Back to the Future: Old Models for New Challenges

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Author's Note: *The original version of this essay was delivered as a talk at the* ***2010 Charleston Conference*** *on November 4, 2010. I thank* ***Rick Anderson*** *and* ***Philip Pochoda*** *for their comments on an earlier draft and* ***Robert Darnton*** *and* ***Ezra Greenspan*** *for suggestions about how to extend and deepen the research into the history of publishing on which this essay draws. — **SGT***

The transition from print to digital that university presses, along with all publishers, are undertaking now presents major new challenges and is compelling them to think about alternative business models more than they ever have in recent memory. Their parent universities have championed the cause of open access for journal publishing, but so far there has been no pressure from university administrators to extend this model into the publication of books. Instead, they expect presses to survive by continuing to rely on the market to generate sufficient revenues to sustain press operations.

Accordingly, the advancement of open access in book publishing has lagged far behind its progress in journal publishing, and efforts to experiment with it as a new approach have been limited. Presses in Canada and Europe have led the way more than presses in the United States have, with the new collaborative OAPEN initiative, for example: *http://project.oapen.org*.

Relying on the market, however, has become increasingly difficult, especially for the publication of scholarly monographs. The library market, which was for a long time the reliable bedrock for the industry, has been shrinking for decades, and current budget pressures ensure that it will at best remain flat for years to come, if not decrease even further. **ARL** libraries, for instance, purchased 3,717 fewer monographs in 2008 than they did in 2007, a decrease of over 10%. Worse still, many academic libraries are now changing their strategy from "just in case" acquisitions to "just in time," employing the new approach called "patron-driven acquisitions," which already is familiar enough to be referred to by its acronym, PDA. Ten panels were focused on this topic at the recent **Charleston Conference**, making it probably the most popular subject of discussion at the meeting. PDA will cause migraines for university press directors as they try to figure out how to cope with its effects on an already shaky economic foundation for scholarly publishing. Many presses in the past decade, responding to libraries changing their approval plans to purchase paperbacks when available at the time of first publication, moved away from simultaneous cloth/paper publishing of monographs and delayed release of a paperback edition until the hardback had sold out, or come close to doing so. Generally, that happened within a year to eighteen months. PDA, however, depending as it does on patron demand, which very seldom would be exercised at the time of first publication, will inevitably stretch out this cycle of sell-through for hardbacks, not only delaying the release of a paperback much farther into the future but causing significant cash-flow problems for the publishers in the meantime, as the original print run takes much longer to generate revenue. As if this were not enough of a headache, presses also are increasingly losing sales to digital pirates and have to expend additional effort to use DRM to protect their intellectual property. Some of the dimensions of current Web piracy may be gleaned from this recent study: *http://attributor.com/blog/?p=375&preview=true*.

It is useful to be reminded from time to time that university presses first came into existence because of market failure. **Nicholas Murray Butler**, in championing the launch of a university press at **Columbia University**, observed in 1890 that the original research that his university was beginning to generate could not be easily published because such "contributions to knowledge are always of a technical character and usually destitute of commercial value." Only by founding their own presses could universities hope to spread "far and wide" the results of the valuable research their faculty were producing. Over the next hundred years nearly a hundred such presses came into existence in the United States to serve this purpose. Interestingly, the administrators who led these efforts did not seem concerned about what we now call the "free rider" problem; they were not deterred by the thought that other universities might choose not to support presses of their own but simply take advantage of the generosity of those universities that did. But one really should not be too surprised that people in academe did not feel concerned about "free riders" because the culture of universities has always emphasized sharing at least as much as competition and therefore functions in important respects like a gift economy. A gift economy is defined as "an economic system in which goods and services are given without any explicit agreement for immediate or future *quid pro quo*" (**Wikipedia**). Manifestations of it crop up frequently in academe, and recent examples would include such collaborative efforts as those undertaken in setting up the **Scholarly Resources and Academic Research Coalition (SPARC)** and the **Hathi Trust**. Indeed, one remarkable feature of the latter is that, contrary to what economic self-interest might dictate, the participating libraries are providing unique special collections for digitization and sharing that otherwise provide incentives for scholars to seek them out as the sole repositories of such rich resources. That is economically irrational, in a strict market sense, but shows just how far the influence of the gift economy extends into the life of universities. Members of **Hathi** do benefit from some special services not available to nonparticipating libraries, but its most valuable original resources are being made accessible in open-access mode.

Given the new challenges that university presses face, doesn't it make sense to think more seriously about switching to a new model of open access for book as well as journal publishing, rather than investing even more effort into trying to rescue a crumbling market-based system? PDA may well strain the market model to a near breaking point. Piracy is not going away anytime soon. If the outcome of the suit against **Georgia State** is unfavorable to the plaintiffs, the revenues from subsidiary uses in e-reserves and coursepacks may disappear. The transaction costs of operating in a market economy for books continue to increase, as the landscape of wholesalers and retailers for eBooks becomes ever more complex and the requirements of licensing multiply, with attendant legal expenses in creating and enforcing contracts. Perhaps most important of all, the distorting effect of the market on editorial decisions is bound to intensify, as editors struggle to figure out what kinds of books can still cover their costs in an environment where PDA is yet another complicating factor to take into account. Ideally, decisions about what scholarly monographs to publish should be based on assessments of intellectual merit alone, as they have largely continued to be in journal publishing, where decisions about what articles to accept have little to no impact on the purchase of a journal subscription. But it has long since been an ideal honored in name only in scholarly book publishing, where at least since the 1970s the projected sales of a book have played an ever more determining role in what gets published. Moving to a system of open access permits returning to the practical, not just theoretical, implementation of this ideal. In addition, it cuts out all the many transaction costs of a market system and in a single stroke eliminates piracy as a major problem. With all these potential advantages weighed against the disadvantages that presses constantly struggle with in the existing market economy, why not just cut the Gordian knot and go straight to open access now, rather than patching up what is more and more looking like a **Rube Goldberg** system for publishing scholarly monographs?

With these preliminary thoughts in mind, let me now draw the reader's attention to some models for publishing books in the past that might be dusted off, tweaked, and applied to challenges we face in the present and could provide the underpinnings of a system to do open-access monograph publishing. My interest in looking to earlier times for suggestions that could lead to new models was first piqued by a posting on liblicense on August 11 by **Eric Hellman** under the title "eBook acquisition collectives," which was a condensation of a longer posting on his blog titled "A Library Monopsony for Monographic eBook Acquisition?": *http://go-to-hellman.blogspot.*

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com/2010/08/library-monopsony-for-monographic-ebook.html. Here is the condensed liblicense version:

1. Ideally, libraries should be providing access to content to anyone for free.
2. Therefore, libraries should be trying to acquire rights to give eBooks to anyone for free.
3. For eBooks, the coexistence of free access and toll access to a particular work is problematic.
4. Every publisher has his price for any book.
5. The way for libraries to meet the publisher's price for most books is to organize into a cooperative.
6. The amount of money libraries spend on books is sufficient to acquire outright many works sold mostly to libraries.
7. So... why isn't this happening?

Over the space of a few days, this initial posting generated a flurry of responses, and among them were an acknowledgment by **Hellman** that **Frances Pinter** of **Bloomsbury Academic** in the UK had proposed a similar idea at the **Tools of Change Conference** in February in the form of an "International Library Coalition for Open Books" (*http://www.youtube.com/watch?v=i3ca42Io0f8*) and a reference by **Joe Esposito** to a blog posting of his back in September 2008 called "Almost Open Access" that had some affinities with this proposal also (*http://j.mp/9EfiKf*).

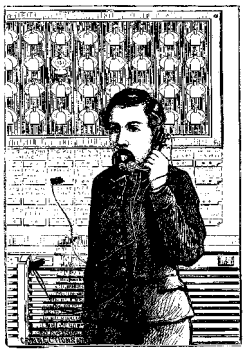
As a collector of rare books and as former director of **Penn State University Press**, which published the annual journal *Book History* for the **Society for the History of Authorship, Reading, and Publishing (SHARP)** for its first decade and also a monograph series in the *History of the Book* (*http://www.psupress.org/books/series/book_SeriesHistoryBook.html*), I am perhaps more attuned to publishing history than many of my colleagues in the business, and my natural inclination was to recall earlier eras when publishers engaged in practices that might be seen as analogues to some of these new proposals today. In this article I will resurrect three of these practices from the past and speculate about how they might be retooled for use again in our current publishing environment. The practices are: publishing by subscription; patronage; and advertising.

My research at this point has just skimmed the surface. For the first topic, I rely for my understanding of the relevant publishing history mainly on **Adrian Johns's** *The Nature of the Book: Print and Knowledge in the Making* (Chicago, 1998). For the second topic, my main source is **Lucien Febvre** and **Henri-Jean Martin's** *The Coming of the Book: The Impact of Printing 1450-1800* (NLB, 1976). And for the third, I picked up what I could through **Google** searching on the phrase "ads in books," much of which focused on an opinion piece in the August 19th issue of the *Wall Street Journal* titled "Get Ready for Ads in Books" by **Dartmouth** business professor **Ron Adner** and former **Houghton Mifflin** book editor **William Vincent** (*http://online.wsj.com/article/SB10001424052748704554104575435243350910792.htm*). I hope eventually to deepen this research, extend it to some more examples of relevant past practices, and then publish it as a book making the case for extending open access to monograph publishing.

Publishing by Subscription

A brief version of the history of this practice was given to me by **James West**, a former **SHARP** president and editor of the book history series at **Penn State Press**:

> The author and/or various traveling book agents for the publisher would go out and solicit advance orders for a book. The author might approach well-to-do friends or patrons and ask for sums of money to subvene the book, often in return for a dedication (if the amount was sufficiently large) or for having the donors' names listed in the front or back matter, if there were several donors. Thus, in C18 and even C19 American books, you might see lists of an author's friends or of men with whom he served in the military, whom he would hit up. This was demeaning for the author, of course, and probably had something to do with the low status of scribblers in C18 and C19.
>
> Book agents, by contrast, went door to door and, in rural parts of the country, town to town, soliciting subscriptions. The subscriber would pay half the cost of the book up front and the rest upon delivery. The agent would deduct his commission from this money and forward the rest to the publisher, who would use the money to subvene the printing and binding costs. Lots of salesmen's dummies survive, mostly from C19, which document the practice. We have about a dozen of them in rare books here [at **Penn State**]. Some are quite elaborate, featuring various cloths and bindings sewn in so the buyer could select the standard, middle, and deluxe binding — sort of like tall, venti, and grande in **Starbucks**. There are often blank pages in the back of these dummies which list the names, addresses, and amounts paid by the subscribers.



> You can see the point in all of this. The publisher, with help from author and agents, was determining ahead of time how many copies he could count on selling. He would manufacture these with the advance money, printing overruns of the sheets for the subsequent sales but probably not binding up very many of these overruns. It is a cautious but effective way of publishing. You could pretty well predict what your fixed or plant expenses were going to be, before the book went to press, so you have to have at least enough guaranteed sales to cover these fixed expenses, plus some money for your running costs (paper, ink, press time, etc.) once the book went to press.

Adrian Johns's account fleshes out this overview and helpfully focuses attention on the special problems facing scholars wanting to publish books about what was then called "natural philosophy." Such books "might require unusual production facilities. For such fields as mathematics, astronomy, and natural history, special typefaces were often needed…. Any book incorporating elaborate images was likewise certain to prove expensive to produce…. Small and dispersed markets provided scant hope of recovering these costs — and the security of even these markets was threatened by piracy [which is again emerging as an important threat to scholarly publishing today]…. Since they were often made as presentation volumes, or at least as products for a discerning clientele, natural-philosophy books were also likely to require paper of high quality printed with particular care" (p. 447). "Expensive production costs, long printing schedules…and limited markets meant that Stationers were notoriously reluctant to undertake learned titles unless they could be guaranteed to sell. In 1671 **John Collins** reckoned that a likely market of eighty to one hundred copies was the minimum. It does not sound like much, but mathematical titles in particular were liable to fall short of this target" (p. 449). **Johns** mentions a number of strategies that were tried to provide the funding necessary to get such books into print and into circulation, and among them were an author selling lottery tickets, another author subsidizing the production costs himself, and yet another guaranteeing to the bookseller the purchase of 100 copies out of a printrun of 500.

Beyond these strategies, **Johns** continues, "another option, of increasing importance after 1660, was to publish by subscription…. It involved persuading a number of prosperous individuals to invest enough money in the proposed publication that the project would be sufficiently capitalized to proceed to completion. Direct royal patronage aside, it was the most effective — and often the only — way to finance the printing of a truly substantial publication" (p. 450). Key to making this system work was the "personal and financial probity" of the backers of the project — the Stationer's representative serving as "undertaker" and a number of respected gentlemen serving as "directors" — as well as the credibility of the author and his project. **Johns** goes on to describe a number of other practices prevalent in that era which limited the success of subscription publishing — such as the need for printers to prioritize profitable publications like pamphlets and pornography over production of scholarly works in order to stay in business, the rampant usurpation of published works through unauthorized and often very distorting abridgments, the widespread false attribution of works to authors who had not written them, and the prevalence of plagiarism — but except for piracy and plagiarism most of these problems fortunately do not continue to plague us today.

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Since **Hellman's** proposal for an eBook acquisitions collective envisions it facilitating "open access" publishing, piracy becomes much less of a concern than it might otherwise be and residually would at most interfere with the revenue stream that might still be generated for publishers through the sale of POD editions, including paperbacks for classroom use. As for the "financial probity" of the collective supporters in this new model and the "credibility" of the author and his or her project, the academic structure already in place today, with funding from library acquisitions budgets and university press procedures for vetting manuscripts, meets those needs.

What might the costs facing such a collective be? Limiting this just to monographs, and assuming that the average total cost for producing an eBook monograph would be $25,000 and that the member presses of the **AAUP** produce about 6,000 monographs annually, the expense for purchasing the entire output of American university presses would be $150 million annually. (I exclude here highly illustrated works like monographs in art history, where issues concerning rights will complicate their entry into the eBook enterprise.) Compare this figure with the approximately $330 million that the **ARL** libraries spent on monograph purchases in 2008. (The exact figure given in **ARL's** statistics report for 2007/8 is $328,779,410.) Now, of course, not all scholarly publishing is done by university presses, or just by American university presses. But I'd like to think that, owing to their rigorous peer-review procedures, much of the best scholarly publishing is done by these presses. One might assume, in addition, that **Hellman's** proposed collective, leveraging as it does the power of libraries to act in an even more discriminating way analogous to what the current trend toward patron-driven acquisitions has already put in motion, would lead to some reduction in titles produced, since not every book proposed for publication by a press would receive the endorsement of the acquisitions collective. This would add another layer of vetting beyond what university presses already provide, which would be akin to but hopefully more intellectually driven than a pure market criterion. Like acquisitions editors, library collection specialists, who would presumably comprise the acquisitions collective's board of selectors, have a certain amount of expert knowledge without claiming to be scholars themselves, and this new model would give greater weight to their decisions than they already possess. Personally, having had the benefit of such library staff serving on the editorial board of **Penn State Press**, I have witnessed their exercise of discrimination at first hand and find this extension of their role appealing. The cost, then, I am projecting here, for fewer than 6,000 titles, would be correspondingly lower, depending on how many proposals these selectors would reject. My assumption is that this rejection would be definitive, in the sense that no press would be likely to want to risk publishing a monograph that was excluded from the collective's market.

My reservations about the viability and practicality of such a collective, which I voiced on liblicense, have mainly to do with some procedural challenges. One has to do with the timing of decisions. As I said on liblicense,

> Besides the "free rider" problem that **Eric** takes note of in his blog, to which I don't think he has a completely satisfactory answer, I wonder about how university presses would go about deciding on which books to publish as eBooks. On **Eric's** model, a library collective presumably makes its choices only after a press has incurred a significant amount of "first copy" costs, and perhaps even gone ahead and done a first printing. Is he proposing that the collective reach its decisions BEFORE any decision to print is made? This could be done, perhaps, on the basis of press seasonal catalogues, but books included in those seasonal catalogues are scheduled for printing over the entire span of six months or so that the catalogue covers. What about a book due to be published in February announced in a Spring catalogue that only goes to press in December? Is the collective going to be able to reach a decision that quickly and communicate its order to the press before any books get printed? What kind of streamlined decisionmaking process does he have in mind to deal with this potential problem?

But these are not insuperable obstacles by any means, and there are solutions already at hand or envisioned for most of the problems that might arise. A library service like **EBSCO** might be the counterpart to the "book agent," soliciting orders and taking downpayments up front. **Joe Esposito's** proposed joint university press online catalogue could serve as a vehicle for providing the "dummies" on which the libraries would base their orders: *http://www.scribd.com/doc/22945563/ScholarsCatalogRationale#open_download*. And to draw the analogy further, the participating libraries, as "patrons," could have their names listed in the front or back matter, thus lending their prestige and credibility to the work.

Patronage

The role of patrons in publishing by subscription is evident from the description above, but patronage of intellectual work preceded the advent of printing in the West, as **Febvre** and **Martin's** account makes clear. "The system of patronage was widespread in the 14th and 15th centuries, at least as a method of launching a new work. This explains the difference between the sometimes considerable sum paid out by a king or prince to an author for a first edition or presentation copy of a recent work, and the much lower price which later copies fetched, even if deluxe. From the economic viewpoint the author's rights may be considered to be vested in that first edition, even if it only consisted in a single copy, since thereafter he had no rights in his work…. Once the work had been completed and offered in its 'first edition' to the patron who had ordered it, or at least accepted it as a gift, later publication was arranged through the copyists and booksellers. The author participated in the process at least in the early stages, though under conditions that are still rather obscure. He appears to have had no greater financial interest in ensuring the speedy circulation of his work than the troubadour had in the previous century, because once it had left him it was out of his hands. Yet he had no desire to remain in total obscurity. He had to find a balance between these two opposing interests" (pp. 24-25). That description could easily be transposed into modern times, as a depiction of the position of the scholar as author of an open-access monograph, who has no further "financial interest" in the circulation of the work after its initial subsidized publication, but equally wishes not to "remain in total obscurity" but to benefit from others reading and citing the work.

The lack of protection for any author's work from piracy after its first public circulation did not change with the advent of printing in the mid-15th century. Although the practice of an author's selling a manuscript to a bookseller had begun, it was not yet common until the end of the 16th century, and the traditional practice of patronage continued to be the preferred approach for most authors. "When a work of theirs was issued the contemporaries of **Erasmus** asked for a number of copies, and they would send them to some great nobleman and patron of letters with a flattering dedication, for which present they anticipated reward in the form of a gift of money. In the 16th century this, and the custom which was quickly adopted of printing, at the beginning or end of a book, letters or laudatory verses by a powerful patron, seemed quite the honorable thing to do, and was usually recompensed" (p. 160). Only after the Statute of Anne in England in 1710, and a series of decrees in France in 1777-78, had established the principle of the original author's ownership of copyright was there a basis for changing the system into the transfer of copyright to a publisher with the author receiving royalties on sales that we are familiar with today.

Vestiges of the earlier patronage system have remained with us, however, especially where academic monographs are concerned. Our modern patrons have been mainly foundations, which have played a key role in sustaining some areas of publishing like art history. **Getty**, **Kress**, **Meiss**, and **Mellon** have been some of the main contributors. Wealthy individuals have sometimes helped subsidize major publications, as they did for the translation of **Khrushchev's** memoirs that we published at **Penn State**. Governments have been patrons, too. The **NEH** once had a publication subsidy fund, and the **Spanish Ministry of Culture** has long been active in providing support for books about Spain and Spanish Latin America. Some universities have subvention funds on which faculty can draw, like the Hull Fund at **Cornell**. Together these various sources of patronage have been important supplements to the market on which university presses have been obliged to rely for most of their revenues.

But in this digital age, new kinds of patronage are coming to the fore, and we might see in them possibilities for application to scholarly publishing also. In keeping with the democratization of society that our Web 2.0 culture is fostering, there have arisen small companies

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like **IndieGoGo** and **Kickstarter** that provide a mechanism for anyone with an interesting idea to find backers to support its realization. Here is a description from a recent newspaper article titled "Web-based fundraising services help ideas take flight" (*http://www.dallasnews.com/sharedcontent/dws/bus/stories/DN-fundraising_20bus.ART.State.Edition1.47e001f.html*): "**Kickstarter**, based in New York City, lets people set a budget and make a pitch, usually in a self-shot video. Many backers, though not all, have some connection to the projects they are contributing to. They come from all kinds of backgrounds — professors, techies, students and filmmakers, dreamers and doers…. Creators put a lot of work into displaying their projects on the sites to show, not just tell. There are photos, videos, blogs, and links to **Facebook** and **Twitter**, along with detailed descriptions of the rewards offered to backers. In addition, a project's initial backers tend to be people who are somehow connected to it, effectively vouching for their authenticity." Do we see a parallel here also to the role of "gentlemen" backers in giving credibility to a project proposed for subscription? The money raised ranges from a few hundred dollars to tens of thousands, of which the company takes a small percentage, 5% in the case of **Kickstarter**. "One project strapped dozens of digital cameras to kites and balloons and sent them above the Gulf of Mexico to document the oil spill…. **James Warren's** oil-spill mapping project raised $8,285 from 145 people. Rewards include photos and your name written on the balloons and the kites sent above the gulf. **Warren**, a fellow at **MIT's** Center for Civic Media Culture, said he didn't personally know most of the project's backers." An author benefiting from such funding could provide a reward of an inscribed copy of the book to each contributor and list the backers' names in the front or back matter of the book, just as subscribers' names were in 18th-century England. Backers for **Kickstarter** projects "pledge using **Amazon's** online payment service, and credit cards are charged only if the project meets its funding goal by a set deadline." This too is similar to the arrangement for the subscription system, minus the technological mechanism. "The ease with which projects can be shared via **Facebook** and other channels [like **YouTube**], along with the comfort many Internet users now have with online transactions, means the time is right for crowd-funding." Here is the new face of patronage in the 21st century!

Another version of this crowd-funding may be seen in the site *Quirky.com*, the brainchild of 24-year-old entrepreneur **Ben Kaufman**. An article about him in *Parade* magazine (October 24, 2010) describes how this works: "Each week, dozens of amateur **Edisons** nationwide submit ideas for gadgets…. Next, hundreds of online community members (or 'quirks') weigh in on the products and vote for their favorites. **Kaufman** and his team cull the results, sort out potential patent conflicts or production problems, then make the final call on the week's winning thingamabob — which, if all goes well, will become **Quirky's** newest product. **Kaufman** calls the process 'social product development'…. To weed out the time machines and other impossible gizmos, *Quirky* charges $10 for each idea submitted…. Even if a product gets community approval, it will only make it to market if enough Web surfers pre-order it to cover production costs. 'This is where we find out if a good idea is a good product,' **Kaufman** says. 'The world doesn't need more junk.' In fact, less than a third of *Quirky* products get made." (I can't locate a URL for the *Parade* story, but another one appears in the *New York Daily News*: *http://www.nydailynews.com/money/2010/04/26/2010-04-26_ben_kaufman_turns_homespun_ideas_into_hot-selling_gadgets_with_his_company_quirky.html?page=1*). Aren't there lessons here for scholarly publishing? I see the process of "community approval" as analogous to crowd peer review, which is gaining some ground as a possible alternative or supplement to traditional peer review. And the provision for producing the product only if enough pre-orders are taken has clear parallels with both the early subscription system and the proposed acquisitions collective. Why not import this concept of "social product development" into the publication of scholarly books? The possibilities here are tantalizing.

Advertising

The article by **Adner** and **Vincent** in the *Wall Street Journal* begins thus: "With e-reader prices dropping like a stone and major tech players jumping into the book retail business, what room is left for publishers' profits? The surprising answer: ads. They're coming soon to a book near you."

The authors go on to depict the difficult environment in which publishers now find themselves:

> Especially in light of the rush to eBooks, the industry faces a troubling future. In the first place, overall sales have been stagnant or decreasing for over a decade, even as more books are published every year. Production costs are higher than ever now that publishers must produce both physical and digital editions. Above all, pricing remains a challenge: No matter what the split between publisher and retailer, at $9.99 a digital book is far less profitable than its hardcover cousin priced at $25.

Their explanation for why ads have not been used in book publishing in modern times, though they once were, is interesting:

> Even though periodicals like the *New Yorker* and the *Atlantic* have printed ads alongside serious fiction and nonfiction since their founding, purists will surely decry ads in books. But historically, the lack of advertising in books has had less to do with the sanctity of the product and more to do with the fact that books are a lousy medium for ads. Ads depend on volume and timeliness to work, and books don't provide an opportunity for either.

But while physical books have had this shortcoming, digital books do not: "With an integrated system, an advertiser or publisher can place ads across multiple titles to generate a sufficient volume. Timeliness is also possible, since digital readers require users to log in to a central system periodically." They note that **Google Books** has already taken a step in this direction by placing ads next to search results and that it is "a small step" to including them within books. "For its part, **Amazon** filed a patent for advertisements on its **Kindle** device last year. And **Apple** has recently entered the advertising game with its **iAd** platform for mobile devices."

What adjustments would ads in books bring about? **Adner** and **Vincent** suggest that digital samples would likely include ads, that publishers will need to devise a new way to evaluate the commercial success of their books with advertising revenue in the mix, that the distinction between hardback and paperback editions may be replaced in the digital world with the difference between lower-priced ad-carrying books and higher-priced books without ads, and that new relationships with authors will need to be negotiated concerning what ads would be appropriate to place with what content.

They conclude: "Ultimately, advertising will be a way to monetize that most valuable content of all: consumers' time. In a fitting irony, the technological advancements of the 21st century may see authors returning to the 18th century concept of paying per word. Advertisements may be necessary to save book publishing, but book publishing will never be the same."

This article generated a lot of commentary in the blogosphere and on **Twitter**. Some noted that despite the absence of ads in books in recent decades, there was a time when ads were included on the endpapers of books in the 19th century, when early **Penguin** paperbacks carried ads for products like **Gillette** razors, when cigarette and liquor advertising was prominent in the U.S. in books published in paperback in the 60s and 70s, when books in the French detective series "Serie noire" carried cigarette ads on their back covers, and when Germany's National Bank ran ads in millions of **Pocketbook** editions. Advertising, of course, was also an important revenue source for scholarly journals before their migration to the digital sphere, and scholarly books would often in earlier times carry ads for other books on jacket flaps and backs. Others commented on the emergence of product placement in fiction writing, noting that, for example, " in his best-selling Millenium trilogy, **Stieg Larsson** uses brand names every time there's even a smidgen of opportunity" and that "in 2001, author **Fay Weldon** was widely criticized by fellow authors for penning a novel for Italian jewelry maker **Bulgari**," later published by **Atlantic Monthly Press** as *The Bulgari Connection*.

Other developments are already under way. In 2004 **HarperCollins** published its first free Web-based, ad-supported business book, **Bruce Judson's** *Go It Alone! The Secret to Building a Successful Business on Your Own*. Canadian mystery writer **Cheryl Kaye Tardif** has begun selling ads in her books. As she explains in her blog posting for September 25, "I may just be one of the pioneers of advertising in books and eBooks…. Advertising in one of my novels is an opportunity that is affordable (my ad rates

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are cheap compared to many alternatives) and reach a wide demographic…. As an author publishing my own eBooks, I like the flexibility of being able to choose my sponsors and my advertisers. I'm looking for specific kinds of ads, ones that are complementary with each novel or with writing in general…. I am especially interested in selling ad space to suspense authors, YA authors, romance authors, publishers, agents, editors, freelance book professionals and more." *http://www.redroom.com/blog/cheryl-kaye-tardif/ads-books* **Paul Carr** at **TechCrunch** comments on the possibilities: "With electronic books, ads can be served dynamically, just like they are online — not only does that remove the problem of out-of-date ads being stuck in old books, but it also allows messages to be tailored to the individual reader. Those reading the *Twilight* books at the age of 14 can be sold make-up and shoes and all of the other things teenage girls need to attract their very own **Edward**. Meanwhile, those still reading the books at 35 can be sold cat food. Lots and lots of cat food." One of my favorite examples of ad possibilities comes from **Fintan O'Toole** writing in the *Irish Times* about ads that might appear in the opening lines of **James Joyce's** *Ulysses*, as quoted by **Lorcan Dempsey** in his blog (*http://orweblog.oclc.org/archives/001943.html*):

> PICTURE THIS. You read "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife," and up pops an ad for a dating agency.
>
> You read "As Gregor Samsa awoke one morning from uneasy dreams he found himself transformed in his bed into a gigantic insect," ads for Odearest mattresses and bug repellent swim before your eyes.
>
> You read "It was a bright cold day in April, and the clocks were striking thirteen" and a message from Omega urges you to buy a new watch.
>
> You read "Stately, plump Buck Mulligan came from the stairhead, bearing a bowl of lather on which a mirror and razor lay crossed" and you get Weight Watchers at the top of your screen and Gillette at the bottom.

This example suggests the kind of ingenuity that might be needed to make advertising an important enough revenue generator to cover all or a good part of the costs of publishing a scholarly monograph. It would go well beyond the kind of advertising that university presses publishing journals have become accustomed to soliciting, and because of sensitivities of various kinds involved, including political, publishers would need to work closely with authors on the solicitation or at least approval of ad content. There are a number of challenges facing publishers taking this route to alternative financing. **Peta Jinnath Andersen**, writing in *Popmatters.com* on August 26, notes: "There are a multitude of ways advertising in books could go wrong. We could end up with a poorly organized system of patronage and an era of censorship in the name of political correctness. But we could also end up with an industry wherein writers earn enough to keep producing creative work, publishers can afford to take greater risks, and low-income families can afford textbooks. Somewhere, there is a line between what's okay and what's not — we just haven't programmed our ad-supported **iPhone GPSs** to find it, yet." *http://www.popmatters.com/pm/post/129931-will-ads-in-books-destroy-the-industry-or-save-it/*

Conclusion

In conclusion, I would note that these three ways of funding the publication of scholarly books are complementary and could all be employed. They do not necessarily entail that the books be published open access, but if the upfront costs are indeed fully covered, why would a university press, at least, not wish to dedicate them to the world at large? And what you would have available are the final, definitive texts, not earlier drafts of the kind that are proliferating as articles in Green OA repositories today. Is not this, in **Leibniz's** famous phrase, "the best of all possible worlds"?

I would further suggest that these approaches potentially could liberate scholarship from the constraints that now inhibit its full use of the current digital technologies to produce a kind of eBook that goes well beyond the type that exists in the market today, which is not much more than a digital facsimile of a printed book, and even beyond what some publishers are already experimenting with as an "enhanced" eBook, where audio and video clips are used to add new dimensions to a written text and where hyperlinks take the reader to other resources outside the book itself. I have in mind the vision of the eBook elaborated by **Robert Darnton** in his famous essay on "The New Age of the Book,: which provided the intellectual rationale for the **Gutenberg-e** and **ACLS** Humanities E-Book projects that he championed when he served as President of the **American Historical Association**: *http://www.nybooks.com/articles/archives/1999/mar/18/the-new-age-of-the-book*. As he explained this new sort of book-like document, "I think it possible to structure it in layers arranged like a pyramid. The top layer could be a concise account of the subject, available perhaps in paperback. The next layer could contain expanded versions of different aspects of the argument, not arranged sequentially as in a narrative, but rather as self-contained units that feed into the topmost story. The third layer could be composed of documentation, possibly of different kinds, each set off by interpretative essays. A fourth layer might be theoretical or historiographical, with selections from previous scholarship and discussions of them. A fifth layer could be pedagogic, consisting of suggestions for classroom discussion and a model syllabus. And a sixth layer could contain readers' reports, exchanges between the author and the editor, and letters from readers, who could provide a growing corpus of commentary as the book made its way through different groups of readers. A new book of this kind would elicit a new kind of reading. Some readers might be satisfied with a study of the upper narrative. Others might also want to read vertically, pursuing certain themes deeper and deeper into the supporting essays and documentation. Still others might navigate in unanticipated directions, seeking connections that suit their own interests or reworking the material into constructions of their own. In each case, the appropriate texts could be printed and bound according to the specifications of the reader. The computer screen would be used for sampling and searching, whereas concentrated, long-term reading would take place by means of the conventional printed book or downloaded text." What printing a user wanted to do could be done by an Espresso book machine located in a library, providing almost instantaneous service to meet the user's needs for further study.

Darnton himself has been working on such a multilayered eBook for many years, as the culmination of his research on the history of printing, publishing, and bookselling in the 18th century that is largely based on the rich archival resources of the Swiss publisher and bookseller **Société typographique de Neuchâtel.** Imagine, if you would, that **Darnton** early in his career, after discovering what this archive held and what potential it had for providing insight into the "business of the Enlightenment" (to quote the phrase that **Darnton** used for one of his best known books), had put together a presentation on **Kickstarter** or some similar "crowd funding" site and succeeded in raising some funds to get his project under way of building this multilayered document. Initially, it might have taken the form of case studies of various aspects of this business, since presumably **Darnton** would want to get a head start by not immediately creating a digitized version of the archival records themselves, which could be added at a later phase of the project. Gradually, over time, as recognition of the quality of this emerging work came to be known, **Darnton** could approach some other types of patrons, which might include some foundations that could provide some more substantial funding or even wealthy individuals (like a **George Soros**) who shared a passion for this subject and could seed the project over an even longer term than a foundation typically would, possibly even creating a permanent endowment for it along the lines of what the *Stanford Encyclopedia of Philosophy* is doing. All the while **Darnton** would be adding new layers to the document or amplifying the materials in already existing layers. What we would have, then, is a dynamic book, constantly evolving and growing over many years, which would have no easily identifiable publication date as every increment added might be considered analogous to creating a "new edition" of the work, but there would be no evident resting point between each stage that would justify labeling it as such. Instead, it would probably make sense to assign one ISBN to the entire project (if there were a need for any ISBNs in a world of open-access publishing, rather than, say, DOIs as permanent URLs). Cataloguing such a dynamic, ever-evolving product might pose special challenges, and perhaps so would long-term preservation. But the point to emphasize most is that a scholar's entire career could be associated with and dedicated to just one

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such complex, multifaceted, multidimensional work of scholarship, which would endure as a monument to his career and could be evaluated, along the way, for purposes of tenure and promotion. He could even, perhaps, subcontract out parts of the building of this scholarly edifice to other scholars, or to graduate students, making it a truly collaborative enterprise like the construction of a cathedral in medieval Europe. That, I suggest, would be the ultimate realization of the potential for scholarship of the new technologies that the digital revolution has made available. It would indeed be "the new age of the book."