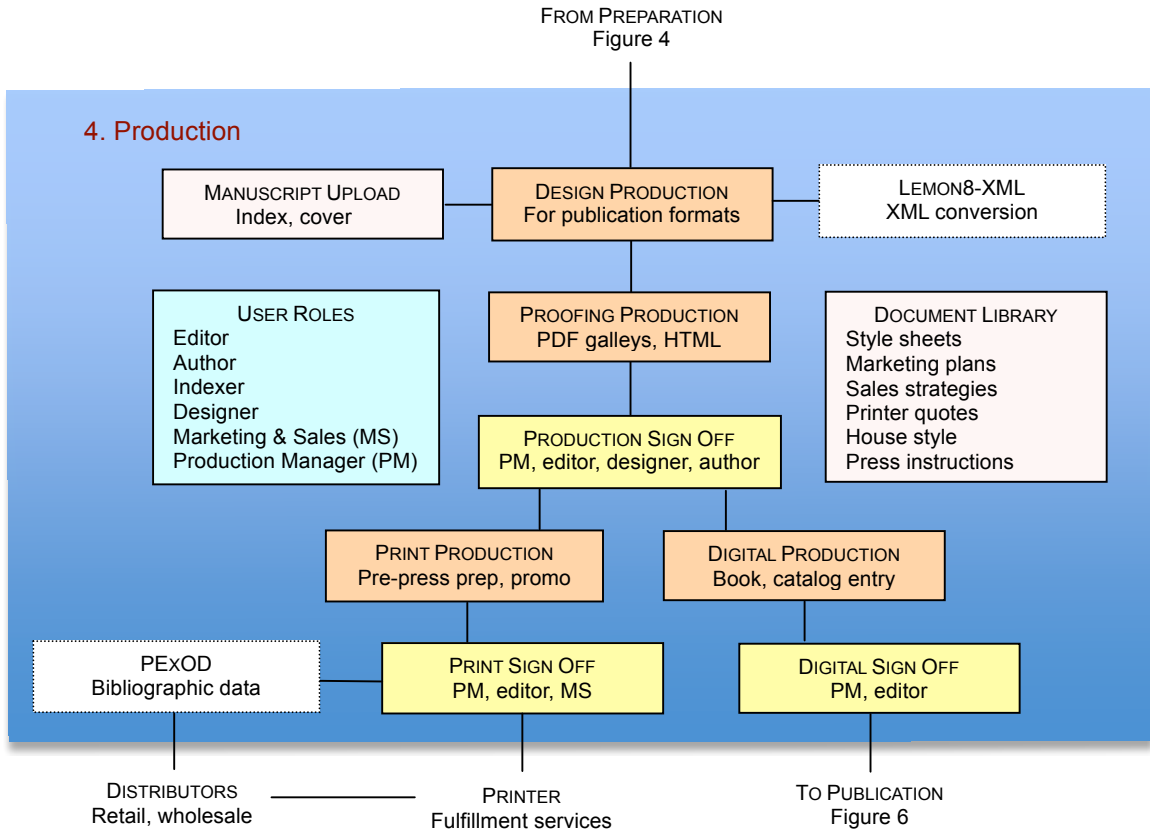


Figure 6. *Publication* stage at which point the book is linked into related networks, activities, and sites.

