WHAT IS A PUBLISHING MAKERSPACE?

First forged in the 2014 Scholarly Communications Institute, the simple but radical Publishing Makerspace workshop format provides a new approach to generating an integrated approach to multimodal scholarship.

We seek to integrate the traditional book and article writing process within a larger publishing ecosystem that includes other outputs such as archives of raw data, online community resources, digital artifacts, visualizations, and alternative modes of presentation.

Today’s workshop is designed to help participants develop a holistic approach to publication that provides a space for experimentation and expansion. The aim is to stimulate development of collaborative relationships and authorship, ultimately leading to the redefinition of scholarly publishing.

We will start the workshop by describing the workshop goals: to encourage scholars, librarians, publishers, technologists, and everyone who has a stake in scholarly communication to consider new modes of working together. Next, we will run mini visioning workshops with three scholars in turn, as each scholar explores ideas for expanding multimodal projects currently in development. Lightning presentation rounds will start with brief discussions of intended audiences, planned modes and tools, and ideas for expanding the boundaries of scholarly publishing to reach multiple audiences.

During the workshop the audience will be invited to contribute their ideas as well.

LINKS AND CONTACTS:
@PubMakerspace
#PubMakers
www.hastac.org/publishing-makerspace
publishingmakerspace.wordpress.com
The following scholars are participating in today’s Publishing Makerspace workshop:

**Meredith Goldsmith** is focused on Edith Wharton’s *The Age of Innocence*, and who is conducting a project to map Edith Wharton’s New York.

**Erdag Kognar** is engaged in a literary map project based on Pamuk’s *Museum of Innocence*. The museum is both a novel and a museum of artifacts located in Istanbul, about which the novel tells a story.

**David Bell** is working with his co-editors to create nonlinear, multimodal, digital issues of the journal *Substance* with University of Wisconsin Press.

### THE WORKSHOP PROCESS

The workshop process is modeled on the Design Charrette, in which people with diverse sets of expertise coalesce around a challenge and propose design solutions in a quick-fire format.

**STAGE ONE: BRAINSTORMING (THE FAUCET)**

The exercise starts with a central question for the researcher, such as “What are the ways in which you would like to create a new publishing environment for this project?”

We start with the “faucet” or the idea generation phase, and end with the “funnel” or process of convergence and refinement. A facilitator walks us through these phases as we narrow in on key objectives and steps toward our goal.

**STAGE TWO: CONVERGENT PRACTICES (THE FUNNEL)**

In Stage Two we employ strategies of convergence to narrow down, select, and refine the ideas generated in Stage One.

**STAGE THREE: BACKCASTING**

The backcasting visioning process starts with the envisioned future, avoiding limitations of the present that preclude such a future. Participants strategize the steps that would be necessary to get from the present to this envisioned future.
THE PUBLISHING MAKERSPACE WORKING GROUP

Courtney Berger (cberger@dukeupress.edu) is Senior Editor and Editorial Department Manager at Duke University Press. She acquires widely across the humanities and social sciences and also contributes to the development of new digital publications and publishing programs, such as the Press's first e-only book, Speculate This!, as well as Scalar projects and other digital companions and extensions of traditional book publications. She is interested in forging connections between academic book publishing and other forms of scholarly communication in order to create and sustain interdisciplinary scholarly communities. In her management capacity at the Press, she is involved in the creation of permissions and rights protocol for book publications (including fair use advocacy) and in developing metadata practices that will make the Press's publications readily available and useful to scholars and researchers. Courtney received a Ph.D. in English literature from Johns Hopkins University.

*Marjorie Fowler (marjorie_fowler@unc.edu) has worked for the University of North Carolina Press (uncpress.unc.edu) since 1974. Starting as a part-time typesetter in the Production/Design Department, her job description at the Press has changed every several years as the technology of publishing has evolved. She took an early lead in the development of using computers for publishing, not only at the UNC Press but also on the university campus and as a member of other state and national groups. Currently she is Digital Asset Coordinator, and works with all the departments of the press as administrator of the UNC Press digital asset management system, collectionPoint. Her job includes management of digital conversions and archiving, working with others on the press-wide database, and handling all aspects of electronic publishing projects, including e-books. Over the years, she has been active in a variety of professional organizations, including the American Association of University Presses, the Association of American Publishers, and the Society for Scholarly Publishers. Currently, she is serving as chair of the Scholarly Communications Working Group at UNC – Chapel Hill.

Rebecca Kennison, Principal, K|N Consultants. The K of K|N, Rebecca is one of the two Principals at K|N Consultants. In addition to her consulting work on open-access projects such as SHARE and Humanities CORE, Rebecca spends much of her time developing the Open Access Network, a network of committed individuals, organizations, societies, publishers, libraries, and institutions working together to make knowledge public through broad and transformative support of the infrastructure needed to support open-access publishing and archiving in the humanities and social sciences. Prior to working full time at K|N, Rebecca was the founding director of the Center for Digital Research and Scholarship, a division of the Columbia University Libraries/Information Services, where for nearly 8 years she was responsible for developing programs to facilitate scholarly research and the communication of that research through technology solutions. At Columbia she developed a robust library-based publishing operation, which included managing the research repository Academic Commons, hosting two dozen online journals, and working with faculty and students to create non-linear multi-modal projects, such as Dangerous Citizens, Women Film Pioneers Project, and Digital Dante. Long an advocate for embracing technology to achieve greater access to knowledge, she was the very first employee at PLOS; the scalable throughput workflow that has made PLOS ONE such a success was her parting gift to the organization.

John D. Martin III (john.d.martin.iii@unc.edu) is currently a PhD student and teaching fellow in the School of Information and Library Science at the University of North Carolina at Chapel Hill. His primary research focus is methodology for information behavior research. He has been a fellow on the ELIME-21 project which focused on education and training initiatives for librarians in
the Middle East and North Africa, as well as research assistant to the Middle East Library Partnership Project. He previously worked as a system administrator at the National Antiquities Museum in Cairo, Egypt to document and provide digital access to the museum’s catalog records of its collection. Additionally, John has worked as a contractor at the American University in Cairo (AUC) on their Digital Archive and Research Repository (DARR) and development intern for the website of the Rare Books and Special Collections Library (RBSCl). Part of what makes him a strong member of our team effort to create a publishing ‘makerspace’ are his research interests and experience encompassing multiple facets of digital publishing, namely alternative modes for access and publication, digital information sharing behavior, remix culture and free/open culture movements, replicable research workflows, and distributed version control for content creation. His current work includes streamlining processes for creating content and reporting research using a combination of git for version control, R/Sweave and Python/Pweave for analysis, and Markdown/XML/LaTeX for typesetting and document creation. The long-term goal of these efforts is to develop methods and training opportunities to help other social science and humanities researchers to do the same.

John McLeod (john_mcleod@unc.edu) is Director of the Office of Scholarly Publishing Services (OSPS) at the University of North Carolina Press. The OSPS was formed in August of 2015 to serve all seventeen schools in the University of North Carolina System by providing access to a range of sustainable, mission-driven publishing models and solutions. John was previously Assistant Director & Rights Manager at the University of Texas Press where he focused on intellectual property and oversaw the digital publishing program. John started his career in marketing, working on all aspects of book sales and promotion in previous positions at the University of Georgia Press, and at two trade publishers, Counterpoint Press and Algonquin Books.

Sylvia K. Miller (sylvia.miller@duke.edu), Senior Program Manager, Consortium of Humanities Centers and Institutes (CHCI), headquartered in Duke University’s Franklin Humanities Institute. Sylvia is the former Director of the Mellon-funded Publishing the Long Civil Rights Movement project at UNC Chapel Hill, which digitized an important archive of 4,000 oral histories and published a multi-genre online collection with a commenting feature; new editions of historic slave narratives in print-on-demand and ebook form; multimedia ebooks on history and music; and a blog on archiving and e-publishing. During her 25-year career in scholarly reference publishing (as Publishing Director of Reference at Routledge and Executive Editor at Scribner Reference) she commissioned and published scholarly content for a wide audience, including many encyclopedias in the humanities and social sciences that won Library Journal Best Reference honors and the distinguished Dartmouth Medal. A leader in the transition to online publishing, she began to develop her skills in information architecture and online usability in the mid-1990s. She advocates for a redefined approach to publishing that would cross the print-digital divide in its response to the multimodal nature of much scholarly work today, and she is interested in developing tools and workshops that encourage collaborative expertise-sharing and role-bending among scholars, editors, publishers, digital librarians, archivists, designers, technologists, digital geographers, museum curators, documentary-film makers, and others, particularly in the humanities and social sciences, to achieve the full potential of hybrid and multi-modal work. She received her B.A. from the University of California at Berkeley and her M.A. from Columbia University, both in Comparative Literature.

David P. Phillips (phillips@wfu.edu), Associate Professor of Interdisciplinary Humanities, Innovation, Creativity, and Entrepreneurship (ICE), and Women’s, Gender and Sexuality Studies at Wake Forest University, is a partner in Wake Forest University’s Digital Humanities Initiative, Principal Investigator for the Consortium of Humanities Centers and Institutes (CHCI) Humanities for the Environment (HfE) Research Project,
and director of the HfE’s global website development project. David’s current research interests focus on the intersection of digital humanities, environmental humanities, and public humanities, with a core interest in ways to engage publics in broad dialogue and to collaborate with public entities to develop web-based resources and online communities, topics that dovetail very closely with the focus of this year’s SCI Workshop. His current coursework includes courses in social entrepreneurship and the humanities, creativity studies, literary studies, environmental humanities and digital humanities. Recent posts include Digital Humanities as Public Humanities on the Wake Forest Digital Humanities Initiative blog. He received his M. Arch at the University of Washington, and Ph.D. in City and Regional Planning at the University of Pennsylvania.

Chelcie Rowell (rowellcj@wfu.edu), Digital Initiatives Librarian, Z. Smith Reynolds Library, Wake Forest University. Chelcie’s work as Digital Initiatives Librarian includes the digitization of special collections and collaboration with faculty who are pursuing digital humanities research and pedagogy. Since arriving at Wake Forest, Chelcie led the charge to launch ZSR Library’s Build.ZSR initiative, which fosters collaborations among faculty, librarians, and technologists to build scholarly digital projects. Chelcie has collaborated with faculty to redesign courses around contributing to collaborative digital projects and consulted with faculty regarding metadata and digital preservation of digital objects created in the course of digital humanities research. Recent posts by Chelcie can be viewed on her institution’s Professional Development blog, Here @ ZSR blog, and DH Talk blog.