

Publishing Bulletin

AAP's Professional & Scholarly Publishing (PSP) division is guided by its commitment to quality research, validated through peer review and disseminated worldwide to inspire innovative ideas and advance research. Our members publish the vast majority of materials—books, journals, software, databases, and digital content—produced and used by scholars and professionals in science, medicine, technology, business, law, social sciences and humanities and PSP is a leader in promoting access policies that benefit science and society. We deepen members' knowledge of industry issues, monitor and alert members to key government policies, and offer ways to influence policy through the work of our [Executive Council](#) and [six PSP committees](#).



Formal Education in Publishing: A view from an adjunct

Barbara M. Ford, President, Meyers Consulting Services

Adjunct instructors, adjunct teachers, and adjunct professors have been around for a long time in varying degrees. Formal educational programs for individuals wanting a career in publishing are fairly new by comparison. Over the years the presence of adjuncts, especially in higher education, has become a source of controversy. Having been taught by adjuncts and having taught for the last decade as an adjunct professor in a graduate degree for publishing I thought I'd weigh in on these issues.

(Continued on page 2)

Innovation and Culture

Darrell W. Gunter, President & CEO, Gunter Media Group, Inc.

Innovation is a term that is thrown around like confetti at a New York City Canyon of Heroes celebration parade. Talking about innovation and implementing it from start to finish is another story. The IG (Innovation Graveyard) is strewn with innovation projects started with the best of intentions but which subsequently failed due to a lack of vision, strategy, planning, resources and leadership. *(Continued on page 5)*

CHORUS Sprints Ahead

Sara Girard and Howard Ratner, CHORUS

Two years off the starting block and CHORUS (Clearinghouse for the Open Research of the United States) is hitting its stride. We may never win an Olympic gold medal, but we're proud of the milestones we've realized toward achieving a sustainable solution for public access to federally funded research articles.

(Continued on page 7)

It was in the 1970s when colleges and universities started the shift from a faculty comprising primarily full-time or tenure-track professors to part-time teaching professionals known as “contingent faculty” by the AAUP (Association of American University Professors). According to a 2015 article in **The Atlantic**: “Nowhere has the up-classing of contingency work gone farther, ironically, than in one of the most educated and (back in the day) secure sectors of the workforce: college teachers. In 1969, almost 80 percent of college faculty members were tenure or tenure track. Today, the numbers have essentially flipped, with two-thirds of faculty now non-tenure and half of those working only part-time, often with several different teaching jobs.” (See: <http://www.theatlantic.com/business/archive/2015/09/higher-education-college-adjunct-professor-salary/404461/>)

Personally, as a student I didn't think that having an adjunct professor was a bad thing. Studying journalism in the early 1970s and being taught communications law by the Counsel for the **Washington Post** or layout & design by the Production Editor at **U.S. News & World Report** or **Writing Science News for the Mass Media** by the actual author of the book seemed quite wonderful. And it was. In graduate school circa 1975 I felt fortunate to be learning how to conduct a technology assessment by the Director of the OTA. And I was. The kind of insights and rigorous demands of my adjunct professors meant that I learned to act, think, and behave as any professional on their staff would, not just as some student working through required courses would. My appreciation for the rigor and deep commitment not to just learning but to having me truly understand the basic guiding principles of their areas of expertise continues to this day.

But there were some downsides. Even more difficult than now was getting to connect with adjunct professors when all you had were limited snatches of conversation before or after class. On rare occasions you might be able to set up an in-person meeting but I don't recall those being encouraged. And adjuncts didn't soft pedal their assignments, which meant a pretty heavy load if you had two or three such instructors along with full-time faculty during a semester. Indeed, having an adjunct professor was sometimes a mixed blessing. Although you were treated like a professional, that also meant you weren't treated like a student. You were held to the same standards they set for their staff ... and those were high.

Looking back again to the 1970s there were a few (very few) certificate programs and week-long seminars or workshops for those in publishing who wished to engage in professional development. Academic programs with degree requirements from institutions of higher learning really didn't exist.

Fast forward to the 21st century and we are definitely in a new world. Undergraduate and graduate programs in publishing now number in the double digits in the U.S. There's even a website to help you choose the right program for you! See <http://study.com/articles/Schools with Graduate Programs in Publishing How to Choose.html> (There's a fair amount of non-starter information here such as degrees in mass communications and other areas versus degrees in publishing. The site also lists George Washington University at the top and New York University in the third spot within a table of “10 Graduate Schools in Publishing” but doesn't have either in an area labeled “Popular Schools”.)

The most critical questions for anyone interested in earning a degree in publishing are: What are the core requirements (courses) in the program and what areas of concentration/tracks are available? What are the backgrounds of the faculty? What is the job market geographically near the program and/or where I want to live? The answers to those questions should align with answers to these questions: What type of publishing are you most interested in pursuing? Will you be taught by recognized leaders in the field? What are your employment opportunities after graduation?

In my experience as an adjunct professor in a new graduate degree program at my alma mater, some students continuing their education arrive straight from their years as undergraduates while others have been in the workforce. The latter could be early career professionals with less than 5 years in publishing while others may have decades of experience (the graduate degree is punching another “union card” to add to their resume and hopefully boost them up a rung on the career ladder). Then there is a third group. These are individuals who are switching careers which may have been far afield from any type of publishing at all. Many want to work in publishing because they “love to read.”

Before going into any more detail about students and the rubrics of graduate teaching, allow me to share a bit of history. The George Washington University (GWU) College of Professional Studies Masters in Publishing (MPS) program has its roots in a certificate program at the University of Virginia (UVA). The MPS program's first classes date back to only 2005 and came about when UVA Charlottesville decided to end its certificate program in book publishing.

Some of you may remember that GWU had a certificate program in desktop publishing which was established about 25 years ago and was sustained for quite some time. But in the early 2000s there was a movement in many universities to end certificate programs and focus on formal degree programs. Thus some of those certificate programs survived on the energies of dedicated people putting in the effort to transform them into formal academic degrees, oftentimes in colleges within universities with adult continuing education as their mainstay.

Beverly Jane Loo, founder and director of the UVA certificate program in book publishing, moved her program into the GWU College of Professional Studies as a Masters in Publishing in 2005. Dr. Arnold Grossblatt took over as director with Cohort 3 and has evolved a core curriculum that according to the program's homepage, “integrates traditional print with electronic publishing topics, including editorial acquisitions, production and design, copyright law in print and cyberspace, marketing, distribution, management, and business.” The GWU program has broader coverage than several other programs which focus primarily on books in the genres of trade, mass market reference, children's literature, etc. Graduate programs in less-than-traditional disciplines take more than a decade to find their place and with its less-than-traditional coverage of publishing GWU's is no exception. (The Science, Technology, and Public Policy program from which I earned my masters was in its infancy when I was student so it really does feel like coming full circle to me.)

I have been an adjunct professor in the MPS (along with many outstanding publishing professionals) for Cohorts 1-10 and have taught different courses which students take in their second year of the program. This is when they select an area of specialization (Cohorts 1-3) or a track (Cohorts 4-10). In the first 3 years I developed and taught courses in:

- Professional & Scholarly Publishing (all disciplines/all types of publications/formats)
- Professional & STM Journal Publishing (all disciplines/all formats)
- STM Publishing Online (all disciplines/focused on transitioning from print to online).

Since Cohort 4 I have taught students in the Editorial Track: my courses included Managing Editorial Staff (taught with Judy Holoviak), Editing Books and Journals (taught with Philippa Benson), and for the last four years Editing Books, Journals, and Electronic Products (solo, covering all types of publishers and disciplines). For Cohorts 6-10, I have been guest lecturer on journals in the Year 1 course, Introduction to Book and Journal Publishing, first for Dean Smith and then David Sampson, and I look forward to continuing that for years to come.

One of the aspects of being an adjunct is akin to being a volunteer for one of our professional industry organizations. You never really know all you'll need to do and how long it will take to do it until you've

said yes. In my case, teaching for the MPS program meant developing from scratch all of the courses I was asked to teach. We are now at a point where newer adjuncts are taking over courses someone else developed and, of course, making them their own. But it's a bit like writing versus editing. Both are challenging in their own way. With one you start with a blank slate and with the other you start by trying to understand the purpose of the work before making any changes.

Because I finally taught one course for several years running I was able to refine the content through the usual trial-and-error and taking into account the constructive criticisms received from students at the end of the course. You never really stop developing a course, especially one in an area as dynamic as publishing. You would be doing a disservice to your students if you did. One of the basics for any graduate course should be the inclusion of as much up-to-date information as possible. This could be an overview of what has happened in the months since you last taught the course or it could be industry news released hours before you set foot in the classroom.

Ah yes, my mentioning the classroom brings up another development in the arena of formal education in general as well as in publishing programs: the digital classroom, aka distance learning, distance education, or online courses, etc. For our program, publishing courses began to have DE appended to their course abbreviation and number a few years ago. This meant a variety of changes had to occur:

- A new syllabus with appropriate new content had to be developed
- New rubrics for evaluation and grading had to be developed to ensure DE students are keeping up with and understanding the material for each week
- Following up on new assignments meant grading them all every week whether there were 6 or 26 students in order for DE students to feel "connected."
- Professors needed to monitor email, discussion forums, and an "Ask the Prof" bulletin board for the latest postings from students and were expected to respond on a daily basis as often as possible

The most challenging aspect of having to develop a course for DE students was that for our program these students were taught during the same session as those in the classroom. Some institutions have courses taught in the classroom and online simultaneously via teleconferencing so that students can participate in Q&A. If they can't watch at the prescribed hour students can play the video later. Some GWU adjuncts have videotaped their lectures although I haven't heard of any doing simulcasts. For my DE students I posted PowerPoint slides online several days before I gave the lecture live in the classroom. Research has found that DE students lose interest if slides are not properly designed or go on for too long. So it's necessary to use a standard template and break up your lecture into 15-25 minute increments. Harken back to your own days in class listening to lectures. My graduate classes ran for 3 hours once a week. That still holds today. So you are challenged to provide the same amount of information to DE students that you provide your in-class students. Needless to say it's not easy. Even providing at least three PPT slide sets plus readings, plus postings of additional information to BlackBoard, plus grading weekly assignments, which in my case required significant time to provide feedback on each student's essay assignment. (Some colleagues gave quizzes instead: others gave extensive homework depending on the course.) In addition you are answering emails from individual students, and I liked to have at least one live phone conversation with each student. Still, I never felt as if they were getting an experience truly equal to the students who attend the program in the classroom, in real time.

The breakdown for the allocation of my hours during the two months with 5 students in the classroom and 22 online/DE is roughly this: in the classroom (24 hours live lectures + 36 hours grading assignments/projects + 24 hours travel) and online (27 PPT lectures totaling roughly 35 hours of lectures which took roughly 40 hours to create. The average time is roughly 1 hour for every 15 minutes of a finished lecture which I consider conservative given that I prepare new material for part of every lecture; add full notes to every slide; and narrate every slide) plus all the activities cited above for the DE students adds roughly 80 hours to the mix.

I would be remiss if I didn't at least mention the fact that there are some who think formal education in publishing isn't worth the time, effort, and expense. From what I've seen on social media this comes from students who, in my opinion, landed in the wrong program (see my earlier comments), had difficulties juggling work/course requirements/home life, or took their courses online.

As I'm sure my colleagues on the adjunct faculty would agree, there is no question that through DE we have been able to share our experience and expertise with many more students and have been able to help more in their job searches and sometimes even life changes. And I am pleased to say that I have students from each Cohort, #1 through #10, who are still in contact with me. Some have even become close professional colleagues and friends. They include those I taught online as well as in the classroom. But the ratio weighs in favor of those from the classroom not just because the DE sections have only been going for a few years but because I believe that there is no real substitute for teaching face-to-face.

There's one more thing: GWU MPS adjuncts have full-time jobs whereas in many instances adjuncts teach multiple courses, sometimes at multiple institutions, but teaching is their full-time job. Many of you may have read articles about the low compensation for adjuncts which is more at universities versus 4-year colleges versus community colleges, etc. As an example: what I received from GWU for teaching a 2-credit course for 8 weeks both in the classroom and online this year (2016) amounted to \$28/hour *before taxes* (the University deducts all those for you as it would for any part-time employee). This figure is most likely at the top of the pay scale for many adjuncts in the U.S. IF I was lucky enough to teach four courses four times a year (both in the classroom and online) I would garner *less than* \$34,000 before taxes. That's why many adjuncts are teaching 2-3 courses per semester sometimes at 2 or 3 institutions simultaneously in order to make a reasonable income.

That's my take on a variety of experiences and issues when it comes to formal education with adjuncts, formal education in publishing, and formal education online. As with everything else there have been changes, there are changes happening as I write this, and there will continue to be changes. *Autant que les choses changent, ils restent les mêmes.*

Follow-up Information: A friend's husband is an adjunct professor and I just learned that "[he] is teaching 8 courses this semester spread across 5 colleges in 3 cities."

This means in addition to all the challenges such a schedule entails he spends 2 nights a week away from home. This is an individual truly dedicated to higher education.

Innovation and Culture

(Continued from page 1)

To transform your business it is important that you, as the leader of your publishing house, for example, challenge your colleagues, but most important challenge yourself, to go beyond your normal day to day business activities. Business leaders who wish to foster innovation must ask these questions of themselves and their team members:

- What is innovation?

- What is culture?
- What are the best practices of innovation?
- What are the best practices of a high performing culture?
- What are the best practices of creating an innovative culture?

Management has a responsibility to the Board, their team and their customers to ensure that any Innovative Project has been fully vetted and budgeted accordingly. The questions below must be addressed by management before any Innovation project is implemented.

- What is the strategic objective of the Innovative Project? Any innovation project must have a strategic purpose.
- What will this Innovative Project do for our customers and our business?
- Do we have the necessary personal and expertise to build and implement the Innovative Project?
- If not, are we able to outsource the Innovative Project to a reputable vendor?
- Has the Innovative Project been fully funded to ensure that it will be completed on time in its full capacity?

The Japanese believe in and utilize the practice of “Kaizen,” defined as continuous improvement. Innovation does not have to involve a big bang; it could be just a tweak to a flawed process, product, etc. that improves a company’s productivity, profitability, or customer service significantly. Innovation can be described as a new idea, new feature, new process, new product, etc., that will improve productivity, profitability, quality of service and professionalism of your organization.

Does your company’s culture create a positive environment for innovation or does your culture encourage the status quo? Let’s do a quick check to see if your company’s culture creates a positive environment for innovation.

- Within team members' performance objective setting for the year, is there an item for their annual objectives that includes an innovation project?
- For your team members' individual annual performance and compensation review are they provided financial incentive for their innovation project?
- Does your company allow every team to dedicate a percentage of its time to an innovation project?
- Is innovation actively encouraged by the CEO and senior management team?
- Is innovation is celebrated at your company?

For each question give your company a score of 1 – 5 (1 = Not innovative at all, 2 = A little innovative, 3 = Sometimes innovative, 4 = More innovative than not, 5 = Fully innovative) and add up your score.

If your score is 23 or higher than your company is truly an innovative company. If your score is 20 - 22 your company is working towards being an innovative company. If your company’s score is under 20, it may show some signs of being innovative, however it has a lot of opportunity to grow.

How does your publishing house define itself when it comes to innovation? Does your publishing house like to lead the industry in new developments, or follow the leaders and allow them to underwrite new innovative developments? Or does your company wait until the market has accepted a new innovation and then adopt it?

Is there an innovative project included in your company’s strategic plan? Has your company established a defined project plan, with a team, budget, etc.? What will be the key aspects of the innovation project

that will drive your company's success? How will you measure success of your innovation project? What type of performance dashboard will you use to ensure that your innovation project is hitting its milestones?

In Kaihan Krippendorff's book "Outthink the competition: How A New Generation of Strategists Sees Options Others Ignore," the author tells the story of a leader who creates a fictitious competitor that he uses to keep his team members on their toes. After a period of time he discloses to his colleagues that the great competitor they have been fighting to beat in the market is a fictitious company. The competitive innovative behaviors that he wanted to instill within his team are now deeply knitted in the fabric of their everyday culture.

Over the last 20 years we have seen the launch of electronic journals, electronic books, Open Access journals, Federated Search, altmetrics, expert networks and hundreds of start ups eager to improve the value chain of scholarly publishing. There are dozens of new initiatives on the horizon. Some will succeed, some will fail, and the question is, Where will your company fall in the area of innovative developments?

So you may ask, If my company did not score 20 or more on our innovative questionnaire, how do we get started to create an innovative culture? The answer is to start with baby steps. Begin the process of conducting a gap analysis of your current culture. Next, establish a project plan that will position your company to take full advantage of an innovative culture. Then select a good solid innovative project to kickoff your program.

Every publishing house has the opportunity to be innovative and the innovative project does not need to be the "Big Hairy Audacious" innovation project. An innovative project can be small but have huge benefits.

Last but not least, encourage your team members to read up on innovation and share the best practices with you and their colleagues. There is a lot of information on innovation and it is at everyone's fingertips via smart phones. Information is power

CHORUS Sprints Ahead

(Continued from page 1)

CHORUS is the first service of CHOR Inc., a not-for-profit organization founded in 2013 in response to a U.S. Office of Science and Technology Policy (OSTP) memo, which directed all US federal research agencies to develop and implement plans to widen access to publications and data associated with federally funded research. Three years after the directive was issued, Jerry Sheehan, OSTP Assistant Director for Scientific Data and Information, observed that public access policies are now in place for 98% of the research funding from US federal agencies starting in the last year. But the plans themselves are diverse, and many published articles are the result of research funded by more than one agency, making compliance with public-access policies complicated for researchers and institutions.

Using metadata such as funder identifiers, grant award numbers, and ORCID identifiers, CHORUS provides stable digital identifiers to full-text articles. CHORUS monitors and audits each member content record in our system to verify public access, the availability of reuse license terms, and long-term archival and preservation arrangements. CHORUS data tracks and showcases multiple funder IDs, linking to the content on the publication site from all associated repositories/portals that employ CHORUS metadata, services, and APIs. Of key significance is that CHORUS links to articles on publication sites. This allows publishers to enable access on their own terms and consolidate article metrics while delivering the best possible in-context reading experience for users.

The U.S. Department of Energy (DOE), U.S. Department of Defense (DOD), National Science Foundation (NSF), Smithsonian Institution, U.S. Geological Survey (USGS), and National Institute of Standards and Technology (NIST) have all reached agreements with CHORUS. Collectively, our agency partners fund the majority of published research in the US.

This month CHORUS welcomed a commitment from our 50th member. Our diverse membership includes medical, science and humanities publishers, both commercial and not-for-profit, with both Open Access and subscription titles, as well as publishing platforms and industry organizations. CHORUS publisher members represent over 11,000 journals, which accounts for around 70% of published scholarly research. We currently monitor over 260,000 articles for public access and long-term availability, of which over 54,000 are already freely accessible. These numbers increase daily as our publisher members implement CHORUS and more content is ingested.

We added some features and functionality to CHORUS this year to better serve our stakeholders. An online resource that provides information on US funding agency public access plans helps researchers and compliance officers at academic institutions keep track of the varied requirements. A new flag on the CHORUS search beta results indicates whether or not an article is publicly accessible, or when it might become available. Additionally, search can be filtered to show only publicly accessible results. These enhancements create transparency that helps users discover publicly accessible content.

With CHORUS now established and growing strongly, CHOR is exploring further ways to advance its mission. Two new Pilot projects launching this fall are designed to test how CHORUS metadata and infrastructure can be used to assist stakeholders outside of US federal funding agencies, including institutions, researchers, and international funders.

International Pilot

In mid-August CHOR announced an agreement with the Japan Science and Technology Agency (JST), for a six-month Pilot project. It is a landmark opportunity for CHOR to help a major international government agency while it shapes its public access plans. At the same time, this project will add another dimension to CHOR's capabilities for monitoring and tracking content reporting on a non-US funder's research.

CHOR and JST will work together to explore ways to improve the monitoring of public accessibility of content reporting on JST-funded research. The collaboration will improve Japanese funder information in the Crossref Open Funder Registry and enable linking via metadata from Chiba University's repository to published articles reporting on JST-funded research on CHOR publisher members' sites.

Institutional Pilot

Research grants flow through universities and have an impact on both revenue and reputation, so universities – like funders and publishers – have a vital interest in public-access compliance. It's increasingly clear that universities would benefit from a sustainable, cost-effective public-access monitoring solution – like CHORUS – to ensure high compliance rates. In September, CHORUS will announce a Pilot with a major US institution to help manage the burden of compliance with US Funder Public Access mandates.

The vision we launched with – an interoperable, cost-effective and sustainable solution to enable public access to federally funded research – has taken shape and CHORUS has proven its value to our members and funder partners. Maybe there should be a medal for that.

THE ASSOCIATION OF AMERICAN PUBLISHERS

Professional/Scholarly Publishing (PSP) Division

2017 PSP Annual Conference

Adding Value in the Age of Open

February 1-3, 2017

Grand Hyatt Hotel, Washington, DC

Program

WEDNESDAY, FEBRUARY 1

3:00pm–4:15pm

(Constitution CDE)

Opening Keynote Speaker:

Is There Life After Journals?

Vitek Tracz, Chairman, F1000 Group

4:15pm–5:30pm

(Constitution CDE)

Plenary #1:

Scholarly Collaboration Networks

The scholarly publishing industry is working to adapt to researcher needs and behaviors relating to article sharing technologies and communities. Large-scale digital networks create opportunities for greater exposure and utility of scholarly research papers. But they also potentially enable an end-around of copyrights and traditional subscriptions. Can publishers and researchers collaborate to find a common ground that works for both?

Moderators:

Fred Dylla

Catherine Holland, Business Development Manager, Publishing, Digital Science

Speakers:

TBA

5:30pm–7:00pm

(Declaration AB+Grand Foyer)

Cocktail Reception

(Dinner on Your Own)

THURSDAY, FEBRUARY 2

7:30am–8:30am

(Constitution Foyer)

Continental Breakfast

8:30am–9:45am

(Constitution AB)

Plenary #2:

TBA

9:45am -10:15am

(Constitution AB)

PSP Business Meeting (PSP Member Companies Only)

PSP Budget, Goals, and Plans for FY 2017–2018

Presentation of New Executive Council Officers for 2017-2018

9:45am-10:45am

(Constitution Foyer)

Networking Break

<p>10:45am-12:00pm (Constitution A)</p> <p>Symposium topic #1: Community-Driven Revenues: Beyond Traditional Membership</p> <p>As revenue growth in traditional content sales slows (or reverses), publishers are increasingly looking to other revenue lines to generate new opportunities. Membership is the classic model of community-based revenue, but as new kinds of online communities emerge, what business models are available? The panelists will present new tools and concepts for creating value through social connection.</p>	<p>10:45am-12:00pm (Constitution B)</p> <p>Symposium topic #1: The Changing Face of Metrics</p> <p>Metrics for measuring impact of research are a rapidly evolving part of scholarly publishing. Journal impact factor and citation counts are becoming ever-more controversial as measures of impact, while the scholarly research community debates the validity and use of the variety of other metrics, especially those designed to measure individual articles’ impact, that continue to be introduced.</p> <p>In addition to questioning the validity of various metrics, critics charge that academic institutions misuse and over-emphasize metrics and that a more balanced scorecard should be used to measure scholars’ output for hiring, promotion, tenure, and funding decisions.</p> <p>This panel will explore the evolution of traditional and alternative metrics through the eyes of scholars, institutions, publishers, and funders, and discuss these fundamental questions:</p> <ul style="list-style-type: none"> • What impact – positive or negative – are metrics having on scholars’ research? • What impact are metrics having on where scholars choose to publish? • How might the growth of open access publishing affect use of metrics? • What roles are publishers playing in the changing metrics landscape? • What impact are initiatives like DORA (The Declaration on Research Assessment) having on the changing landscape of metrics?
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	<ul style="list-style-type: none"> • What roles are funders playing in supporting or inhibiting new approaches to metrics? <p>Moderator: Lee Greenhouse, President, Greenhouse Associates, Inc.</p> <p>Speakers: Jeremy Berg, Editor-in-Chief, Science, AAAS Iain Craig, Director, Market & Publishing Analytics, John Wiley and Sons, Ltd. Cassidy Sugimoto, Associate Professor, School of Informatics and Computing, Indiana University Bloomington</p>
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12:00pm-1:30pm
 (Constitution CDE)
PROSE Awards Luncheon
 (Tweet live at the luncheon #PROSE Awards)

1:30pm-2:00pm
 (Constitution Foyer)
Networking Break

<p>2:00pm-3:15pm (Constitution A) Symposium topic #2: Dueling Data Repositories This session will provide an overview and multiple perspectives on the emerging landscape of data repositories, such as Zenodo (CERN data repository), Dryad, Figshare, as well as university-based options. Panelists from the publishing, repository, and researcher perspectives will discuss how different repositories work, and how such a distributed system can be made to work for everyone. Can multiple solutions be reconciled to create comprehensive discoverability and access for all?</p> <p>The session will start with an overview of data options and mandates, followed by sample experiences of publishers and researchers in dealing with this emerging issue.</p> <p>Moderator: David Crotty, Editorial Director, Journals Policy, Oxford University Press</p> <p>Speakers: Patricia Knezek, Ph.D., Senior Advisor, Directorate of Mathematical & Physical Sciences, National Science Foundation (NSF)</p>	<p>2:00pm-3:15pm (Constitution B) Symposium topic #2: Transparency in Peer Review Over the past several years a number of publications have tested different approaches to peer review with the aim of making the process more open and transparent. This session features speakers from representative journals and organizations that have experimented with ‘open’ review to discuss the rationale for their approach, the process, results, and lessons learned along the way.</p> <p>Speakers: Andy Collings, Executive Editor, eLife Bahar Mehmani, Reviewer Experience Lead, Global Publishing Development, Elsevier Michaela Torkar, Editorial Director, F1000 Research</p>
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<p>Jennifer Lin, Director of Product Management, Crossref Howard Silver, Biological Engineering Librarian, Head of Data and Specialized Services, Hayden Library, MIT</p>	
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3:15pm-4:00pm
 (Constitution Foyer)
Networking Break

4:00pm-5:15pm
 (Constitution AB)

Plenary #3:

The Challenge (and Promise) of Open Access Books: Enhancing Discovery and Measuring Impact

The aim of making books openly accessible is to distribute knowledge more widely and more equitably, yet as this new paradigm emerges serious concerns are already being raised about sustainability. The growth of OA book programs and pilots--at nonprofits such as the University of California Press, the University of Michigan Press, and Knowledge Unlatched, and at commercial publishers such as Palgrave Macmillan and Routledge, among others--has highlighted a number of challenges, among them business models, funding, discovery in libraries and in content aggregations. And the emergence of this promising yet nascent movement raises a host of related questions: What impact are OA titles having on the role of print? How can a publisher measure the impact of an OA book? Panelists representing a cross-section of the scholarly communication landscape will respond to these issues based on their own hands-on experience developing and disseminating open access books.

Moderator:

Richard Brown, Director, Georgetown University Press

Speakers:

Carrie Calder, Director, Business Operations & Policy, Open Research Group, Springer Nature

Alison Mudditt, Director, University of California Press

Charles Watkinson, Director, University of Michigan Press and Associate University Librarian, Publishing, University of Michigan Library, University of Michigan

Michael Zeoli, VP of Content Development and Partner Relations, Yankee Book Peddler Library Service

5:30pm-7:00pm
 (Declaration AB+Grand Foyer)

Cocktail Reception
 (Dinner on Your Own)

FRIDAY, FEBRUARY 3

8:00am-9:00am
 (Constitution Foyer)

Continental Breakfast

9:00am-10:15am
 (Constitution AB)

Plenary #4:

Pirated Content -- Why do they go there?

A discussion about the morality, technology and accessibility using pirated scholarly content sites

Too many researchers with access to much of the content they need through their host-institution subscriptions are using pirated sites. What can publishers do to improve user access to multi-publisher content? What can librarians and institutional cyber security staff do, either alone, or with publishers to

improve secure access, and mobile and off-campus authentication? Relatedly, what can publishers and librarians do to convince researchers that there is value in protecting intellectual property and the consequences of using stolen content to the scholarly ecosystem?

Moderator: TBA

Speakers:

Sandra Aistars, Clinical Professor, George Mason University School of Law

Richard Brown, Director, Georgetown University Press

Edward L. Sanchez, Head, Library Information Technology, Marquette University

Chris Shillum, Vice President Product Management, Platform and Data Integration, Elsevier

10:15am-10:45am

(Constitution Foyer)

Networking Break

10:45am-12:00pm

(Constitution AB)

Plenary #5:

The Innovators!

PSP is pleased to present the 5th edition of the Innovators. Darrell W. Gunter will present four companies that are breaking new ground in digital and scholarly publishing.

Moderator:

Darrell W. Gunter, President & CEO, Gunter Media Group, Inc.

Speakers:

Kent R. Anderson, CEO, RedLink and RedLink Network

Peter Burnhill, EDINA, Hyberlink (Ref Rot)

Matt Cockerill, Director of Partnerships, TrendMD

Dan Whaley, Founder & CEO, Hypothes.is

Adjournment

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